North Carolina Standard Course of Study 2024
General Music Standards Unpacking - First Grade

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

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

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

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1.PR.1.1 Improve musical skills by incorporating feedback from instructors and peers.

1.PR.1.2 Read iconic or standard notation to sing or play music with at least three pitches and rhythms with quarter rests in 2/4 and 4/4 meters.

1.PR.1.3 Sing or play in unison with simple accompaniments.

1.PR.1.4 Demonstrate opposites in tempos, form, texture, articulations, and dynamics.

1.PR.2.1 Identify the production elements needed to develop formal and informal performances.

1.PR.2.2 Contrast audience and performer etiquette.

Respond - Analyze and evaluate how the arts communicate.

1.RE.1.1 Identify opposites in tempos, form, texture, articulations, and dynamics in aural or written musical works.

1.RE.1.2 Explain how musical works are used to communicate meaning.

1.RE.1.3 Identify a variety of instruments and voices by sound, including available classroom instruments.

1.RE.2.1 Describe personal preferences for music.

1.RE.2.2 Provide positive feedback for self and others.

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

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

CN.2 Explore advancements in the field of music.

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1.CN.1.1 **Explain** how music can reflect culture, values, and ideas.

Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.[4]
- Culture - Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.[17]
- Values - Relative worth, utility, or importance.[14]
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.[14]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified the **similarities and differences** of music representing diverse global communities, and now they are explaining **how music can reflect culture, values, and ideas**. In the next level, they will describe how American music reflects the heritage, customs, and traditions of people in the **United States**, including various indigenous and cultural groups.

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 different US cultures use music
- Characteristics of differing US cultural music
- How music reflects values
- How music reflects ideas

Skills

To master this objective, students will need to be SKILLED at:
- Describing why music is used by differing cultures
- 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

- Pulling music examples from the cultural backgrounds of students is an amazing connection point. If your students are from the same background, pull from the wider community.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Exploring the music analyzed in RE.1.1 and performed in PR.1.2 will maximize instructional time.
- Since this objective has the language "culture, values, and ideas" all three must be considered.

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

Teacher Actions

- Prepare and share examples of music from a variety of cultures that reflect differing cultural values and ideas. This could be a great place to tie in PR.1.2 or RE.1.1.
- Demonstrate describing why different musical selections are used by differing cultures.
- Guide students through explaining musical uses of specific selections in a group brainstorm.
- Provide graphic organizers, sentence stems, and picture/word banks to guide explanations.
- Monitor individual students' ability to explain how music can reflect culture, values, and ideas while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Mariachi
- Baroque Chamber Music
- Romantic Orchestral Music
- Pop songs
- Bachata
- Merengue
- Rock
- Blues
- French Jazz
- Hindustani Classical Music
- Apala
- Flamenco
- Klezmer
- Gagaku
- Celtic

- Cumbia
- Polka
- Folk Music

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1.CN.1.2 **Identify** cross-curricular connections between music and other arts disciplines.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified how music is used in **school and in daily life,** and now they are identifying cross-curricular connections between **music and other arts disciplines**. In the next level, they will identify cross-curricular connections between **music and other content areas**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- The various arts disciplines, including music, visual art, dance, and theatre
- How music is used in dance and theatre
- How music inspires dance, theatre, and visual arts—and vice versa

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listening to, or naming connections
- Using disciplinary and 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

- A work of art may be inspired by a different arts discipline.
- Stories and emotions are often shared using multiple art forms simultaneously.

- This sets the foundation for understanding programmatic music in later grades.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

In the Classroom – Suggestions Only

Teacher Actions:

- Prepare a list of examples showing how music is used in other arts disciplines and guide discussions on artistic elements (e.g., cartoons with music, film excerpts, ballet, musicals, opera).
- Demonstrate how music is connected to theatre, dance, and visual art by giving one example of its use in each discipline.
- Guide students in naming additional ideas, using a graphic organizer to catalog ideas. This is a great opportunity to collaborate with other arts teachers to add music to the dance, acting, or visual art students are studying.
- Provide opportunities for students to practice naming how music is used in other arts areas.
- Monitor individual students' ability to recognize, list, or name musical connections to other arts areas while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities (may include but not be limited to):

- Dancing to music
- Exploring visual art in theatrical design (sets, costumes, makeup, lighting)
- Combining music, acting, dancing, and visuals in musical theatre or opera
- Observing storytelling through dance performances
- Studying artists inspired by music (e.g., Kandinsky, Klee, Picasso, Pollock)
- Analyzing music's role in film, television, advertising, and games

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1.CN.1.3 **Describe** how music exists in local community traditions, celebrations, entertainment, or other uses.

Glossary

- Community – A unified body of individuals, such as people with a common characteristic or interest living together or sharing a broader society.[14]
- Describe – To give a written or spoken report of how something is done or of what someone or something is like.[4]
- Traditions – Patterns of practices and beliefs within a societal group.[17]

Vertical Alignment

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

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Examples of music in community traditions (e.g., worship, school concerts, parades)
- Examples of music in local entertainment (e.g., festivals, radio, coffee shops)

Skills

To master this objective, students will need to be SKILLED at:
- Summarizing when and where music exists in the community
- Using disciplinary and academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Music is embedded in community traditions, celebrations, and entertainment.
- Use student-friendly definitions to foster understanding of "community."
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "traditions, celebrations, entertainment, or other uses" any can be considered. Students do not need to explore all four to master this objective.

In the Classroom – Suggestions Only

Teacher Actions:

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

Possible Learning Activities (may include but not be limited to):

- Listening to music at church
- Hearing music at restaurants or cafes
- Playing Music BINGO or trivia at local venues
- Participating in dance classes or recitals
- Watching halftime performances at school events
- Attending community band, choir, or orchestra concerts
- Listening to local radio stations
- Joining in holiday caroling
- Noticing background music in public spaces (stores, phones, etc.)
- Observing or joining community ensembles

1.CN.2.1 **Identify** the various roles of individuals that contribute to the support and consumption of music.

Glossary
- Identify - To recognize someone or something and be able to say who or what they are.[27]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified the various roles of individuals that contribute to the **creation and production of musi**c, such as singers, instrumentalists, composers, conductors, etc., and now they are identifying the various roles of individuals that contribute to the **support and consumption of music**. In the next level, they will compare the roles of various individuals that contribute to the **creation, production, and consumption** of music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- There are people who write and record music
- There are people who help put on music concerts
- There are people who sell music recordings
- There are people who sell copies of written music

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming the roles of contributing individuals

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

- Integrating this topic through conversation throughout your instruction is a great way to maximize instructional time. When a new song is introduced, talk about the composer or arranger. When you listen to a musical excerpt, talk about the musician and the person who recorded them.
- Begin with what students already know - they may know a lot about how music is created, recorded, and sold!
- Since this objective has the language "support and consumption" both 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 "agent," "radio host," "DJ," "usher," and others. Preparing photos and videos of each in action will also contribute to deeper understanding.
- Demonstrate naming those that contribute to a specific performance. For example, when preparing to see a recording of a live musical performance, list the people involved in supporting the performance through playing the music on the radio or streaming platform, ticket sales, ushers, even security! Ensure everything is age-appropriate. Saying "someone even had to create the costumes and lighting" is appropriate.
- Guide students to name the support roles in a variety of recordings, videos, and photos when introducing music for CN.1.1, PR.1.2, or RE.1.1.
- Provide anchor charts, word walls, or visual checklists to scaffold student responses.
- Monitor individual students' ability to recognize, list, or name various musical support and consumption roles while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Composers, Arrangers
- Recording musicians
- Sound technicians
- Lighting technicians
- Program designer
- Director
- Stage Director
- Stagehands
- Assistant directors
- Costume design professionals
- Publishers

- Arrangers
- Create a classroom concert series in which students are assigned jobs that one might encounter in the real world. One child could draw the front of the concert program, another could make an announcement, and yet others could do something like setting up the classroom microphone or staging.

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1.CN.2.2 **Describe** how innovations and technology are used to create and present music.

Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.[4]
- Innovations - Imagining and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems.[17]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **identified music** that is created with technology tools. Now, they are **describing how** innovations and technology are used to create and present music. In the next level, they will **explain why** innovative technologies are used in 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:
- Technology is used to create music
- Technology is used to present music
- At one time, many things we take for granted were innovative

Skills

To master this objective, students will need to be SKILLED at:
- Summarizing the use of innovations and technology
- 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

- Incorporating this discussion of innovations and technology into your regular routine can maximize your instructional time.
- Remember that students are not required to USE these technologies.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "innovations and technology" both must be considered.
- Since this objective has the language "create and present" both must be considered.

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

Teacher Actions

- Prepare a list of age-appropriate music innovations with short descriptions/narratives of how each was innovative for its time.
- Demonstrate giving a description (summarizing the key characteristics) of the innovations and technology tools required to sing a folk song you learned from notation into a microphone. Be clear about which are innovations and which are technologies. Writing them in a chart on the board may be helpful.
- Guide a class brainstorm on the topic of how people made music before notation, conductors, or recording devices.
- Provide pictures of musical innovations (including technology tools) that students can sort into "old way" and "new way" piles.
- Monitor individual students' ability to describe the use of innovations and technology in music while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Technology:
  - Microphones
  - Effect pedals
  - Electronic instruments
  - Recording software
  - CD backing tracks
  - Streaming
  - Mp3s
  - Amplifiers
  - Wireless systems
- Innovations:
  - Writing down music notation vs. an oral record
  - Recordings of music vs live presentation

- Streaming music vs Radio
- New genres (jazz, bebop, ska, KPop, etc)
- Instrument hybrids (keytar)
- Fractional sizes of instruments
- Plastic instruments
- New performance spaces
- New kinds of ensembles

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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.

1.CR.1.1 **Improvise** 4-8 beat rhythmic patterns and 3-pitch melodic patterns.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students improvised **rhythmic patterns and 2-pitch melodic patterns,** and now they are improvising **4-8 beat rhythmic patterns and 3-pitch melodic patterns**. In the next level, they will improvise **8-12 beats of rhythmic patterns and melodic patterns.**

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Rhythmic motifs
- 3-pitch melodic motifs

Skills

To master this objective, students will need to be SKILLED at:
- Spontaneously inventing rhythmic and melodic patterns

Evidence of Mastery

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

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Key Insights

- Provide students with multiple opportunities to improvise. This may be done in different classroom structures, such as the whole class improvising simultaneously, a small group of students improvising simultaneously, or individual students taking turns improvising solo.
- If using barred instruments for melodic improvisation, consider removing unnecessary bars.
- Musicians have unique ideas to express. Improvisation is a way for musicians to explore a variety of pitches, durations, and musical ideas.
- Musicians can perform their improvisations, or they can improvise as a way of brainstorming musical ideas for a composition.
- When musicians use a greater variety of durations and pitches, they can create more complex improvisations.
- Improvisation is a vital creative process found in every musical genre serving both as a tool for generating original ideas and as a form of spontaneous musical expression and should not be confined to any one style, such as jazz.
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.
- Since this objective has the language "rhythmic and melodic patterns" students must improvise both.

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

Teacher Actions

- Prepare students with a bank of 4 beat rhythmic and melodic ideas by having students echo after the teacher. Use rhythmic patterns with longer and shorter sounds, such as quarter notes and paired eighth notes. Use three pitches in melodic patterns. Many teachers use La-Sol-Mi, but Mi-Re-Do is acceptable.
- Prepare a student friendly definition of improvisation: improvisation is making up music in the moment.
- Demonstrate improvising a rhythmic pattern.
- Guide students in a call-and-response rhythmic pattern game to have students improvise rhythms while keeping a steady beat.
- Provide opportunities to improvise. This may be done in different classroom structures, such as the whole class improvising simultaneously, a small group of students improvising simultaneously, or individual students taking turns improvising solo.
- Repeat the process separately for improvising melodies, but having students move their bodies to show the contour of a melodic pattern (touching their head, shoulders, and waist for three pitches)
- Monitor individual students' ability to spontaneously invent rhythmic and melodic patterns through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Three pitches, such as La-Sol-Mi or Do-Re-Mi (presented aurally)
- The contour of various 3-pitch melodic patterns
- Longer and shorter durations
- The use of silence
- Quarter note, paired eighth note, and quarter rest patterns (presented aurally)

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1.CR.1.2 **Notate** 4-8 beats of original rhythmic ideas using iconic or standard notation that incorporate grade-level appropriate rhythms.

Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.[19]
- Notate - The use of various symbols to indicate the pitch, rhythm, and expressive elements of a composition.[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 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 develops the EQ-throughline because in the previous level, students notated 4-8 beats of original rhythmic ideas using **iconic notation**. Now, they are notating 4-8 beats of original rhythmic ideas using **iconic or standard notation**. In the next level, they will notate **8-12 beats of original rhythmic ideas in standard notation**. In each grade, students use grade-level appropriate notes, rests, and rhythms.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Iconic notation for eighth and quarter notes, and quarter rests in 2/4 and 4/4 meters
  -or-
- Standard notation for eighth and quarter notes, and quarter rests in 2/4 and 4/4 meters

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Skills

To master this objective, students will need to be SKILLED at:
- Writing musical symbols to record original rhythmic ideas
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

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

In the Classroom - _Suggestions Only, this content is locally determined_

Teacher Actions

- _For an example of how to teach students to write original rhythmic ideas using icons, see_

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K.CR.1.2. For an example using standard notation, see below.

- Prepare a consistent system for rhythmic representation (e.g., beat lines), and ensure students are familiar with reading rhythms using this system (PR.1.2). Using the same system as Kindergarten maximizes instructional time. Introducing the 2/4 or 4/4 time signatures here could be a useful connection to PR.1.2.
- Demonstrate how to notate several familiar 4–8 beat rhythms on the beat lines to build comfort with the writing process, having students practice drawing their notes along with the teacher.
- Demonstrate how to create an original rhythmic idea by first expressing it orally, then performing a think-aloud to sound it out and determine how to notate it accurately.
- Guide students to orally express a 4–8 beat rhythm and have the entire class practice notating the rhythm together.
- Provide templates and opportunities for students to practice originating and notating their own rhythmic ideas.
- Monitor individual students' ability to invent and notate new rhythmic ideas while correctly using musical vocabulary in formative and summative assessments.

Possible Learning Activities

May include, but are not limited to:
- Beat lines
- Notating familiar songs
- Notating original rhythms
- Inventing rhythms without notating it
- Using manipulatives to notate rhythms
- Exploring long and short sounds
- Rhythms notated in 2/4 and 4/4 meters
- Longer and shorter sounds
- The use of silence
- Quarter note, paired eighth note, and quarter rest patterns

1.CR.2.1 **Accompany** readings, stories, or dramatizations with corresponding traditional and non-traditional sound sources.

Glossary
- Accompany -

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students created **soundscapes** using a variety of traditional and non-traditional sound sources. Now, they are accompanying readings, stories, or dramatizations with corresponding **traditional and non-traditional sound sources**. In the next level, they will accompany readings, stories, or dramatizations with corresponding **vocal or instrumental sounds**.

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:
- Traditional and non-traditional sound sources

Skills

To master this objective, students will need to be SKILLED at:
- Performing traditional and non-traditional sounds to support readings, stories, or dramatizations

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

Key Insights
- Students are not writing a new book; they cannot change the story, but can instead make the words and characters come alive by adding sounds, rhythms, and music.
- Throughout history, humanity has been embellishing stories to entertain and inform the

listener
- This is a great opportunity to use a story or topic from the grade-level classroom
- In this objective, students apply their understanding of how music expresses emotions, tells stories, and communicates meaning. Building on the skills developed in RE.1.2, they create story accompaniments using sound effects, instruments, or vocal sounds. Whether evoking a feeling or helping to tell a story, students learn to use music as a powerful tool for expression beyond words
- This objective is easily paired with 1.CR.2.2
- Since this objective has the language "traditional and non-traditional" students must have opportunities to utilize both types of sounds in accompaniments.

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

Teacher Actions
- Prepare a particular story that aligns with the time of year or relevant theme
- Demonstrate how to choose traditional or nontraditional instruments to paint specific tone colors contributing to a story
- Guide students to students make informed choices, within teacher-assigned limitations, on how a particular character, situation, or event might sound. Match the idea to an appropriate "found sound" within limitations (e.g., teacher puts 5 household items on the floor, and the children decide which one represents the character they are trying to emulate.)
- Provide opportunities for students to create and perform sounds in response to story prompts (e.g., character, squeaking door, running away, prop, etc), ensuring access to both traditional and non-traditional sound sources
- Monitor individual students' ability to develop story sound effects using traditional and non traditional instruments in formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Folk Tales
- Stories students are reading in class or in the library
- Found sounds, timbre matching, instrument exploration, percussion instruments acting as sounds in the story,

1.CR.2.2 **Explain** how and when to give credit to others when creating work that borrows from other musicians.

Glossary

- Create - Conceiving and developing new artistic ideas and work.[17]
- Explain - To make something clear or easy to understand by describing or giving information about it.[4]
- Work - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained the difference between **original and copied** musical ideas or works and now they are explaining how and when to **give credit to others** when creating work that borrows from other musicians. In the next level they will explain how to **share music** fairly.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- When to credit others for use of their ideas or work
- How to credit others for use of their ideas or work

Skills

To master this objective, students will need to be SKILLED at:
- Describing the reasoning/process for crediting others when using their musical ideas or 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

- Students should be able to answer the question, "If a musical idea isn't mine, how and when do I credit the person who made it?" to show mastery of this objective.
- Musicians are often inspired by other musicians but they need to give credit to the original musicians if using their ideas
- To explain "how" to give credit, a student must explain that all musicians must name the original musicians and musical work when they create art inspired by or copied from another musician's work
- To explain "when" to give credit, a student must share that all musicians must share the information when they create art inspired by or copied from another musician's work
- Note the conjunction "and" used in this objective. Students need to show mastery of their ability to explain both how **AND** when to credit other musicians when using their ideas

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

Teacher Actions

- Prepare student friendly definitions and processes for how and why to give credit
- Demonstrate describing the reasoning/process for crediting others when using their musical ideas or works. Sharing an anchor chart here may be helpful
- Guide students through explaining both *how* and *why* they should give credit
- Provide sentence stems and word lists to scaffold student explanations
- Monitor individual students' ability to explain how and why to give credit to other artists while correctly using music vocabulary through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Pair-share discussions
- Scenarios
- Practicing giving credit in class activities (as a class)
- Integrating into classroom routines: discussing "how" to credit the musician every time a piece is shared

- Extension: This objective only requires students to articulate *how* to give credit, but students may also practice actually giving credit as well

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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.

1.PR.1.1 **Improve** musical skills by incorporating feedback from instructors and peers.

Glossary
- Feedback - A reaction or response to a particular design problem or design solution.[29]
- Improve -

Vertical Alignment

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

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:
- Enhancing musical skills by implementing feedback

Evidence of Mastery

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

Key Insights
- This objective pairs with RE.2.2, where students are asked to give the same kind of feedback that they are asked to use in PR.1.1.
- Be purposeful in emphasizing respectful feedback and respectful responses
- Since this objective is using feedback from peers, which is RE.2.2, provide the opportunity for students to practice giving feedback to the teacher before they give feedback to peers

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- Since this objective has the language "instructors and peers" students must have opportunities to implement feedback from each source

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

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

Possible Learning Activities

May include, but are not limited to:
- Improving personal performance
- Improving group performance
- Improving demonstration of technical skill
- Improving ability to write in standard or iconic notation

1.PR.1.2 **Read** iconic or standard notation to sing or play music with at least three pitches and rhythms with quarter rests in 2/4 and 4/4 meters.

Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.[19]
- 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]
- Pitch - The highness or lowness of a tone, as determined by the frequency of vibrations per second.[19]
- 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]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students read iconic notation with at least **two pitches and with quarter note and beamed eighth pairs**. Now they are increasing to **3 pitches and adding quarter rests in 2/4 and 4/4 meters** in iconic or standard notation. In the next level, they will read more complex notation with three or more pitches, **adding half notes, half rests, and tied rhythms**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- The sounds of rhythmic notation including quarter rests
- The sounds of pitch notation for at least three pitches
- The arrangement of strong and weak beats in 2/4 and 4/4 meters

Skills

To master this objective, students will need to be SKILLED at:
- Interpreting the musical symbols of music patterns
- 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.1.3 (local community) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (unison songs) and PR.1.4 (binary temples, form, texture, articulations, and dynamics) 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.
- First graders may need to learn to execute these rhythms and pitches first in iconic notation and then again in standard Western notation
- Using a syllable-based system is helpful, i.e., solfege, takadimi, du/du-de, ta/ti-ti
- This objective pairs well with CR.1.2. Learning to read this notation should precede students' creation with these rhythmic values and pitches
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective uses the language "sing or play," students may demonstrate mastery through either
- 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 at least three different pitches performed through singing or playing, using iconic or standard notation
  - Rhythmic performance must include quarter rests within patterns in 2/4 and 4/4 meters, read from either iconic or standard notation

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

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

Possible Learning Activities

May include, but are not limited to:
- Rhythm patterns
- Pitch patterns
- Three pitches, such as La-Sol-Mi or Do-Re-Mi
- The contour of various 3-pitch melodic patterns
- Longer and shorter durations
- The use of silence
- Quarter note, paired eighth note, and quarter rest patterns

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1.PR.1.3 **Sing or play** in unison with simple accompaniments.

Glossary

- 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

This objective develops the EQ-throughline because in the previous level, students were focused on developing a **steady beat,** and now they are **singing or playing in unison** with simple accompaniments. In the next level, they will learn **rounds and ostinatos**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- What unison sounds like
- Repertoire of unison songs

Skills

To master this objective, students will need to be SKILLED at:
- Demonstrating musical independence when singing or playing songs with simple accompaniments

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 (local community) 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 (binary temples, form, texture, articulations, and dynamics) should also inform the repertoire choices for this grade level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in

RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding

- Select age-appropriate music, written in iconic or standard notation, for students to sing and/or play
- Students do not need to play the accompaniment to master this objective
- Ensure healthy singing habits, including head-voice development
- Since this objective uses the language "sing or play," students may demonstrate mastery through either

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

Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.2, and PR.1.4. Define unison in student-friendly terms
- Demonstrate how to sing or play along with accompaniments
- Guide students in choral/group singing or playing along with accompaniment
- Provide feedback that supports steady beat, healthy tone, and proper technique. Scaffold instruction using the psychomotor taxonomy: begin with imitation, guide students toward accurate repetition from memory, and ultimately support confident, fluent performance.
- Monitor individual students' ability to perform in unison in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Folk songs
- Popular songs
- Celebratory songs
- Patriotic songs
- Songs that connect to CN.1.1, PR.1.2, and PR.1.4
- Songs that can be analyzed for 1.RE.1.1

1.PR.1.4 **Demonstrate** opposites in tempos, form, texture, articulations, and dynamics.

Glossary
- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.[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]
- Tempos - The speed of music.[19]
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.[17]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students demonstrated opposites in **tempos, form, texture, and dynamics,** and now they are demonstrating opposites in **articulations**, too. In the next level, they will demonstrate **changes** in tempos, form, texture, articulations, phrasing, and dynamics.

Enduring Understanding

Musicians convey meaning through the execution of expressive elements.

Knowledge

To master this objective, students need to KNOW:
- Meaning and sound of "opposite" tempos (e.g., *largo/presto*)
- Meaning and sound of "opposite" dynamics (e.g. *forte/piano*)
- "Opposite" (binary) musical forms (e.g., AB, call & response)
- A variety of articulations ("opposite" articulations, e.g., *legato/staccato*)
- A variety of "opposite" textures (e.g. heavy/light, thick/thin, solo/ensemble)
- Appropriate singing or instrument technique

Skills

To master this objective, students will need to be SKILLED at:
- Executing the meaning of contrasting musical elements
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (local community) 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 songs) 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. In 1.RE.1.1, students _identify_ opposites. Students should recognize these differences before they execute them
- These musical elements should be taught over a longer period of time using a variety of examples and styles that can be integrated into any of your daily lessons in preparation for student demonstration of the interpretation of music symbols and terms.
- Mastery may be demonstrated through traditional performance or digital production, applying the specified elements using voice, instruments, or appropriate technology.
- The musical elements suggested in the Knowledge above are those suggested in the Skills Appendix
- 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, form, texture, articulations, and dynamics" students must demonstrate mastery of each

In the Classroom - _Suggestions Only, this content is locally determined_

Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define _tempo, form, texture, articulations,_ and _dynamics_ in clear, student-friendly terms.

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

Possible Learning Activities

May include, but are not limited to:
- Content in the Skills Appendix;
    - presto/largo
    - Call & Response and/or AB form
    - chest/head voice,
    - accompanied/unaccompanied
    - dark/bright,
    - heavy/light
    - thick/thin, and/or solo/ensemble
    - legato/staccato
    - forte/piano
- Laban efforts
- Performing songs with opposites
- Writing a "class song" where the lyrics describe the opposite being performed

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1.PR.2.1 **Identify** the production elements needed to develop formal and informal performances.

Glossary

- Formal - Following or according with established form, custom, or rule.[13]
- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Informal - Not following or according with established form, custom, or rule.[13]
- Performance - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.[17]
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).[17]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **named** the production elements needed to develop formal and informal performances. Now, they are **identifying** the production elements they need. In the next level, they will **describe** them.

Enduring Understanding

Musicians implement production elements to enhance performances.

Knowledge

To master this objective, students need to KNOW:
- Differences between formal and informal performances
- The function and purpose of production elements

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming production elements
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

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Key Insights

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

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

Teacher Actions

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

Possible Learning Activities

May include, but are not limited to:
- Scenarios
- Preparation for informal performances (informances)
- Preparation for formal performances
- Identifying the production elements in an existing performance or production (watching a musical, ballet, concert, performance, etc.)

1.PR.2.2 **Contrast** audience and performer etiquette.

Glossary

- Audience - A reading, viewing, or listening public.[14]
- Contrast -
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].[17]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **identified** appropriate audience and performer etiquette, and now they are **contrasting** them. In the next level, they will **demonstrate** these appropriate behaviors.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Behaviors appropriate for audience members
- Behaviors appropriate for performers

Skills

To master this objective, students will need to be SKILLED at:
- Comparing behaviors appropriate for performers and audience members
- 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
- Students can contrast these behaviors in written form or through demonstration
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "audience and performer" students must examine both sets of behaviors to master this objective

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

Teacher Actions
- Prepare student-friendly descriptions of behaviors appropriate for audience members and performers. Prompt students to think about feelings:
  - *"How do you feel when people interrupt you or talk over you?"*
  - *"How do you know someone is paying attention or enjoying what you're doing?"*
- Demonstrate both roles through modeling:
  - *"I feel nervous as a performer—when people are quiet and watching, it helps me feel respected."*
  - *"As an audience member, I show kindness by listening and clapping at the right time."*
- Guide students through co-constructing a chart comparing audience and performer behaviors. Add a third column: *Why it matters*. Encourage discussion about how behaviors show care, respect, and connection. If time allows, explore how "appropriate" behavior shifts across settings (e.g., pop concert vs. classroom performance).
- Provide opportunities for students to role play using context-based prompts, such as;
  - *"You're at a quiet piano recital—how should the audience behave?"*
  - *"You're performing a fun song at school—what can you do to include the audience?*
- Monitor individual students' ability to contrast audience and performer behaviors through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Venn diagrams
- Illustrations diagramming behaviors appropriate for performers and audience members
- Creation of behavior anchor charts
- Behavior sort
- Class discussion
- Arts exposure activities
- Field trips
- Performances

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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.

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1.RE.1.1 **Identify** opposites in tempos, form, texture, articulations, and dynamics in aural or 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]
- Tempo - The speed of music.[19]
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.[17]
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified opposites in **tempos, form, texture, and dynamics** in aural or written musical works. Now, they are also identifying opposites in **articulations**. In the next level, they will identify how these elements **change** in musical works.

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 "opposite" tempos (e.g., *largo/presto*)
- Meaning and sound of "opposite" dynamics (e.g. *forte/piano*)
- "Opposite" (binary) musical forms (e.g., AB, call & response)
- A variety of articulations ("opposite" articulations, e.g., *legato/staccato*)
- A variety of "opposite" textures (e.g. heavy/light, thick/thin, solo/ensemble)

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming contrasting musical elements

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

Evidence of Mastery

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

Key Insights

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

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

Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, PR.1.3, and PR.1.4. Define *tempo, form, texture, articulations,* and *dynamics* in clear, student-friendly terms.
- Demonstrate identifying contrasting musical elements through a variety of modes, including singing, movement, instruments, or listening examples. Be sure to identify opposites using their Italian terminology
- Guide students in whole-class and small-group identification of musical opposites across tempo, form, texture, articulations, and dynamics. Incorporate musical elements in their daily music-making
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to identify of contrasting musical elements in both formative and summative assessments

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Possible Learning Activities

May include, but are not limited to:
- Content in the Skills Appendix:
  - Presto/largo
  - Call & Response and/or AB form
  - Chest/head voice,
  - Accompanied/unaccompanied
  - Dark/bright,
  - Heavy/light
  - Thick/thin, and/or solo/ensemble
  - Legato/staccato
  - Forte/piano
- Laban efforts
- Performing songs with opposites
- Writing a "class song" where the lyrics describe the opposite being performed

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1.RE.1.2 **Explain** how musical works are used to communicate meaning.

Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.[4]
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described **emotions evoked** by a given musical work. Now, they are explaining how musical works are used to **communicate meaning**. In the next level, they will **identify a "story"** told in a work of music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Music can tell a story, express a feeling, or celebrate an event
- Certain sounds, instruments, tempos, or dynamics can help show what the music is "about"
- Music is used in different places and for different reasons (e.g., lullabies at bedtime, marches in parades, songs at birthday parties).

Skills

To master this objective, students will need to be SKILLED at:
- Describing the purpose, meaning, and connections in musical works, along with the musical choices used to communicate them
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- The meaning of a musical work can be personal, subjective, or even playful—what matters is

helping students recognize that music is created to communicate something, even if that "something" is open to interpretation

- Start with global or cultural connections (CN.1.1) to ground interpretation in authentic context, then spiral out to include whatever is relevant to students—even if their familiarity with a piece (like *Toccata and Fugue in D Minor*) comes from movies or TV. Comparing multiple interpretations of the same work builds students' ability to analyze expressive choices using musical vocabulary
- In this objective, students explore how music expresses emotions, tells stories, and communicates meaning. They apply that understanding in CR.2.1 by creating story accompaniments. Whether describing the feeling of a piece or designing sound effects for a story, students learn that music helps us imagine, understand, and communicate ideas beyond words
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

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

Teacher Actions

- Prepare examples of musical works that communicate meaning through mood, tempo, dynamics, and instrumentation. Choose a variety of styles, genres, and cultures to show how music can express ideas like celebration, sadness, adventure, or calm. This could be good preparation for students trying 1.CR.2.1 (accompany dramatizations)
- Demonstrate explaining what a piece of music might be trying to say or show. Use think-aloud questions like:
  - What might this music be telling us?
  - What does it remind you of?
  - If this music were part of a story or movie, what would be happening?
- Guide student listening examples like *Ode to Joy* (celebration), *Beethoven's 5th* (urgency or determination), or *Toccata and Fugue in D Minor* (mystery or suspense). Support students in explaining what the music communicates and how—using gestures, movement, or drawing to reinforce ideas
- Provide tools like picture cards, storytelling prompts, or emotion word charts to help students connect musical elements to meaning. Encourage imaginative metaphors and comparisons:
  - "It sounds like someone sneaking through the woods."
  - "This music feels like the sun is coming out."
- Monitor individual students' ability to explain how musical works are used to communicate meaning through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Programmatic music such as "The Planets," "The Grand Canyon Suite," or "The Four Seasons"
- Music stereotypically connected to holidays, such as "Stars and Stripes Forever" or "Sleigh Ride"
- Music used in film
- Music used for specific occasions, i.e., requiems, graduations, dances, weddings, patriotic events, etc.

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1.RE.1.3 **Identify** a variety of instruments and voices by sound, including available classroom instruments.

Glossary

- Classroom Instruments - Instruments typically used in the general music classroom which may include recorders, autoharps, mallet instruments, pitched and unpitched percussion instruments, keyboard, and electronic instruments.[19]
- Identify - To recognize someone or something and be able to say who or what they are.[27]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified a variety of instruments and vocal timbre types by sound, including **sing, speak, whisper, and shout.** Now, they are identifying a variety of instruments and voices by sound, including available **classroom instruments**. In the next level, they will describe the timbres of a **variety of instruments and voices**, and the way in which the sound is produced.

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 voices
- The sounds of various instruments

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming the instruments or voices creating sounds
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

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

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

Teacher Actions

- Prepare sound files or gather instruments to demonstrate timbres. Familiarize students with the sounds of the instruments selected
- Demonstrate how to identify an instrument by sound, using consistent descriptions to describe timbre. Model how to "drill down" to a specific instrument, e.g., "This sounds like an instrument that is hit, and it has a metallic quality instead of a wooden quality. That means it is either a glockenspiel or a metallophone from the choices we have, and it sounds very high, which means it is a glockenspiel"
- Guide students through identifying instruments and vocal timbre types first through limited options (i.e. only providing two in a "this or that" activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument identification. 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 identify the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding
- Monitor individual students' ability to identify the timbres of a variety of instruments and voices by sound through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Adult and child voices
- Classroom instruments (literally whatever you have available for students to explore in the room)
- Instrument families
- Found and environmental sounds

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- Recorded audio examples of live instruments (not synthesized!)

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1.RE.2.1 **Describe** personal preferences for music.

Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.[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 develops the EQ-throughline because in the previous level, students described personal preferences for **musical works,** and now they are describing **personal preferences for music**. In the next level, they will explain why some music is **valued over others** by different individuals, communities, and cultures.

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:
- Music vocabulary

Skills

To master this objective, students will need to be SKILLED at:
- Summarizing the enjoyable characteristics of 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

- As students move from kindergarten to first grade, they shift from simply reacting to individual musical works to forming broader musical preferences. By first grade, students begin to generalize those preferences—expressing likes for particular instruments, styles, or musical qualities. This progression supports the development of personal musical identity and lays the

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groundwork for deeper engagement with musical analysis in later grades

- This learning throughline intentionally cultivates growth not only in the cognitive domain, but in the *affective domain*—as outlined by Krathwohl, Bloom, and Masia. As students describe, compare, and defend musical preferences, they are developing emotional awareness, learning to respect differing viewpoints (Level 3: Valuing), and beginning to internalize attitudes that foster an inclusive, reflective classroom culture (Level 4: Organization).
- Musical preferences are deeply personal, shaped by experiences, culture, and especially by how music makes us feel—an idea explicitly supported by CN.1.3, which focuses on how music evokes emotions. Helping students connect their emotional reactions to musical choices strengthens both self-awareness and empathy. In a respectful community, students learn that it's okay to like different things—and that articulating *why* we enjoy something helps us understand ourselves and others, even when we disagree.
- Research shows that familiarity increases musical preference, so students may grow in appreciation for a work as they revisit it or encounter similar styles
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

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

Teacher Actions
- Prepare simple words and sentence starters to help students talk about what they like or don't like about music (e.g., "I like fast music!" or "I don't like loud music."). Use pictures or feelings faces to support understanding
- Demonstrate how to say what you like or don't like about music, using kind and clear words. For example: "I like music that makes me want to dance!" and "I don't like music that feels too slow for me."
- Guide students in sharing their thoughts every time they listen to music. Ask them to use their words or body (e.g., thumbs up/down, facial expressions) to show how they feel, and encourage them to listen to how others feel too
- Provide visual supports like emotion charts, tempo pictures (fast turtle/slow bunny), and simple sentence starters so students can practice expressing their preferences in their own way
- Monitor individual students' ability to describe personal preferences for music through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Describing their favorite song genres
- Describing their reactions to works listened to in class
- Sentence stems: "I like this kind of music because the _____(i.e., tempo) is _____ (i.e,. fast/

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energetic/ danceable/ too slow)."

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1.RE.2.2 **Provide** positive feedback for self and others.

Glossary

- Feedback - A reaction or response to a particular design problem or design solution.[29]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students provided **positive feedback** for others, and now they are also providing **areas for improvement** for others. In the next level, they will provide positive feedback to **self and others**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- What positive feedback is
- How to respectfully give feedback on areas for improvement

Skills

To master this objective, students will need to be SKILLED at:
- Offering positive feedback and naming areas of improvement
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Feedback can be scary for some students. Create a culture where risk-taking is celebrated and respectful feedback is interpreted as helpful. Be purposeful in emphasizing respectful feedback and respectful responses
- While students are beginning to learn to provide feedback, avoid using another student as the example at first. Use recordings or teacher demonstrations instead.
- This objective pairs with PR.1.1, where students are asked to use the same kind of feedback that they are asked to give in RE.2.2

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

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

Teacher Actions
- Prepare sentence stems and examples to support students in giving both positive feedback and gentle suggestions for improvement (e.g., "I liked how you ___," and "Next time, you could try ___.")
- Demonstrate how to give balanced feedback by modeling in both informal moments (during everyday music-making) and in focused mini-lessons that highlight the feedback process
- Guide students through structured group feedback activities, offering prompts and support to ensure feedback remains kind, specific, and helpful
- Provide opportunities for students to practice giving feedback in low-risk settings—such as responding to teacher performances or recordings—before offering feedback to classmates, who may feel more vulnerable
- Monitor individual students' ability to provide feedback for others through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Improving personal performance
- Improving group performance
- Improving demonstration of technical skill
- Improving ability to draw in standard or iconic notation
- Creating a scenario where students give feedback to a teacher's hypothetical performance
- Giving feedback to a recording of an anonymous singer's/player's demonstration

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