

# North Carolina Standard Course of Study 2024

## General Music Standards Unpacking - Fourth Grade

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

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

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

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

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

CN.2 Explore advancements in the field of music.

#### 4.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 North Carolina.

##### Glossary

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

##### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described music found in the **local community or region**, 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 **North Carolina**. In the next level, they will 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**.

##### 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 North Carolinian musical styles
- A diverse representative set of North Carolinian musicians (either born/raised in NC or who became famous in NC)
- The customs and traditions of Indigenous and other cultural groups in NC

##### Skills

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

- Summarizing the characteristics of NC music and 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

- People are influenced by the cultures and traditions around them. For musicians, these influences may be featured in their music.
- Musicians may be influenced by musical styles and genres they experienced during their formative years.
- 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 a variety of North Carolina musicians and play their music for the students. This could be a great place to tie in PR.1.2 or RE.1.1.
- Demonstrate describing the styles and musicians of specific musical selections.
- Guide students in identifying key features in the music of different styles and genres.
- 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 NC while correctly using musical vocabulary through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

### Resource

- Please visit the [Teaching North Carolina Arts Project \(DPI Google Site\)](#) for a much more comprehensive look at NC's rich musical history!

### Studying NC Musicians

- The Avett Brothers
- Ben Folds
- Ben E. King
- Blind Boy Fuller
- Charlie Poole
- Clyde McPhatter
- Crash Craddock
- Doc Watson
- Elizabeth Cotten
- John Coltrane
- Link Wray
- Nina Simone
- Rhiannon Giddens
- Roberta Flack
- Thelonious Monk

### Studying NC Cultures

- African American
- Appalachia
- Indigenous
- Native American

### Studying NC Genres/Styles

- Bluegrass
- Blues
- Country
- Folk
- Gospel/Spirituals
- Jazz
- Mountain Music
- Pop
- Rock 'n' Roll
- Rockabilly

## Studying NC Songs

- “The Old North State”
- “The Longleaf Pine”

## 4.CN.1.2 **Describe** how other content areas can inspire programmatic music, soundscapes, or concepts.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Soundscapes - Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students compared elements of music with **elements of other disciplines**. Now, they are describing how other content areas can inspire **programmatic music, soundscapes, or concepts**. In the next level, they will describe how other disciplines **inspire** and can be a part of **music creation or performance**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Definitions and examples of soundscapes and programmatic music
- Examples of other content areas inspiring music as programmatic music or soundscapes

### Skills

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

- Summarizing how other areas inspire 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

- Music can be inspired by other content areas, including literature, history, and nature
- Composers use musical elements such as timbre, tempo, pitch range, and rhythm to convey their ideas and “paint a picture”
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

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

## Teacher Actions

- Prepare examples of how other content areas can inspire music creation. These may include examples from poetry, literature, science, etc.
- Demonstrate how to describe how the composer was inspired to use specific musical elements to represent a non-musical idea (e.g. Loud march music for “Mars” vs. quiet slow peaceful music for “Venus.”)
- Guide students to use disciplinary language to describe the non-musical inspiration of a musical work.
- 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:

- How acoustics and the science of sound impact musical performances
- Programmatic Works Inspired by Other Disciplines:
  - Planets – Gustav Holst
  - Grand Canyon Suite – Ferde Grofé
  - The Four Seasons – Antonio Vivaldi
  - Má Vlast – Bedřich Smetana
  - Pictures at an Exhibition – Modest Mussorgsky
  - Symphonie Fantastique – Hector Berlioz
  - The Tell-Tale Heart (story)
  - Romeo & Juliet – Sergei Prokofiev / Pyotr Tchaikovsky
  - 1812 Overture – Pyotr Tchaikovsky
  - La mer – Claude Debussy
  - An American in Paris – George Gershwin
  - The Unanswered Question – Charles Ives
  - Danse Macabre – Camille Saint-Saëns

- The Lark Ascending – Ralph Vaughan Williams
- The Nutcracker Suite – Pyotr Tchaikovsky / Duke Ellington
- Music for Wilderness Lake – R. Murray Schafer

## 4.CN.1.3 **Describe** personal emotions and memories evoked by a variety of music.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Evoke - To make someone remember something or feel an emotion.<sup>4</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described **personal emotions evoked** by a variety of music. Now, they are describing **personal emotions and memories** evoked by a variety of music. In the next level, they will identify how music is **used in the media** to evoke emotions.

### 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 and memories through the specific combination of the musical elements
- Examples of music that can stir up memories and emotions (e.g., being a tiny kid, playing, being in an airplane)

### Skills

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

- Summarizing the characteristics of emotions and memories
- 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 music used can be orchestral or may be contemporary with lyrics (there are no limiting parameters)
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “emotions and memories” both must be described.
- This is a great objective to tie into RE.1.1.

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

## Teacher Actions

- Prepare examples of music that are attached to personal (teacher) emotions and memories, as well as a clear explanation of how music can attach itself to core memories.
- Demonstrate that it is safe to share (all answers and situations are valuable) about music attached to their personal experiences by sharing a personal memory attached to a specific song.
- Guide a discussion of the musical elements that, when used in combination, can evoke an emotional response (for example: pianissimo and high pitches create tension).
- Provide sentence frames, word banks, or worksheets for students naming the emotions and memories evoked by a variety of musical examples.
- Monitor individual students’ ability to describe their emotions and memories with correct musical vocabulary when listening to a variety of musical examples through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

- Musical elements
- Tension and release
- Dynamics
- Long-term memory retention
- Student-driven project (bringing in examples to share)

## 4.CN.2.1 **Describe** music careers in North Carolina.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified music careers in the **local community**, and now they are describing music **careers in North Carolina**. In the next level, they will identify the **characteristics and behaviors of musicians** that connect to college, career, and post-secondary skills.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Music careers in NC

### Skills

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

- Summarizing what people do in musical careers in NC
- 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

- There are a variety of jobs within the field of music in North Carolina
- Some of these careers may require travel, such as a musician performing in an ensemble that tours across the state
- You don't have to perform music to have a career in music
- Ensure that students use disciplinary language, as using appropriate vocabulary is important

for building proficiency in music.

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

### Teacher Actions

- Prepare a list and images depicting various North Carolina music careers, such as musicians who perform across the state, music professors at colleges and universities, sound engineers at major performance venues, etc
- Demonstrate identifying a real-world music career found in the local community and/or broader state, building on prior knowledge from 3.CN.1.1 and 4.CN.1.1
- Guide students in a deeper exploration of who supports and performs music within the musical uses expanded to a state-wide lens.
- Provide career profiles, explaining the types of tasks and responsibilities involved as well as the pathways to musical careers across the state.
- Monitor individual students' ability to identify music careers in North Carolina while correctly using musical vocabulary through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- Professor of music at a college or university
- Director of a school of music
- Musician in a band that performs across the state
- Performer, conductor, or composer for the North Carolina Symphony or other major ensemble
- Music director for professional musical theatre productions
- Sound engineer at a major performance venue, such as Martin Marietta Center for the Performing Arts, Progress Energy Center for the Performing Arts, Durham Performing Arts Center, Tanger Center, Turchin Center, The Stevens Center, etc.
- Recording studio owner or technician
- NC Music Hall of Fame employee
- Music advocate / lobbyist
- Staff member of NCMEA, Arts North Carolina, or other statewide music organization

## 4.CN.2.2 **Compare** how music has changed and remained the same with advances in technology and digital media.

### Glossary

- Digital Media - Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described how music has **changed** over time with the introduction of new technology. Now they are comparing how music has **changed and remained the same** with advances in technology and digital media. In the next level, they will cite examples of musical works or musicians that were **innovative** for their time.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- How music has changed with advances in technology and digital media
- How music has stayed the same with advances in technology and digital media

### Skills

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

- Identifying similarities and differences in how music has been impacted by advances in technology and digital media
- 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 development of new technologies has significantly impacted the creation, production, and distribution of music over time.
- Advances in recording, amplification, and digital media have transformed the way music is experienced and shared.
- Despite technological changes, the fundamental elements of music (melody, rhythm, harmony, etc.) and its ability to evoke emotions and connect people have remained constant.
- Musicians have adapted to and embraced new technologies, leading to the emergence of new instruments, as well as new musical genres and styles.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “changed and remained the same” both must be considered.
- Since this objective has the language “technology and digital media” both must be considered.

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

## Teacher Actions

- Show students a variety of media formats for recorded music, such as vinyl records, 8-tracks, cassettes, and CDs
- Prepare image or video examples of old and new musical instruments and playback devices (e.g., vinyl record player vs. streaming).
- Demonstrate identifying similarities and differences in old versus new music using a Venn Diagram with two musical works in the same genre, or with a concept like “How audiences access music”
- Guide a discussion on what students already know about how technology has changed music sounds and helped reach more people, using a graphic organizer on the board to keep track of ideas. Make sure to broaden the conversation to include what has stayed the same across time (e.g., people still use notation systems, music continues to carry cultural meaning, and live performances are often seen as more special or valuable than recordings—people will pay more to experience music in person)
- Provide graphic organizers and prompts for students to compare recordings or concepts. Provide deeper questions regarding the pros and cons of being able to take music with you everywhere you go.
- Monitor individual students’ ability to compare how music has changed and stayed the same while correctly using musical vocabulary through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

- Recording formats - phonograph, vinyl record, 8-track, cassette, CD, digital audio file



- Radio
- MTV
- The portability of music via the Sony Walkman, MP3 players, etc.
- Sharing music via the Internet - Napster, piracy, etc.
- Streaming services that serve as Internet radio stations with ads, such as Pandora
- Subscription services with access to a library of recordings, such as Apple Music or Spotify
- How music has changed
  - Recorded
  - Increased access
  - Less exposure to variety with the ability to choose “genres”
  - Portability
  - Electronic and digital instruments
  - Recorded music has sometimes replaced the necessity of live musicians
- How music has stayed the same:
  - People still enjoy acoustic music
  - People pay to see live music
  - Notation systems are still used
  - Live musicians are often used
  - Music has emotional impact and cultural significance

## **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.

## 4.CR.1.1 **Improvise** pentatonic melodies over an ostinato.

### Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.<sup>14</sup>
- Ostinato - A continually recurring rhythmic or melodic pattern.<sup>19</sup>
- Pentatonic Melodies - A scale consisting of five pitches. Often used as a scale omitting the fourth and seventh pitches of a major scale; or the second and sixth pitches of a minor scale.<sup>19</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students improvised stylistically appropriate **responses** to given rhythmic or melodic phrases. Now, they are improvising **pentatonic melodies** over an ostinato. In the next level, they will improvise a **4-12 measure melody** over a changing harmonic accompaniment.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Pentatonic melodic motifs

### Skills

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

- Spontaneously inventing pentatonic 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

- Be mindful when selecting a melodic instrument. This objective is easier to achieve if students are provided with only the five pitches of the pentaton, such as Boomwhackers or desk bells with the pitches C, D, E, G, and A, or barred instruments with Fs and Bs removed. This objective

is more difficult on an instrument where students have access to pitches beyond the pentatonic scale, such as a recorder, ukulele, or keyboard.

- To create a safe space for exploration and experimentation, consider having the teacher perform the ostinato while the entire class improvises simultaneously. As students become more confident in their skills, smaller groups of students improvise simultaneously, while the other students may perform the ostinato.
- 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.
- When students only have access to the five pitches of the pentaton, the entire class can improvise simultaneously without cacophony.
- On barred instruments, if students are tempted to perform two pitches at the same time, consider giving them only one mallet.
- The ostinato 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 student friendly examples and definitions for *improvise*, *pentatonic*, *melody*, and *ostinato*. See PR.1.2 for a list of grade-level appropriate rhythms and pitches.
- Demonstrate improvising a pentatonic melody while the class performs an ostinato.
- Guide students to improvise a pentatonic melody over an ostinato. Students can begin exploring pentatonic improvisation simultaneously, eventually improvising one at a time while their classmates perform the ostinato. Alternatively, the ostinato could be provided as a recording.
- Provide guidelines for success, such as beginning and ending on the tonic, ending the improvisation after a certain number of beats, etc.
- Monitor individual students' ability to spontaneously invent pentatonic melodies through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- Instruments for improvisation could include,
  - Barred instruments

- Desk bells
- Boomwhackers
- Handbells
- Recorders
- Ukuleles
- Guitars
- Keyboards (black keys work well!)
- Voice

## 4.CR.1.2 **Notate or record** 4-8 measures of original rhythmic ideas and melodic ideas for two or more performers 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.<sup>19</sup>
- Notate - The use of various symbols to indicate the pitch, rhythm, and expressive elements of a composition.<sup>19</sup>
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.<sup>14</sup>
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.<sup>17</sup>
  - Tablature - System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.<sup>17</sup>
  - Lead-sheet Notation - System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students notated 4-8 measures of original **rhythmic** ideas and **melodic** ideas. Now, they are notating or recording 4-8 measures of original rhythmic ideas and melodic ideas for **two or more performers**. In the next level, they will notate or record original rhythmic ideas and melodic ideas using **several voices or instruments**. 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:

- Standard notation for 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
- Multi-part composition guidelines
- Rhythmic and melodic motifs

## 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

- By fourth grade, students should be using standard notation systems for both pitch and rhythm.
- 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 two rhythmic parts and another featuring two melodic parts, or (2) as one assignment with one rhythmic part and one melodic part.
- 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 two parts by having them play music with two 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 two-part idea by first expressing one part orally (or on

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 a second, complimentary, part.

- Guide students to express an idea and have the entire class practice notating it together. Then have another student invent and notate a second, complimentary part. Guide group composition of a two-part melodic, a two-part rhythmic, and a two-part melodic/rhythmic compositions. 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 two performers while correctly using musical vocabulary in formative and summative assessments.

### Possible Learning Activities

May include, but are not limited to:

- Inventing two part ideas
- 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
- Major or pentatonic tonalities



## 4.CR.2.1 **Align** original poetry with a pre-existing melody; or a pre-existing piece of poetry with an original melody.

### Glossary

- Melody - Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.<sup>17</sup>
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students arranged an existing piece by **changing one or more musical elements**. Now, they are aligning original **poetry with a pre-existing melody or a pre-existing piece of poetry with an original melody**. In the next level they will accompany an existing melody with an **original rhythmic or melodic ostinato**.

### 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:

- Syllabification

### Skills

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

- Bringing poetry syllables and a melody into related rhythmic positions

### 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

- Syllabification is dividing words into their syllables, each of which receives its own rhythmic unit in music.

- This is an opportunity for cross-curricular exploration. Fourth-grade poetry units can be enhanced for both ELA and Music courses
- Melodies can be created acoustically or digitally through software
- Students are not required to notate their original melody to master this objective; however, this "project" could be paired with 4.CR.1.2 to have them notate their original melody
- This objective is easily paired with 4.CR.2.2.
- This objective is intended to provide options for students. They do not need to align both musical projects to master this objective.
- Providing student choice within teacher-given limitations for poetry will increase buy-in
- If students are creating a melody, it may be helpful for them to have access to a melodic instrument or other sound source to explore possible melodies before they choose one they like.

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

#### Teacher Actions

- Prepare a collection of short poems and familiar melodies, along with a student-friendly definition of syllabification
- Demonstrate writing new lyrics to a familiar melody (i.e., "Hickory Dickory Dock")
- Demonstrate creating an original melody to an existing poem. Please note that students are not required to *notate* their original poem melody.
- Guide students through the process of creating their own melody for a pre-existing poem and/or new lyrics for a pre-existing melody
- Provide worksheets, charts, and/or melodic notation for students to see syllabification at work
- Monitor individual students' ability to align original poetry with a pre-existing melody or a pre-existing piece of poetry with an original melody through formative and summative assessments

#### Possible Learning Activities

May include, but are not limited to:

- Writing original lyrics for a familiar melody
  - Connect to a cross-curricular topic (CN.1.2)
  - Write about the seasons, weather, self, holidays, etc.
- Selecting a pre-existing poem and creating an original melody for it so it can be sung

## 4.CR.2.2 **Identify** how to responsibly use resources for online access of music.

### Glossary

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

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified theatre artworks that **can be used by everyone** fairly and now they are identifying how to responsibly use resources for **online access** of theatre works. In the next level they will **cite artists correctly** when utilizing or adapting their original artwork.

### 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:

- Appropriate procedures for accessing music online
- How to use resources responsibly

### Skills

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

- Recognizing, listing, or naming the process for responsibly accessing resources for music online
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

### Key Insights

- Students should be able to answer the question, “How do I access music online?” to show mastery of this objective

- “Resources” include tools, websites, databases, apps, and digital platforms such as search engines, video-sharing sites, and social media. These are the spaces where students gain access to music, whether it’s in the public domain, hosted online, or part of a subscription-based service
- Students may have false assumptions about how to responsibly access resources for music
- Consider aligning your process for identifying and giving credit to resources with the ELA teacher
- This objective can be paired with CR.2.1 in which students are using other artists’ melodies or poetry and should be appropriately credited

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

#### Teacher Actions

- Prepare a procedure for safe and responsible access of online musical resources. Optional: Prepare a list of online resources that have been vetted for student safety
- Demonstrate how to safely access music online and perform a think-aloud for using the music responsibly
- Guide students to internalize the steps for safe and responsible access of music. This could be through a chant, class song, or through practical application
- Provide checklists and criteria for determining if students are using resources responsibly
- Monitor individual students’ ability to name the process for responsibly accessing resources for music online while correctly using music vocabulary through formative and summative assessment

#### Possible Learning Activities

May include, but are not limited to:

- Scenarios
- Online investigation
- Pre- and Post- check for using resources
- Anchor chart creation
- Class chant or song lyrics naming responsible use of online materials
- Align with CR.2.1: If aligning original lyrics to a pre-existing piece of music, review where it is safe to access melodies and how to responsibly source them. (Make sure you review how to cite them) If you are aligning pre-existing poetry to an original melody, review where it is safe to access poetry (lyrics) and how to responsibly source them. (And how to cite them!)

## **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.

## 4.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.<sup>17</sup>
- 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.<sup>28</sup>
- Feedback - A reaction or response to a particular design problem or design solution.<sup>29</sup>
- Improve -

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students improved compositions and musical skills by applying **formal or informal feedback**. 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 improve compositions and musical skills by applying feedback from peers or self based on **student-generated criteria**.

### 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 4.RE.2.2: students only need to create the criteria on which a work or skill could be judged. To master this objective, students can use these same criteria in a self-evaluation to provide feedback to then implement and make improvements.
- 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
- Anticipate the misconception: "All feedback is criticism." Explain that feedback can also highlight what is working well in addition to what can be improved
- 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

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. Revisit the student created criteria from 4.RE.2.2
- Demonstrate how to use a specific piece of feedback to improve a specific skill. Model this process 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

4.PR.1.2 **Read** standard notation to sing or play music using any major key, and 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.

## 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.<sup>19</sup>
- Major - A scale built on the sequence of an ascending pattern of two whole steps, one half step, three whole steps, and one half step.<sup>19</sup>
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.<sup>19</sup>
- Rhythm - Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.<sup>17</sup>
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students read notation using the **pentatonic scale, whole notes, dotted half notes, whole rests, and beamed sixteenth note rhythms in 2/4, 3/4, and 4/4 meters**. Now, they are reading notation in **major keys, with dotted quarters and groups of three eighth notes and rests in 6/8 meter, and beamed sixteenth and eighth note rhythms**. In the next level, they will read more complex notation using any **major or minor key and syncopation in 2/4, 3/4, or common time meters**, including rhythms in **6/8 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 dotted quarters and groups of three eighth notes and rests, and beamed sixteenth and eighth note rhythms
- The sounds and symbols of major key 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 (North Carolina) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (occasional harmonizations) and PR.1.4 (including crescendos and decrescendos) 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.
- 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 key, read from standard notation.
  - Rhythmic performance must include dotted quarter notes and groups of three eighth notes and rests in 6/8 meter, as well as beamed sixteenth and eighth note rhythms in 2/4, 3/4, and 4/4 meters, read from standard notation.

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

### Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.3, and PR.1.4, identifying relevant patterns to study in isolation. Define each of the pitches, rhythms, and meters specified in this objective. Use 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 (in any major key) and rhythmic patterns (including dotted quarter notes and groups of three eighth notes and rests) in a variety of meters, using correct musical vocabulary in both formative and summative assessments, within and beyond repertoire context

### Possible Learning Activities

May include, but are not limited to:

- Pitches may be in any major key, but G and F will automatically shift students into their head voice for good singing practices
- Meters may include 2/4, 3/4, 4/4, and 6/8
- Note/Rest values may include whole notes/rests, dotted half notes, half 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 and groups of three eighth notes in 6/8 meter.

## 4.PR.1.3 **Sing or play** songs with occasional harmonizations.

### Glossary

- Harmonization - Process of applying stylistically appropriate harmony, such as chords, counter melodies, and ostinato, to melodic material.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students learned **partner songs**, and now they are focused on songs with **occasional harmonizations**. In the next level they will learn songs with **two-part harmony**.

### 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 occasional harmonizations (i.e. divisi)

### Skills

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

- Demonstrating musical independence when singing or playing songs with occasional harmonizations

### 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 (North Carolina) 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 (including crescendos and decrescendos) 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
- 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 could pair with CR.1.2 or CR.2.1 if students created or arranged a song with divisi 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 divisi and countermelody in student-friendly terms
- Demonstrate how to perform a song with divisi or occasional countermelody. 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, isolating the divisi or countermelody portion for targeted rehearsal, 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 divisi or occasional countermelody songs in both formative and summative assessments

#### Possible Learning Activities

May include, but are not limited to:

- Pieces with divisi, countermelodies, or an ostinato

4.PR.1.4 **Demonstrate** the meaning of symbols and terminology for the continua of tempos and dynamics, including crescendos and decrescendos, and a variety of forms and articulations 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.<sup>19</sup>
- Dynamics - Level or range of loudness of a sound or sounds.<sup>17</sup>
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc.) and the interrelationships of music events within the overall structure.<sup>19</sup>
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.<sup>17</sup>
- Symbols - An image, sign, or element, such as color, that is understood, by convention or context, to suggest some other meaning.<sup>22</sup>
- Tempos - The speed of music.<sup>19</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students demonstrated the meaning of symbols and terminology for a **variety of tempos, articulations, forms, and dynamics** when performing music, and now they are also demonstrating the meaning of symbols and terminology for the **full continua of tempos and dynamics, including crescendos and decrescendos**. In the next level, they will demonstrate the meaning of symbols and terminology **independently**.

## 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* → *presto* continuum)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including < and >)
- An expanded variety of musical forms (e.g., :||, introduction, %, D.S., D.C., ♯, 1st & 2nd endings)
- A variety of articulations (ex: ♫, ♪, trill)
- Appropriate singing or instrument technique

## Skills

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

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

## Evidence of Mastery

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

## Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (North Carolina) 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 (occasional harmonizations) 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, including crescendos and decrescendos, and a variety of forms and articulations” students must demonstrate mastery of each

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

### Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define *continua of tempos, form, articulations, continua of dynamics, crescendos, and decrescendos* 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 in both formative and summative assessments

### Possible Learning Activities

May include, but are not limited to:

- Tempos: largo, adagio, andante, moderato, allegro, presto
- 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

#### 4.PR.2.1 **Compare**, with guidance, music to perform and the production elements needed to support the context and purpose of a performance.

##### Glossary

- 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.<sup>17</sup>
- Guidance - Assistance provided temporarily to enable a student to perform a task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.<sup>17</sup>
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.<sup>17</sup>
- Performance - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.<sup>17</sup>
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).<sup>17</sup>

##### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students compared, with guidance, **music to perform and the production elements** needed to support a performance. Now, they are focused on the **context and purpose** of a performance. In the next level, they will focus on **working collaboratively**.

##### 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:

- Identifying pros and cons of performing various pieces of music, with choice-building support to foster independent decision-making
- Identifying similarities and differences in production elements needed for performances, with



choice-building support to foster independent decision-making

- 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.
- “Guidance” should be limited to assisting students with their choice-making processes, and not actually providing answers
- 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
- 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, asking them to compare the effectiveness of different production elements in supporting the intended purpose or context. Limit guidance to assisting students with their choice-making processes,

bringing to light considerations they may not have discussed

- Provide a graphic organizer for students to independently demonstrate they can compare production elements
- Monitor individual students' ability to 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

## 4.PR.2.2 **Create** criteria for audience and performer etiquette in a variety of contexts.

### Glossary

- Audience - A reading, viewing, or listening public.<sup>14</sup>
- 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.<sup>17</sup>
- Create - Conceiving and developing new artistic ideas and work.<sup>17</sup>
- 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.<sup>28</sup>
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified how audience and performer **etiquette changes based on the context**, and now they are **creating criteria** for etiquette in a variety of contexts. In the next level, they will **evaluate the etiquette** of the audience and performers 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:

- Constructing guidelines that define exemplary behaviors for both performers and audiences.
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

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

## Key Insights

- This objective is most meaningful when taught in context, as what counts as “appropriate” behavior varies with the performance’s formality, genre, and setting. For example, audiences might sing along at a pop concert but not during a Broadway show; clapping mid-song is welcomed in Appalachian folk or old-time string band performances but not between classical symphony movements; and musicians may interact directly with the audience in a jazz club but maintain the “fourth wall” during a classical recital
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “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. 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
- Demonstrate creating criteria for audience and performer etiquette in at least two predetermined contexts
- Guide students on being specific when they create criteria.
- Provide opportunities for students to recognize, list, or name exemplary behaviors for audience members and performers in a variety of contexts.
- Monitor individual students’ ability to create guidelines that define exemplary behaviors for both performers and audiences through formative and summative assessment

## 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, waving to the audience, 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, a busker, a performance at a wedding or funeral, a musician performing at a restaurant/lounge/club, etc.

## **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.

4.RE.1.1 **Identify** symbols and terminology for tempos, dynamics, including crescendos and decrescendos, and a variety of forms and articulations in aural and written musical works.

## Glossary

- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.<sup>19</sup>
- Aural - Relating to the sense of hearing, listening.<sup>24</sup>
- Dynamics- Level or range of loudness of a sound or sounds.<sup>17</sup>
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.<sup>19</sup>
- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Tempo - The speed of music.<sup>19</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified symbols and terminology for a **variety of elements** and now they are identifying symbols and terminology for tempos, dynamics, **including crescendos and decrescendos**, and a variety of forms and articulations in aural and written musical works. In the next level, they will **analyze** symbols and terminology for the continua of tempos and dynamics, and a variety 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* → *presto* continuum)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including < and >)
- An expanded variety of musical forms (e.g., :||, introduction, %, D.S., D.C., ♯, 1st & 2nd endings)
- A variety of articulations (ex: ♯, ♯, tr~)

## Skills

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

- Identifying musical symbols and terminology
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

- When possible, use repertoire from PR.1.4 (form and expression) as the basis for musical analysis in RE.1.1. Selecting the same pieces for both performing/producing and responding promotes deeper engagement and more meaningful connections between musical choices and their expressive impact
- These musical elements should be taught over a longer period of time using a variety of examples and styles that can be integrated into any of your daily lessons in preparation for student demonstration of the interpretation of music symbols and terms
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “symbols and terminology” students must demonstrate mastery of both
- Since this objective has the language “continua of tempos and dynamics, including crescendos and decrescendos, 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, continua of dynamics, crescendos, and decrescendos* in clear, student-friendly terms
- Demonstrate identifying the musical symbol and/or terminology for 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 identifying 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 identify 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
- 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

## 4.RE.1.2 **Compare** different interpretations of the same musical work using musical vocabulary.

### Glossary

- Interpret - To explain or tell the meaning of: present in understandable terms.<sup>14</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **inferred meaning** from musical works. Now, they are comparing **different interpretations** of the same musical work using musical vocabulary. In the next level, they will speculate on the **composer's purpose** in choosing specific qualities for a musical work using musical vocabulary.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Music can suggest ideas, feelings, or stories without using words
- Musical elements (like dynamics, tempo, melody, rhythm, instrumentation) are intentionally used to express or suggest meaning
- People can each interpret a musical work their own way

### Skills

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

- Identifying similarities and differences in different interpretations of the same musical 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

- The meaning of a musical work can be personal, subjective, or even playful—what matters is helping students recognize that music is created to communicate something, even if that “something” is open to interpretation
- Students may not always know the titles of regional or statewide musical works (4.CN.1.1), but they often recognize the places, animals, or moods these pieces represent. Drawing from North Carolina’s diverse musical heritage—including Appalachian folk, Carolina beach music, Piedmont blues, millworker hillbilly music, Chapel Hill punk, and NC funk—teachers can help students connect to the stories and emotions these sounds convey. This connection deepens students’ understanding of how music communicates meaning beyond words while fostering an appreciation of the state’s rich cultural landscape
- 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 multiple versions of the same musical work, including performances by artists from North Carolina when possible (e.g., live vs. studio, orchestral vs. solo, traditional vs. contemporary arrangement). Select pieces that use tempo, dynamics, timbre, and instrumentation to clearly convey a mood or idea
- Share how performers make interpretive decisions—such as changing tempo, articulation, or instrumentation—and how those choices affect the meaning or emotional impact of the piece. Demonstrate how listeners might experience or describe the same version of a piece differently (e.g., one student might hear “Rhapsody in Blue” as joyful, another as chaotic)
- Guide students in active listening and comparison across performances. Facilitate discussion on both the musical elements that are different (performance interpretation) and the meanings or feelings students take away (audience interpretation). Encourage students to listen for “what changed” and “how that change made them feel”
- Provide supports such as musical word banks, Venn diagrams, comparison sentence frames, or drawing/writing prompts
- Monitor individual students’ ability to compare different interpretations of the same musical work through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Various performances of “The Star-Spangled Banner,” such as a performance at a Super Bowl football game, a performance at the elementary school, or a performance by the military.
- Two different performances of a song from a popular animated movie, such as the performance by the animated character during the film versus the performance by a pop singer

played during the credits at the end of the film.

- An instrumental piece of music performed by different musicians/conductors.
- NC Songs for interpretation
  - Appalachian Folk
    - “Cluck Old Hen” (traditional)
    - Etta Baker’s “One Dime Blues”
  - Carolina Beach Music
    - “Summertime’s Calling Me” by The Embers
  - Piedmont Blues
    - “Statesboro Blues” by Blind Willie McTell
  - Millworker Hillbilly Music (Millbilly)
    - Ella May Wiggins’ “Mill Mother’s Lament” (adapted to be age-appropriate)
  - Chapel Hill Indie/Rock
    - “The Luckiest” by Ben Folds
  - NC Funk
    - “Funky Nassau” by The Beginning of the End

## 4.RE.1.3 **Describe** the timbres of a variety of instruments and voices used in diverse types of ensembles.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Diverse - Including many different types of people or things.<sup>4</sup>
- Ensembles - Group of individuals organized to perform artistic work: traditional, large groups such as bands, orchestras, and choirs; chamber, smaller groups, such as duets, trios, and quartets; emerging, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming.<sup>17</sup>
- Timbres - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.<sup>19</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified a variety of instruments and voices by sound, including **folk and orchestral instruments**, and now they are describing the timbres of a variety of instruments and voices used in **diverse types of ensembles**. In the next level they will analyze the timbres of a variety of instruments and voices **within a musical work**.

### 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
- Words to describe timbres
- Music performed by diverse types of ensembles

### Skills

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

- Summarizing the characteristics of the timbres of a variety of instruments and voices
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

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

## Key Insights

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

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

## Teacher Actions

- Prepare musical excerpts from pieces students are actively studying or listening to (CN.1.1, PR, RE). Choose works that clearly feature specific instruments so students can become familiar with their timbres in authentic musical contexts
- Demonstrate how to describe an instrument’s sound in an unfamiliar ensemble type: Model how to describe the instruments, e.g.,
  - "Let’s listen closely to this part of the piece. Do you hear that bright, buzzy sound playing the melody? That’s a *steel drum*—it has a ringing tone, kind of like a bell but warmer and more bouncy. Now underneath, there’s a deep, thumpy sound that keeps the beat steady—that’s a *djembe*, an African drum. It sounds round and earthy, almost like someone clapping in a cave. And way in the background, you can hear some *flutes*—they sound soft and airy, almost like the wind blowing through trees. So, in this ensemble, we’ve got instruments with very different timbres: the bright metallic ping of the steel drum, the low warm thump of the djembe, and the light breathy sound of the flute. Each one adds its own feeling to the music."
- Guide students through describing instruments and vocal timbre types first through limited options (i.e. only providing limited descriptor words in a “this or that” activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument description. Each time a new song is introduced, whether for connecting (CN.1.1), performing (PR.1.2-1.4), or responding (RE.1.1-1.2), ask students to describe the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding

- Monitor individual students' ability to describe the timbres of a variety of instruments and voices through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- World instruments and ensembles, such as steel drum bands, mariachi, gamelan, Carnatic, taiko, indigenous ensembles, etc.
- All other instruments and voices previously explored
- Diverse ensembles, such as:
  - Gamelan Ensemble (Indonesia)
  - Taiko Drumming Ensemble (Japan)
  - Rock Band
  - Mariachi Band (Mexico)
  - Steel Pan Ensemble (Caribbean)
  - Afrobeat Ensemble (West Africa/Nigeria)
  - Bluegrass Band
  - Hip-Hop Collective / Crew
  - Jazz Combo
  - Samba School Ensemble (Brazil)
  - Electronic Music Ensemble / DAW-Based Group
  - Celtic Folk Ensemble
  - Klezmer Band (Eastern European Jewish tradition)
  - A Cappella Group (Contemporary, not traditional choir)
  - DJ & MC Duo

## 4.RE.2.1 **Compare** personal responses to a musical work before and after engaging with similar 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.<sup>17</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **contrasted individual preferences** for particular works or genres of music with preferences of peers, and now they are **comparing personal responses** to a musical work before and after engaging with similar musical works. In the next level, they will **defend personal preferences** for particular 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:

- Musical vocabulary
- Similar musical works

### Skills

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

- Identifying similarities and differences in responses to music before and after engaging with similar works
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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



## Key Insights

- This learning throughline intentionally cultivates growth not only in the cognitive domain, but in the *affective domain*—as outlined by Krathwohl, Bloom, and Masia. As students describe, compare, and defend musical preferences, they are developing emotional awareness, learning to respect differing viewpoints (Level 3: Valuing), and beginning to internalize attitudes that foster an inclusive, reflective classroom culture (Level 4: Organization).
- Musical preferences are deeply personal, shaped by experiences, culture, and especially by how music makes us feel—an idea explicitly supported by CN.1.3, which focuses on how music evokes emotions. Helping students connect their emotional reactions to musical choices strengthens both self-awareness and empathy. In a respectful community, students learn that it's okay to like different things—and that articulating *why* we enjoy something helps us understand ourselves and others, even when we disagree.
- Research shows that familiarity increases musical preference, so students may grow in appreciation for a work as they revisit it or encounter similar styles
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “before and after” students must have reflect on their preferences at both times
  - Tip: Be sure students document their “before” thoughts early—without it, they won’t have anything to compare in their “after” reflection

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

### Teacher Actions

- Prepare a selection of musical works that share common elements, such as the same composer, genre, or instrumentation, to provide a coherent listening experience
- Demonstrate how musical preferences can evolve over time by sharing a personal story about how your own tastes have changed or grown
- Guide students through repeated listening activities over several weeks, encouraging them to journal their likes and dislikes after each session using appropriate musical vocabulary
- Provide regular opportunities for students to reflect on how their impressions have developed and to share their evolving personal responses to the musical works or genres
- Monitor individual students’ ability to compare personal responses to a musical work before and after engaging with similar musical works through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Journaling in response to hearing a musical work for the first time. Then engaging with similar works and journaling again.
- Identifying, verbally and/or in writing, similarities and differences in responses to music before

and after engaging with similar works.

## 4.RE.2.2 **Generate** criteria in collaboration with others for evaluating musical performances and compositions.

### Glossary

- Compositions - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.<sup>17</sup>
- 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.<sup>28</sup>
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.<sup>28</sup>
- Performances - Experience of engaging in the act of presenting music in a classroom or private or public venue.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students applied specific criteria to **construct respectful feedback** about music and composition. Now, they are **generating criteria** in collaboration with others for evaluating musical performances and compositions. In the next level, they will **evaluate musical performances and compositions** using student-generated criteria.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Composition criteria
- Performance criteria

### Skills

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

- Creating criteria, in collaboration with others, for evaluating performances and compositions
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

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

## Key Insights

- 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 in collaboration with others, not 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 example evaluation criteria for musical performances and compositions. While students will ultimately generate the criteria themselves, the teacher should come prepared with sample ideas to guide the discussion and ensure alignment with the musical goal or task
- Demonstrate identifying and selecting meaningful criteria by referencing the purpose of the musical activity. Model asking, "What should we be listening for?" and show how to connect evaluation criteria to the task at hand
- Guide students in working collaboratively to develop a system for evaluating a musical performance or composition. Ensure their criteria are specific, aligned with the task, and structured to provide accurate and constructive feedback
- Provide examples of various evaluation tools—such as analytic and holistic rubrics, rating scales, and checklists—as models for students to consider. Emphasize that evaluations should be both respectful and grounded in musical understanding. Students may apply these tools to professional performances or compositions, or to their own work and that of their peers

(especially in conjunction with 4.CR.1.1, 4.CR.1.2, or 4.CR.2.1)

- Monitor individual students' ability to generate criteria in collaboration with others for evaluating musical performances and compositions through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Criteria may include, but are not limited to, the effective use of musical elements in a composition, performing with proper technique, performing with expression, and/or using appropriate performer etiquette.
- Analyze and/or generate:
  - Evaluation criteria based on the elements of music
  - Analytic rubrics
  - Holistic rubrics
  - Rating scales
  - Checklists
  - Qualitative and/or quantitative data

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