North Carolina Standard Course of Study 2024
General Music Standards Unpacking - Fifth 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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on student-generated criteria.

5.PR.1.2 Read standard notation to sing or play music using any major or minor key, and syncopation in 2/4, 3/4, or common time meters, including rhythms in 6/8 meter.

5.PR.1.3 Sing or play songs with two-part harmony.

5.PR.1.4 Demonstrate the meaning of symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations independently when performing music.

5.PR.2.1 Compare music to perform and the production elements needed to support the context and purpose of a performance, working collaboratively.

5.PR.2.2 Evaluate the etiquette of the audience and performers in a variety of contexts.

Respond - Analyze and evaluate how the arts communicate.

5.RE.1.1 Analyze symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations in aural and written musical works.

5.RE.1.2 Speculate on the composer's purpose in choosing specific qualities for a musical work using musical vocabulary.

5.RE.1.3 Analyze the timbres of a variety of instruments and voices within a musical work.

5.RE.2.1 Defend personal preferences for particular musical works.

5.RE.2.2 Evaluate musical performances and compositions using student-generated 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.

5.CN.1.1 **Describe** styles and musicians who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in the United States.

Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.[4]
- Styles - Specific movement characteristics, qualities, or principles that give it distinctive identity; style may also refer to the unique artistic choices of a particular [artist].[17]
- Customs - A usage or practice common to many or to a particular place or class or habitual with an individual; the whole body of usages, practices, or conventions that regulate social life.[14]
- Traditions - Pattern of practices and beliefs within a societal group.[17]
- Indigenous - Of or relating to the earliest known inhabitants of a place and especially of a place that was colonized by a now-dominant group.[14]
- 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]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described styles and musicians who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in **North Carolina** and now they are describing styles and musicians who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in the **United States**. In the next level they will explain how music expresses and reflects the values of **civilizations around the world**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- A variety of American musical styles
- American musicians and composers
- What customs and traditions are
- How music can reflect heritage, customs, and traditions of groups

Skills

To master this objective, students will need to be SKILLED at:
- Summarizing the characteristics of music and musicians of the US
- 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

- People are influenced by the cultures and traditions around them. For musicians, these influences may be featured in their music.
- New musical styles and genres may be inspired by previous styles and genres.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "styles and musicians" both must be considered.
- Since this objective has the language "influenced, or been influenced by" either may be considered.
- Since this objective has the language "customs and traditions" both must be considered.
- Since this objective has the language "indigenous and other cultural groups" both 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 musicians from the United States. Be sure examples provide clear and compelling connections to customs and/or traditions of specific cultural groups. This could be a great place to tie in PR.1.2 or RE.1.1.
- Demonstrate describing the styles and genres of specific musical selections.
- Guide students in a group description of musicians and musical styles influenced, or influenced by, the many cultural groups found in the United States
- Provide examples of what makes the musician a model of a particular genre or style.
- Monitor individual students' ability to summarize the characteristics of music and musicians of the U.S. while correctly using musical vocabulary through formative and summative assessment.

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Possible Learning Activities

May include, but are not limited to:
Cultures
- African American
- Asian American
- Cajun
- Creole
- Indigenous
- Latino/Hispanic
- Native American

People
- Aretha Franklin
- B.B. King
- The Beatles
- Bee Gees
- Beyoncé
- BTS
- Bob Dylan
- Bob Marley
- Bruno Mars
- Daft Punk
- Dolly Parton
- Duke Ellington
- Ed Sheerhan
- Elvis Presley
- Etta James
- Garth Brooks
- Imagine Dragons
- Jimmy Cliff
- John Philip Sousa
- Johnny Cash
- Led Zeppelin
- Leonard Bernstein
- Louis Armstrong
- Marvin Gaye
- MC Hammer
- Michael Jackson
- Miles Davis
- Post Malone

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- Simon & Garfunkel
- Sam Smith
- Taylor Swift
- The Temptations

Styles/Genres
- Americana
- Bluegrass
- Blues
- Country
- Electronic
- Folk
- Hip Hop
- Jazz
- Motown
- Mountain Music
- Pop
- R & B
- Rap
- Rock 'n' Roll
- Rockabilly
- Soul
- Spirituals
- Symphonic

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5.CN.1.2 **Describe** how other disciplines inspire, and can be a part of, music creation or performance.

Glossary

- Create - Conceiving and developing new artistic ideas and work.[17]
- 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 develops the EQ-throughline because in the previous level students described how other content areas can inspire **programmatic music, soundscapes, or concepts** and now they are describing how other disciplines inspire, and can be a part of, **music creation or performance**. In the next level they will explain how the development of musical ideas can be informed and inspired by concepts from **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:
- Other content areas can inspire music creation
- Other content areas (like science and poetry) are part of music creation and performance
- Visual, Theatrical, and Dance elements can be used to enhance a music performance

Skills

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

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Key Insights

- Other disciplines can serve as source material for a musical creation and performance.
- Other disciplines may combine with music to enhance a musical creation or performance.
- 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 arts disciplines content can inspire music creation. These may include examples from literature, visual art, dance, lighting, costuming, etc. If possible, collaborate with teachers of other arts disciplines to develop a musical creation based on source material from another discipline. For example, let the class choose a topic from another class that can be used to inspire a composition. Create the piece of music together, as a class, and perform.
- Demonstrate how music can be created from source material. For example, have a student read a short story while the teacher performs by improvising on an instrument to accompany the story.
- Guide a class discussion describing how other disciplines may impact music creation and performance. Provide word banks, sample descriptions, sentence frames, or other language resources to deepen descriptions.
- Monitor individual students' ability to describe how other content areas can inspire musical works while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Adding music to a video clip to deepen the meaning of the images and story telling
- Analyzing how the same video clip conveys an alternate meaning when different music accompanies the video clip
- Creating a melody to go with lyrics
- Composing music based on a work of art, an event in history, a scientific process, a short story, etc.
- How music is advertised on streaming platforms

5.CN.1.3 **Identify** how music is used in the media to evoke emotions.

Glossary

- Evoke - To make someone remember something or feel an emotion.[4]
- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Media - The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.[29]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described **personal emotions and memories evoked** by a variety of music and now they are identifying how music is **used in the media** to evoke emotions. In the next level they will describe **sensory, emotional, personal, or intellectual responses** to a variety of music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Music can evoke emotions through the specific combination of the musical elements
- Media (commercials, sales, movies, TV, etc) uses musical cues to evoke emotional responses in the viewer/listener

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming the ways media companies use music to generate emotions
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Music may be used to evoke a specific emotion (e.g. suspense in a horror movie), but may also

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be used to encourage a response to that emotion (e.g. calm music in a beauty product commercial to prompt the purchase of a product)
- 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 musical examples in a variety of media clips which represent a range of emotions. These should range from jingles to cinematic movies to background music in commercials. 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 emotions. Name the emotions 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 are being employed to evoke emotions).
- Guide discussions on which emotions are evoked in specific clips, and which musical elements were being used to evoke that emotional response.
- Provide sentence frames, word banks, or worksheets for opportunities to practice naming the emotions a variety of media examples evoke.
- Monitor individual students' ability to name the ways media companies use music to generate emotions while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Commercials
- Movie or TV music (horror, drama, comedy, adventure)
- Podcast music
- Radio music
- Advertising Jingles (insurance, fast food, bologna, chocolate bars, automobiles, etc.)

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5.CN.2.1 **Identify** the characteristics and behaviors of musicians that connect to college, career, and post-secondary skills.

Glossary

- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Post-secondary - Of or relating to education beyond high school.[7]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described music **careers in North Carolina** and now they are identifying the **characteristics and behaviors** of musicians that connect to college, career, and post-secondary skills. In the next level they will identify the musical skills, characteristics, and behaviors needed for success in **music careers**.

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:
- Musical characteristics and behaviors (e.g. Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, Personal Responsibility)

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming the characteristics and behaviors of musicians
- 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 characteristics and behaviors of accomplished musicians mirror many of the characteristics and skills needed for success in life

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- It may be helpful to share these correlations with parents and administrators. Consider collecting student descriptions of the connections between success in music and success in life, then share these at concerts. Use the students' own words to proclaim the value of music education.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "characteristics and behaviors" both must be considered.
- Since this objective has the language "college, career, and post-secondary skills" all three must be considered.

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

Teacher Actions

- Prepare student-appropriate definitions of the characteristics and behaviors of musicians.
- Demonstrate identifying key characteristics and behaviors developed through the study of music that support success in post-secondary education and careers. Choose one characteristic, (such as self-discipline, collaboration, or creative problem-solving), and explain how it equips students to be college and career ready.
- Guide students as they identify and discuss the characteristics and behavior needed for success in music and success in life.
- Provide anchor charts of these characteristics and opportunities for students to communicate the valuable skills they are developing to administrators, colleagues, parents, and community members.
- Monitor individual students' ability to recognize the transferable characteristics and behaviors of musicians while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, Personal Responsibility (Portrait of a Graduate)
- Presentation skills
- Consider non-musical careers and how they connect with skills learned in the music classroom

5.CN.2.2 **Cite** examples of musical works or musicians that were innovative for their time.

Glossary

- Cite -

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students compared how music has **changed and remained the same** with advances in technology and digital media and now they cite examples of musical works or musicians that were **innovative** for their time. In the next level they will compare how innovative tools and ideas have been **used** in a variety of musical works.

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:
- Musical works that were innovative
- Composers and musicians who were innovative for their time

Skills

To master this objective, students will need to be SKILLED at:
- Referencing examples of innovative works and explaining how or why they were considered innovative at the time
- 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

- Maximize your instructional time by examining the same piece in multiple ways. Choose innovative works which can pair with other objectives as well, such as rhythm or pitch reading,

genre or timbre studies, etc.
- Keep a classroom list of the pieces students have studied with a one-sentence description of a key feature/innovation.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "works or musicians" either may be considered. Students do not need to explore both to master this objective.

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

Teacher Actions
- Prepare and share examples of musical works that were innovative for their time (see list below).
- Demonstrate how to cite a musical work by stating the musician's name, the song title, and what made it innovative.
- Guide students to recall and discuss musical innovations they've learned and match them to musicians who used them.
- Provide a graphic organizer to sort and record musicians, their songs, and the related innovation.
- Monitor individual students' ability to cite innovative works or musicians while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- New ensembles and forms (e.g., Beethoven, Debussy, Mozart, Chopin)
- What Music Is (e.g., Cage)
- Tonality (e.g., Coltrane, Monk, Bartok, Björk)
- Extended Techniques (e.g., Cage, Ma)
- Multitrack Recording (e.g., Beatles)
- Sampling and Looping (e.g., Run DMC)
- Auto Tune (e.g., Cher)
- Music Videos (e.g., Jackson's *Thriller*)
- Virtual Choirs (e.g., Whitacre)
- AI Generated music

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.

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5.CR.1.1 **Improvise** a 4-12 measure melody over a changing harmonic accompaniment.

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]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students improvised **pentatonic melodies** over an ostinato and now they are improvising a **4-12 measure melody** over a changing harmonic accompaniment. In the next level they will improvise **rhythmic** patterns over a rhythmic or 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:
- Melodic motifs

Skills

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

- Students may believe that improvisation means playing random notes; clarify that it involves thoughtful choices based on harmony.

- To create a safe space for exploration and experimentation, begin by having the entire class improvise simultaneously. As students become more confident in their skills, have smaller groups of students improvise simultaneously. Eventually, students may improvise solo.
- It is important to provide opportunities for students to explore and experiment to develop their creativity. Encourage students to play, take risks, and focus on the process, not the end product.
- On barred instruments, if students are tempted to perform two pitches at the same time, consider giving them only one mallet.
- The harmonic accompaniment could be played by a teacher, student group, or digitally.
- 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 by selecting a harmonic accompaniment which will serve as a foundation for the student improvisations. Consider finding examples of songs students already know which use that chord progression, such as "four chord songs" used in popular music. Share these with students as a "hook" to provide relevancy.
- Demonstrate improvising a 4-12 measure melody over a changing harmonic accompaniment.
- Guide students as they improvise. This may be done using a visual or aural cue regarding the chord progression of the accompaniment. Check if students are using pitches which align with the harmonic progression as they create their melody.
- Provide guidelines for success, such as beginning and ending on the tonic, ending the improvisation after a certain number of beats, etc. See PR.1.2 for a list of grade-level appropriate rhythms and pitches.
- Monitor individual students' ability to spontaneously invent melodies over an accompaniment through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Instruments for improvisation,
    - Barred instruments
    - Desk bells
    - Boomwhackers
    - Handbells
    - Recorders

- - Ukuleles
  - Guitars
  - Keyboards
  - 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

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5.CR.1.2 **Notate or record** original rhythmic ideas and melodic ideas using several voices or instruments that incorporate grade-level appropriate rhythms and pitches.

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 or recorded 4-8 measures of original rhythmic ideas and melodic ideas for **two or more performers** and now they are notating or recording original rhythmic ideas and melodic ideas using **several voices or instruments**. In the next level they will compose 4-8 measures of original rhythmic ideas and melodic ideas through **notation or recording**. In each grade, students use grade-level appropriate rhythms and pitches.

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)
- Multi-part composition
- Rhythmic and melodic motifs including syncopation in 2/4, 3/4, or common time meters,

including rhythms in 6/8 meter

Skills

To master this objective, students will need to be SKILLED at:
- Writing musical symbols to record original rhythmic and melodic 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

- Be sure to model how to make revisions as part of the composition process. Create, then perform the music and revise any parts that could be improved upon. This ties nicely into RE.2.2 and PR.1.1.
- It may be helpful for students to have access to instruments or other sound sources as they compose, especially when they are creating melodies.
- Students may need to work with a partner or in groups in order to hear their composition.
- If students are using audio or video recordings to capture their ideas instead of notating them, ensure they understand the procedures for your classroom.
- Since this objective has the language "rhythmic and melodic ideas" students must notate both types of original ideas. This can be done by (1) two compositions; one featuring multiple rhythmic parts and another featuring multiple melodic parts, or (2) as one assignment with a mixture of rhythmic and melodic parts.
- 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 ideas for several parts by having them play music with multiple parts (PR.1.2 and PR.1.3). Ensure students have practiced drawing the rhythms and pitches in PR.1.2.
- Demonstrate how to create an original multi-part idea by first expressing one part orally (or on

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an instrument) and performing a think-aloud to sound it out and determine how to notate it accurately. Then demonstrate how to invent and notate additional, complimentary, parts.

- Guide students to express an idea and have the entire class practice notating it together. Then have another student invent and notate additional complimentary parts. Guide group composition of a multi-part melodic, a multi-part rhythmic, or a multi-part mixed melodic/rhythmic composition. Emphasize the creative design process (revising and testing - PR.1.1) in the process of composing multi-part ideas.
- Provide worksheets, templates, and opportunities for students to practice originating and notating their own melodic ideas. Provide an anchor chart showing notes and rests students may use in their rhythms. Specify which pitches may be used for melodic ideas. Refer to the Music Skills Appendix for grade-level appropriate concepts.
- Monitor individual students' ability to invent and notate new rhythmic and melodic ideas for multiple performers while correctly using musical vocabulary in formative and summative assessments.

Possible Learning Activities

May include, but are not limited to:
- Inventing multi part ideas for several musicians
- Using manipulatives to notate rhythms
- Rhythms notated in 2/4, 3/4, 4/4, and 6/8 meters
- Whole note, dotted half note, half note, dotted quarter note, quarter note, eighth note, and sixteenth note patterns
- Whole rest, half rest, quarter rest, and eighth rest
- Syncopation
- Major or minor tonalities

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5.CR.2.1 **Accompany** an existing melody with an original rhythmic or melodic ostinato.

Glossary

- Accompany -
- Melody - Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.[17]
- Ostinato - A continually recurring rhythmic or melodic pattern.[19]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students aligned original **poetry with a pre-existing melody; or a pre-existing piece of poetry with an original melody** and now they are accompanying an existing melody with an **original rhythmic or melodic ostinato**. In the next level they will arrange an existing piece of music, **changing two or more musical elements**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Components of an ostinato
- Melodic and rhythmic motifs

Skills

To master this objective, students will need to be SKILLED at:
- Employing original ostinatos to go with an existing melody

Evidence of Mastery

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

Key Insights

- Consider providing several melodies from which students can choose one to accompany.

- Since this objective has the language "rhythmic or melodic" students may compose either to master this objective.
- If students are creating a melodic ostinato, it may be helpful for them to have access to a melodic instrument or other sound source to explore possible motifs before they choose one they like.
- Ostinatos can be created acoustically or digitally through software
- Students are not required to notate their ostinato.
- This objective is easily paired with CR.1.2 and/or CR.2.2.

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

Teacher Actions
- Prepare one or more melodies for which students may create an accompanying ostinato. Prepare a definition and examples of ostinatos.
- Demonstrate creating an original rhythmic or melodic ostinato for an existing melody. Perform a think-aloud to emphasize the decisions about pitches and rhythms (i.e. using scale degrees 1 and 5, playing on beats 1 and 3 or 2 and 4)
- Guide students as they explore possible ostinatos to accompany the selected melody providing feedback to ensure their ostinato adapts the original melody in a purposeful way (RE.2.2, PR.1.1)
- Provide a visual of the melody, as well as rhythmic or melodic instruments.
- Monitor individual students' ability to create an original ostinato to accompany an existing melody through formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Melodic motifs
- Rhythmic motifs
- Ostinatos

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5.CR.2.2 **Cite** artists correctly when utilizing or adapting their original music.

Glossary

- Adapt - To change, or to change something, to suit different conditions or uses.[4]
- Artist - A person who creates art (such as painting, sculpture, music, or writing) using conscious skill and creative imagination; a person skilled in any of the arts.[14]
- Cite - To quote by way of example, authority, or proof.[14]
- 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]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified how to responsibly use resources for **online access** of music and now they are **citing artists correctly** when utilizing or adapting their original music. In the next level they will describe how fair use, copyright, public domain, open source, and creative commons **affect the ability of musicians to create original and arranged 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:
- Procedures for correctly citing the work of artists from whom students borrow material
- Citations should include the artist, title, date, medium, and source

Skills

To master this objective, students will need to be SKILLED at:
- Referencing the original musician when using their work
- 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 demonstrate mastery of this objective, students should be able to respond to the prompt, "Cite the musician and work that was adapted in your work."
- This objective is not necessarily about using the editorial style of academic citation (e.APA, MLA), but instead about giving credit to the musician and their work
- This objective can be paired with CR.2.1 in which students create a new ostinato for an existing melody. Students learn to correctly cite the musician who made the melody
- Note the conjunction "or" used in this objective. Students should be able to show mastery of their ability to cite musicians correctly when utilizing **OR** adapting their original music. Learning activities in support of mastery of this objective can be decided upon by the teacher

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

Teacher Actions

- Prepare a process for citing musicians. Ensure students have authentic opportunities to cite the musicians they are actually adapting music from, and not contrived exercises.
- Demonstrate how to cite musicians correctly when using their ideas or works
- Guide students in whole-class exercises to properly cite musicians. Provide opportunities for students to demonstrate individual mastery.
- Provide sentence stems and worksheets to scaffold student citations
- Monitor individual students' ability to cite musicians correctly when utilizing or adapting their original music while correctly using music vocabulary through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Paired with CR.2.1
- Class arrangements
- Viewing composer/arranger information on songs
- Citing another musician's work in a playlist or report
- Citing another musician's work when adapting or arranging their music

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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.

5.PR.1.1 **Improve** compositions and musical skills by applying feedback from peers or self based on student-generated criteria.

Glossary

- Composition - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.[17]
- 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]
- 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 compositions and musical skills by applying **feedback from peers or self** based on student-generated criteria and now they are improving compositions and musical skills by applying feedback from peers or self based on **student-generated criteria**. In the next level they will apply feedback from **instructors** to refine musical 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:
- Enhancing compositions and 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.
- Musicians use feedback to make improvements to their compositions and musical skills. Often these improvements happen over time.
- Feedback can come from peers, but it can also come through self-assessment.
- Specific criteria can be used to evaluate compositions and performances. These criteria may be used in conjunction with a more holistic approach to evaluation.
- Anticipate the misconception: "All feedback is criticism." Explain that feedback can also highlight strengths and improvements.
- This is the same objective as Grade 4 (4.PR.1.1), but the compositions and the musical skills to be refined are different, based on 5.PR.1.4 and 5.CR.1.2
- Since this objective has the language "compositions and musical skills" students must have opportunities to improve both
- Since this objective has the language "peers or self" students may implement feedback from either source
- This objective requires students to have already generate criteria

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 compositions or musical skills through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Improving improvisations, compositions, or arrangements
- Improving personal performance
- Improving group performance
- Improving demonstration of technical skill
- Improving ability to write in standard notation

5.PR.1.2 **Read** standard notation to sing or play music using any major or minor key, and syncopation in 2/4, 3/4, or common time meters, including rhythms in 6/8 meter.

Glossary

- Key - The sharps or flats placed at the beginning of a composition or line of music denoting the scale on which the music is based.[19]
- Major - A scale built on the sequence of an ascending pattern of two whole steps, one half step, three whole steps, and one half step.[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]
- Minor - A scale built on the sequence of an ascending pattern of whole step, half step, whole, whole, half, whole, whole.[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]
- 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

This objective develops the EQ-throughline because in the previous level students read standard notation in **any major key, with dotted quarters and groups of three eighth notes and rests in 6/8 meter,** and beamed sixteenth and eighth note rhythms in 2/4, 3/4, and 4/4 meters and now they are expanding to **any major or minor key, and syncopation in 2/4, 3/4, or common time meters**, including rhythms in 6/8 meter. In the next level they will read more complex notation using any major or minor key and **triplet rhythms in the meters they know as well as 12/8 meter**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- The sounds and symbols of rhythmic notation including syncopation
- The sounds and symbols of major or minor pitch notation

Skills

To master this objective, students will need to be SKILLED at:
- Interpreting the musical symbols 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

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (American music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (two-part 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
- Consider having students develop their skills in reading rhythms and reading pitches separately before putting these two skills together
- Common meter here is intended to have students understand that 4/4 time is sometimes referred to as "common" time
- 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 singing or playing music using any major or minor key, read from standard notation.
- Rhythmic performance must include syncopation in 2/4, 3/4, or common time meters, as well as rhythms in 6/8 meter, 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 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 standard notation to sing or play melodic patterns (using major or minor keys) and rhythmic patterns (including syncopation) 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:
- Pitches may be in any major or minor key.
- Meters may include 2/4, 3/4, 4/4, and 6/8.
- Note/Rest values may include whole notes/rests, dotted half notes, halt notes/rests, quarter notes/rests, tied quarter notes, eighth notes/rests, four beamed sixteenth notes, and combinations of two sixteenth notes beamed with one eighth note in 2/4, 3/4, and 4/4 meters.
- Note/Rest values may include dotted quarter notes/rests and groups of three eighth notes in 6/8 meter.
- Syncopation may be used.

5.PR.1.3 **Sing or play** songs with two-part harmony.

Glossary

- Harmony - Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.[17]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students learned songs with **occasional harmonizations** and now they are singing or playing songs with **two-part harmony**. In the next level they will learn a variety of music in **unison or simple harmony, using rounds, canons, or partner songs**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- What harmony sounds like
- Repertoire with two-part harmony

Skills

To master this objective, students will need to be SKILLED at:
- Demonstrating musical independence when singing or playing songs with two-part 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 (American Music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.4 (symbols and terminology) should also inform the repertoire choices for this grade level.
- Select age-appropriate music, written in standard notation, for students to sing and/or play
- 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

- Ensure healthy singing habits, including head-voice development
- It is easy for students to accidentally switch to the other part they hear. Provide strategies to help them be successful, such as listening to the other students who are performing their part, attending to the lyrics/notation/visuals/conductor's cues (if applicable) for their part, etc.
- This objective differs from fourth grade because fifth grade calls for true two-part harmony (either homophonic or polyphonic) rather than divisi, countermelodies, rounds, partner songs, or an ostinato.
- This objective could pair with CR.1.2 or CR.2.1 if students created or arranged a two-part song they could then perform
- 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 two-part harmony in student-friendly terms
- Demonstrate how to perform a song with two part harmoney. A recording may be needed to sing the "first" part while the teacher demonstrates singing the second. Alternatively, the class can sing one part as a group while the teacher sings the second
- Guide students in choral/group performance, providing many opportunities for practice and a variety of songs to perform
- Provide feedback that supports steady beat, healthy tone, and proper technique. Scaffold instruction using the psychomotor taxonomy: begin with imitation, guide students toward accurate repetition from memory, and ultimately support confident, fluent performance.
- Monitor individual students' ability to perform songs with two part harmony in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- True two-part harmony (NOT divisi, countermelodies, rounds, partner songs, or an ostinato)
- Two part settings of classical, contemporary, spirituals, gospel, folk, pop, or other genres of songs
- This could be a great tie-in to CR.1.2 or 2.1 for fifth graders to write a piece that is in two parts and then perform it

5.PR.1.4 **Demonstrate** the meaning of symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations independently when performing 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]
- Symbols - An image, sign, or element, such as color, that is understood, by convention or context, to suggest some other meaning.[22]
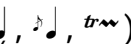- Tempos - The speed of music.[19]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students demonstrated the meaning of symbols and terminology for the **continua of tempos and dynamics, including crescendos and decrescendos** and now they are demonstrating the meaning of symbols and terminology **independently when performing music**. In the next level they will **expand the range of forms and articulation**s 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 tempos ($largo \rightarrow presto$ continuum)
- Meaning and sound of a variety of dynamics ($pp \rightarrow ff$ continuum including $<$ and $>$)
- A variety of musical forms (e.g., theme & variation, 1st & 2nd endings)
- A variety of articulations (ex: $\downarrow$, $\flat$, tr)
- Appropriate singing or instrument technique

Skills

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

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

Evidence of Mastery

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

Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (American Music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.3 (two-part 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
- Mastery may be demonstrated through traditional performance or digital production, applying the specified elements using voice, instruments, or appropriate technology
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- The musical elements suggested in the Knowledge section above are those suggested in the Skills Appendix
- Since this objective has the language "symbols and terminology" students must demonstrate mastery of both
- Since this objective has the language "continua of tempos and dynamics, and a variety of forms and articulations" students must demonstrate mastery of each
- Note that this objective asks students to perform these elements independently. Their individual ability to demonstrate these elements can still be assessed in group settings, however, individual assessment must be made of each student's ability

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,* and the *continua of dynamics* in clear, student-friendly terms
- Demonstrate each musical element across multiple lessons, as mastery will develop over time rather than in a single session. Consistently model the use of Italian terminology when introducing and applying these concepts
- 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 the meaning of musical symbols and terminology independently in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Tempos: largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando
- Dynamics: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo/diminuendo
- Form terminology: AB, ABA, call and response, song form (verse, chorus, bridge), rondo, introduction, coda, repeat, sign, D.S., D.C.
- Articulations: legato, staccato, accent, slur, tenuto, fermata

5.PR.2.1 **Compare** music to perform and the production elements needed to support the context and purpose of a performance, working collaboratively.

Glossary

- Collaboratively - Joining with others in attentive participation in an activity of imagining, exploring, and/or making.[17]
- Compare -
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.[17]
- Guidance - Assistance provided temporarily to enable a student to perform a task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.[17]
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.[17]
- 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 compared, with guidance, **music to perform and the production elements needed** to support the context and purpose of a performance and now they are focused on doing so **collaboratively**. In the next level they will compare production elements and **how they enhance a musical presentation**.

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
- The context and purpose of a performance
- A variety of music that could be performed

Skills

To master this objective, students will need to be SKILLED at:
- Thoughtfully weighing the pros and cons of performing various pieces of music through active

group discussion
- Thoughtfully weighing similarities and differences in production elements needed for performances through active group discussion
- 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

- Performances can serve a purpose, such as to entertain, to inform, to celebrate, to raise awareness of a cause, to bring the audience and performers together in a shared music making experience, etc., and can be either formal or informal
- Production elements differ based on the context and purpose of the performance.
- Scenery is also a production element which can be explored
- Limit discussion of elements to those that are age-appropriate and applicable to their own performances. Involve students in the preparation of an actual performance
- "Working Collaboratively" should involve *every* student in the process of weighing options and coming to a consensus
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "music to perform and the production elements" students must name elements and select music
- Since this objective uses the language "context and purpose" students must consider both 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 performance
- Demonstrate identifying the purpose or context of an imaginary performance, performing a think-aloud comparing the effectiveness of different production elements in supporting the intended purpose or context
- Guide students in identifying the purpose or context of an upcoming performance (real or

hypothetical), asking them to compare the effectiveness of different production elements in supporting the intended purpose or context collaboratively; involving *every* student in the process of weighing options and coming to a consensus
- Provide a graphic organizer for students to collaboratively demonstrate they can compare production elements
- Monitor students' ability to collaboratively compare music to perform and the production elements needed to support the context and purpose of a performance 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

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5.PR.2.2 **Evaluate** the etiquette of the audience and performers in a variety of contexts.

Glossary

- Audience - A reading, viewing, or listening public.[14]
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.[17]
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].[17]
- 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]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students created criteria for audience and performer **etiquette in a variety of contexts**. Now they are **evaluating the etiquette** of the audience and performers in a variety of contexts. In the next level, they will **demonstrate** etiquette appropriate in 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:
- Behaviors appropriate for audience members
- Behaviors appropriate for performers
- How appropriateness can change based on the context of the performance

Skills

To master this objective, students will need to be SKILLED at:
- Assessing the quality of performer behaviors based on the audience, time, genre, place, and how the music is shared
- Assessing the quality of audience behaviors based on the musician, time, genre, place, and how the music is shared
- Using disciplinary and other academic vocabulary in verbal or written form

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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 may feel self-conscious when they are evaluated. Consider beginning with an analysis of a recorded performance of a group different from the students in the room. This can foster a more objective, inclusive, and risk-free learning environment
- 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 examples of appropriate and inappropriate performer and audience etiquette in a variety of contexts. This may be done with video examples or role playing scenarios
- Demonstrate evaluating the etiquette of the audience and performers in a variety of contexts. Have students recognize, list, or name exemplary behaviors for audience members and performers in a variety of contexts
- Guide students on being specific when they evaluate. 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
- Provide opportunities for students to evaluate the etiquette of the audience and performers in a variety of contexts
- Monitor individual students' ability to evaluate behaviors for both performers and audiences in multiple contexts through formative and summative assessment

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Possible Learning Activities

May include, but are not limited to:
- Audience actions, such as standing/sitting, taking pictures/videos, singing along, clapping, talking during the performance, leaving to use the restroom, eating/drinking during the performance, etc.
- Performer actions, such as breaking the fourth wall/addressing the audience directly, tuning on stage, taking a drink of water during the performance, bowing, etc.
- A variety of contexts, such as a school concert/program, an informance, an orchestra concert, a musical play, a pop concert, an outdoor concert, a half-time show at a football game, a national anthem performance before a sporting event, a church worship service (traditional, contemporary, blended), a busker, a performance at a wedding or funeral, a musician performing at a restaurant/lounge/club, etc.

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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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5.RE.1.1 **Analyze** symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations in aural and written musical works.

Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.[22]
- 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]
- Tempo - The speed of music.[19]
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]
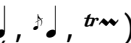
Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **identified** symbols and terminology for elements and now they are **analyzing** symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations in aural and written musical works. In the next level they will identify symbols and terminology for an **expanded range of forms and articulations**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Meaning and sound of a variety of tempos ($largo \rightarrow presto$ continuum)
- Meaning and sound of a variety of dynamics ($pp \rightarrow ff$ continuum including $<$ and $>$)
- A variety of musical forms (e.g., theme & variation, 1st & 2nd endings)
- A variety of articulations (ex: $\downarrow$, $\flat\downarrow$, $tr\leftrightsquigarrow$)

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Skills

To master this objective, students will need to be SKILLED at:
- Identify and examine how musical symbols and terminology impact the meaning or effectiveness of a work
- 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 "continua of tempos and dynamics, and a variety of forms and articulations" 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,* and the *continua of dynamics* in clear, student-friendly terms
- Demonstrate how to examine the impact of a musical element by identifying its symbol, term, meaning, and effect on the work. Continue exploring different elements across multiple lessons, as mastery develops over time—not in a single session. Consistently model the use of

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Italian terminology when introducing and applying these concepts
- Guide students to begin analyzing and interpreting musical symbols in their daily music-making
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to draw conclusions based on the identification and examination of musical symbols and terminology in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Tempos: largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando
- Dynamics: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo/diminuendo
- Form terminology: AB, ABA, call and response, song form (verse, chorus, bridge), rondo, introduction, coda, repeat, sign, D.S., D.C.
- Articulations: legato, staccato, accent, slur, tenuto, fermata

5.RE.1.2 **Speculate** on the composer's purpose in choosing specific qualities for a musical work using musical vocabulary.

Glossary

- 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 compared **different interpretations** of the same musical work using musical vocabulary and now they are speculating on the **composer's purpose** in choosing specific qualities for a musical work using musical vocabulary. In the next level they will identify **multiple meanings** for musical works, citing evidence.

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:
- Composers use musical elements intentionally to express or suggest meaning
- Musical vocabulary

Skills

To master this objective, students will need to be SKILLED at:
- Using what is heard and known to explain why a composer chose certain musical elements in a work
- 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 will learn to speculate thoughtfully about a composer's purpose by grounding their ideas in clear evidence from the musical work. While the meaning of a piece can be personal,

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subjective, or even playful, it's important for students to recognize that music is created to communicate something—whether that message is specific or open to interpretation

- Students may not always know the exact reasons a composer chose specific musical qualities, but they can use musical vocabulary to speculate on the purpose behind those choices. By exploring a wide range of American musical traditions—including folk, blues, jazz, gospel, country, rock, hip-hop, and funk—students learn to connect musical elements like melody, rhythm, and instrumentation to the stories and emotions the composer aims to express. This helps deepen their understanding of how composers use musical qualities intentionally to communicate meaning
- 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 songs with known purpose or intent, preferably by American composers (CN.1.1). Select pieces that use tempo, dynamics, timbre, and instrumentation to clearly convey a mood or idea
- Demonstrate using musical vocabulary (like dynamics, meter, texture, or mode) to speculate about what the composer might have been trying to evoke or communicate
- Guide students in active listening and using what is heard and known to make inferences about why a composer chose certain musical elements. Using a chart or graphic organizer may aid in organizing thoughts and what *is* "known"
- Provide supports such as musical word banks or sentence frames like "I think the composer chose ___ because…" or "The mood feels ___ because of the way the ___ sounds"
- Monitor individual students' ability to use what is heard and known to explain why a composer chose certain musical elements in a work through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Any musical work which clearly uses the elements of music to convey meaning or evoke emotions
- American Works
  - *Appalachian Spring* – Aaron Copland (1944)
  - *Rodeo: Hoedown* – Aaron Copland (1942)
  - *Grand Canyon Suite* – Ferde Grofé (1931)
  - *Rhapsody in Blue* – George Gershwin (1924)
  - *Afro-American Symphony (1st movement)* – William Grant Still (1930)
  - *Mississippi River Suite* – Florence Price (1933)
  - *Variations on "America"* – Charles Ives (1891)

- *Symphonic Dances from West Side Story* – Leonard Bernstein (1961)
- *Simple Gifts* (arrangement) – Aaron Copland (1944)
- *The Unanswered Question* – Charles Ives (1908)

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5.RE.1.3 **Analyze** the timbres of a variety of instruments and voices within a musical work.

Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.[22]
- Timbres - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.[19]
- 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 the timbres of a variety of instruments and voices used in **diverse types of ensembles** and now they are analyzing the timbres of a variety of instruments and voices **within a musical work**. In the next level they will **identify** the timbres of a variety of instruments and voices heard in 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
- Qualities and characteristics of a variety of instrument and voice timbres

Skills

To master this objective, students will need to be SKILLED at:
- Identify and examine how using of a variety of instruments and voices to create characteristic sounds impacts the meaning or effectiveness of a work
- 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

- In this objective, students move beyond simply identifying timbres—they analyze their qualities and impact. By examining how different timbres shape the mood, meaning, or message of a piece, students begin to recognize that composers and performers choose specific sounds intentionally to support artistic purpose and expression (5.RE.1.2)
- 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 voices" students must demonstrate mastery of identifying both kinds

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

Teacher Actions

- Prepare examples of excerpts or songs with known purpose or intent, preferably by American composers (CN.1.1). Select pieces that use timbre and instrumentation to clearly convey a mood or idea. Familiarize students with the sounds of the instruments selected
- Demonstrate how to describe an instrument's sound in an unfamiliar ensemble: Model how to analyze the use of instruments, e.g.,
  - "Let's listen carefully to this brass band piece by John Philip Sousa. First, I notice the bright, bold sound of the trumpets — they have a sharp, piercing timbre that grabs your attention. The trombones add a fuller, warmer sound, and the tubas give us a deep, powerful foundation. Now, I'm thinking about why Sousa might have chosen these brass instruments. Brass instruments have a strong, proud sound that makes me feel confident and excited — like a celebration or a parade. Because brass bands are often connected to American traditions, like marching in patriotic events, Sousa probably picked these sounds to make us feel proud and energized. So when we analyze timbre, we're not just naming the instruments — we're also thinking about how their sounds create feelings or ideas in the music."
- Guide students through analyzing the instruments and vocal timbres used in a piece. Encourage them to think about not only which timbres they hear, but also how those choices shape the mood, meaning, or emotional effect of the music on the listener
- Provide supports like musical word banks or sentence frames such as "I think the composer chose a ___ timbre because…" or "The mood feels ___ because of the way the ___ sounds." Repeated exposure across diverse musical contexts helps strengthen both recognition skills

and musical understanding
- Monitor individual students' ability to analyze the timbres of a variety of instruments and voices in a musical work through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- All instruments and voices studied in grades K-4
- Instruments in the songs studied in RE.1.1 and RE.1.2

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5.RE.2.1 **Defend** personal preferences for particular musical works.

Glossary

- 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 develops the EQ-throughline because in the previous level students **compared personal responses** to a musical work before and after engaging with similar musical works and now they are **defending personal preferences** for particular musical works. In the next level they will **identify appealing qualities and effective portions** of 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:
- Music vocabulary

Skills

To master this objective, students will need to be SKILLED at:
- Justifying a greater liking for one musical work over another
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- This learning throughline intentionally cultivates growth not only in the cognitive domain, but in the *affective domain*—as outlined by Krathwohl, Bloom, and Masia. As students describe, compare, and defend musical preferences, they are developing emotional awareness, learning

to respect differing viewpoints (Level 3: Valuing), and beginning to internalize attitudes that foster an inclusive, reflective classroom culture (Level 4: Organization)
- Musical preferences are deeply personal, shaped by experiences, culture, and especially by how music makes us feel—an idea explicitly supported by CN.1.3, which focuses on how music evokes emotions. Helping students connect their emotional reactions to musical choices strengthens both self-awareness and empathy. In a respectful community, students learn that it's okay to like different things—and that articulating *why* we enjoy something helps us understand ourselves and others, even when we disagree
- Research shows that familiarity increases musical preference, so students may grow in appreciation for a work as they revisit it or encounter similar styles
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

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

Teacher Actions
- Prepare word banks and sentence stems for students to use when defending their preferences
- Demonstrate how to defend personal preferences by going beyond what is liked to explain why it is liked. For example: "I like this song because the beat is fast and it makes me want to move." Model respectful responses to differing opinions, such as: "That's okay—everyone likes different things"
- Guide students in sharing and explaining their preferences during music listening activities. Prompt them with follow-up questions like "Why do you think that?" or "What part made you feel that way?" Encourage turn-and-talks where students share and compare their reasons
- Provide supports such as cause-and-effect sentence starters ("I like ___ because ___"), comparison frames ("I liked ___ more than ___ because ___"), and feelings-to-sound matching cards to help students articulate and justify their opinions
- Monitor individual students' ability to defend personal preferences for music 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
- Genres
- "About Me" or "Music In My Life" projects (CN.1.2 and CN.1.3)

5.RE.2.2 **Evaluate** musical performances and compositions using student-generated criteria.

Glossary

- Compositions - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.[17]
- 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]
- Performances - Experience of engaging in the act of presenting music in a classroom or private or public venue.[17]

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **generated criteria** in collaboration with others for evaluating musical performances and compositions and now they are evaluating musical performances and compositions using **student-generated criteria**. In the next level they will evaluate musical presentations, compositions, and musical ideas **using given criteria**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Procedures for providing feedback
- Criteria for evaluation
- Music vocabulary

Skills

To master this objective, students will need to be SKILLED at:
- Assessing the quality of performances and composition using student generated criteria
- 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

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

Key Insights

- Performances/compositions may or may not be evaluated using a rubric; other evaluation tools include rating scales, checklists, or the evaluation of a single criterion. Evaluation tools vary based on the goal of the musical task
- Reliability is important when using criteria to analyze a musical work. If two or more people use the same evaluation criteria, they should generate similar ratings/feedback. In this grade level, students generate their evaluation criteria independently
- This objective pairs with PR.1.1, where students are asked to use the same kind of feedback that they are asked to give in RE.2.2
- The RE.2 objectives work together to help students grow as thoughtful listeners. RE.2.1 invites students to explore and express personal preferences, recognizing that individual taste is shaped by culture, experience, and exposure. In contrast, RE.2.2 builds students' capacity for objective musical evaluation, guiding them to assess specific qualities and effectiveness in a musical work using evidence and musical vocabulary. Together, these objectives help students distinguish between "I like it" and "It is well-crafted"—and understand that both perspectives are valid and valuable
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "performances and compositions" students must provide feedback for both

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

Teacher Actions

- Prepare a list of potential criteria for evaluating musical performances and compositions. While students will generate the final criteria themselves, the teacher should come prepared with examples to guide and support the process based on the musical goal or task
- Demonstrate identifying key criteria by connecting them to the purpose of the musical work. Model using those criteria to evaluate a performance or composition thoughtfully and respectfully
- Guide students in developing their own evaluation criteria and applying them to assess musical performances or compositions. Support them in making connections between their criteria and the musical elements or intentions involved
- Provide examples of evaluation tools—such as analytic and holistic rubrics, rating scales, and checklists—as models. Emphasize the importance of accurate, respectful evaluation. Students may apply their criteria to existing works or to their own and peers' performances or compositions, especially in conjunction with objectives like 5.CR.1.1, 5.CR.1.2, 5.CR.2.1, or

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5.PR.1.1
- Monitor individual students' ability to evaluate musical performances and compositions using student-generated criteria through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Evaluation criteria based on the elements of music
- Analytic rubrics
- Holistic rubrics
- Rating scales
- Checklists
- Qualitative and/or quantitative data
- Improving improvisations, compositions, or arrangements
- Improving personal performance
- Improving group performance
- Improving demonstration of technical skill
- Improving ability to write in standard notation

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