

North Carolina Standard Course of Study 2024

General Music Standards Unpacking - Sixth 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.

General Music standards and objectives are intended for *General Music* courses, in contrast to ensemble or individual vocal or instrumental study. For courses addressing Vocal and Instrumental Music, please use the Vocal and Instrumental Music SCOS in place of the General Music SCOS. The grade 6-8 standards and objectives are written for middle school students who are taught by a licensed music educator for at least 90 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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affect the ability of musicians to create original and arranged music.

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

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6.PR.1.2 Read standard notation to perform or produce music using any major or minor key and triplet rhythms in 2/4, 3/4, 4/4, 6/8, and 12/8 meters.

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6.RE.2.2 Evaluate musical presentations, compositions, and musical ideas using given criteria.

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

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

CN.2 Explore advancements in the field of music.

6.CN.1.1 **Explain** how music expresses and reflects the values of civilizations around the world.

Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.⁴
- Values - Relative worth, utility, or importance.¹⁴
- Civilizations - The culture characteristic of a particular time or place.¹⁴

Vertical Alignment

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

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:

- Varying values of world civilizations
- How music can express and reflect values

Skills

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

- Describing the connections between music elements and reflecting values and cultural 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

- Many students may not realize how their own culture—and the cultures of their peers—shape and contribute to their class, school, and community. Providing opportunities to explore and perform music from a variety of cultures can foster connection and visibility, while also honoring that not all students’ cultural or religious backgrounds allow them to engage with music in the same way
- Pulling music examples from the cultural backgrounds of students is an amazing connection point
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “expresses and reflects” both must be considered

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

Teacher Actions

- Prepare and share examples of music from a variety of global cultures that reflect differing cultural values and ideas. This could be a great place to tie in PR.1.2 or RE.1.1.
- Demonstrate describing the connections between a specific musical selection and the values of a specific culture.
- Guide student practice in describing connections between specific musical selections and the values of a specific culture.
- Provide graphic organizers, sentence stems, and picture/word banks to guide explanations.
- Monitor individual students’ ability to describe the connections between music elements and reflecting values and cultural music using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Mariachi
- Baroque Chamber Music
- Romantic Orchestral Music
- Pop songs
- Bachata
- Merengue
- Rock
- Blues
- French Jazz
- Hindustani Classical Music
- Apala
- Flamenco

- Klezmer
- Gagaku
- Celtic
- Cumbia
- Polka
- Folk Music (from any nation)

6.CN.1.2 **Explain** how the development of musical ideas can be informed and inspired by concepts from other content areas.

Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.⁴
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described how other disciplines inspire, and can be a part of, **music creation or performance** and now they are explaining how the development of musical ideas can be informed and inspired by concepts from **other content areas**. In the next level they will identify musical skills and processes that are a part of, and can be applied to, **daily life**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Other content areas can inspire music

Skills

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

- Describing the reasoning behind creating music based off concepts from other areas
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

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

Teacher Actions

- Prepare examples of how other content areas can inform and inspire music creation. These may include examples from poetry, literature, science, etc.
- Demonstrate how to explain why the composer used specific musical elements to represent a non-musical idea (e.g. Why a loud march music for “Mars” vs. a quiet slow peaceful music for “Venus”?)
- Guide students to use disciplinary language to describe the non-musical inspiration of a musical idea or work.
- Provide word banks, sample descriptions, sentence frames, or other language resources to deepen descriptions.
- Monitor individual students’ ability to describe the reasoning behind creating music based off concepts from other areas 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, performance spaces, sound equipment, etc.
- Adding music to a video clip to deepen the meaning of the images and story telling
- Analyzing how the same video clip conveys an alternate meaning when different music accompanies the video clip
- Creating a melody to go with lyrics
- Composing music based on a work of art, an event in history, a scientific process, a short story, etc.
- How music is advertised on streaming platforms
- Programmatic Works Inspired by Other Disciplines:
 - Four Seasons (Vivaldi)
 - Vesuvius (Ticheli)
 - Rhapsody in Blue (Gershwin)
 - EDM/Pop music
 - Cinema Music
 - Programmatic works cited in 4.CN.1.2

6.CN.1.3 **Describe** sensory, emotional, personal, or intellectual responses to 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.⁴
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified how **music is used in the media** to evoke emotions and now they are describing **sensory, emotional, personal, or intellectual responses** to a variety of music. In the next level they will **explain why** musical choices are made to evoke sensory, emotional, personal, or intellectual responses in media.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

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

Skills

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

- Summarize sensory, emotional, personal, or intellectual responses to specific songs
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Sensory responses involve physical reactions to music (e.g., chills, tension), emotional responses reflect feelings it evokes (e.g., joy, sadness), personal responses connect to one's identity or memories, and intellectual responses arise from analyzing elements like lyrics, structure, or meaning.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "sensory, emotional, personal, or intellectual" any can be considered. Students do not need to explore all four to master this objective.

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

Teacher Actions

- Prepare a word wall with student-friendly definitions and pictures for "sensory," "emotional," "personal," and "intellectual," along with examples in each context.
- Demonstrate that it is safe to share (all answers and situations are valuable) about music attached to their personal experiences by sharing a specific musical example that has created emotional, sensory, intellectual or personal responses in the your life.
- Guide a discussion of the sensory, emotional, personal, or intellectual responses evoked by a series of curated musical examples spanning the emotional spectrum.
- Provide sentence frames, word banks, or worksheets for students naming the sensory, emotional, personal, or intellectual responses evoked by a variety of musical examples.
- Monitor individual students' ability to describe their sensory, emotional, personal, or intellectual responses with correct relevant 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:

- Emotional response to music that we do not "like"
- Emotional response to music in movies
- Personal experiences with particular pieces of music
- Music that makes you think on a certain topic
- Reflection after a concert performance
- Attending a concert (NC Symphony) and responding with discussion, journaling, or any other means of communication
- Writing a short story of audience experiences

6.CN.2.1 **Identify** the musical skills, characteristics, and behaviors needed for success in music careers.

Glossary

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

Vertical Alignment

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

- Musical characteristics and behaviors (e.g. Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, Personal Responsibility)
- Musical skills needed in music careers

Skills

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

- Recognizing, listing, or naming the skills, characteristics, and behaviors of successful 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

- Musical practices and skills go beyond performance skills, including Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, and Personal Responsibility
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "skills, characteristics, and behaviors" all three must be considered.

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

Teacher Actions

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

Possible Learning Activities

May include, but are not limited to:

- Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, Personal Responsibility
- Careers and goals

6.CN.2.2 **Compare** how innovative tools and ideas have been used in a variety of musical works.

Glossary

- Compare
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students cited examples of musical works or musicians that were **innovative** for their time and now they are compare how innovative tools and ideas have been **used** in a variety of musical works. In the next level they will identify how various tools and innovations can be **used to create, edit, and present music**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Innovative tools and ideas (e.g. extended techniques, technology tools, flex scores, virtual ensembles, etc)

Skills

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

- Identifying similarities and differences in how innovative tools and ideas have been used in multiple musical works
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “tools and ideas” both must be considered.

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

Teacher Actions

- Prepare examples of a diverse set of musical works that each use a different innovative tool or idea. (See list below)
- Demonstrate how to compare two works. The two works might have the same innovative tool but different works, or may be from the same genre, yet employ differing innovative tools. List the relevant similarities and differences between the works.
- Guide students in comparing another set of works as a class.
- Provide a comparison chart or venn diagram for students to identify similarities and differences in two innovative musical works.
- Monitor individual students’ ability to cite innovative works or musicians while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- New ensembles and forms (e.g., Beethoven, Debussy, Mozart, Chopin)
- What Music Is (e.g., Cage)
- Tonality (e.g., Coltrane, Monk, Bartok, Björk)
- Extended Techniques (e.g., Cage, Ma)
- Multitrack Recording (e.g., Beatles)
- Sampling and Looping (e.g., Run DMC)
- Auto Tune (e.g., Cher)
- Music Videos (e.g., Jackson’s *Thriller*)
- Virtual Choirs (e.g., Whitacre)
- AI Generated music

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

CR.1 Create original musical ideas and works, independently and collaboratively.

CR.2 Adapt original musical ideas and works, and those of peers and other artists, independently and collaboratively.

6.CR.1.1 **Improvise** rhythmic patterns over a rhythmic or harmonic accompaniment.

Glossary

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

Vertical Alignment

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

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Expanded rhythmic motifs

Skills

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

- Spontaneously inventing rhythmic and melodic patterns

Evidence of Mastery

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

Key Insights

- In the middle school grades, getting students to feel safe within their classroom and with their classmates will be key to achieving this standard. Some students will feel comfortable right away, and some will struggle. Make sure guidelines are set and adhered to

- Improvisation is a vital creative process found in every musical genre serving both as a tool for generating original ideas and as a form of spontaneous musical expression and should not be confined to any one style, such as jazz
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.
- Since this objective has the language “rhythmic or harmonic accompaniment” students may improvise over either.

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

Teacher Actions

- Prepare by selecting a rhythmic or harmonic accompaniment which will serve as a foundation for the student improvisations. Consider finding examples of songs students already know which use rhythmic or chord progressions, such as “four chord” or “reggaeton beats” used in popular music. Share these with students as a “hook” to provide relevancy.
- Demonstrate improvising a rhythm pattern over a changing rhythmic accompaniment.
- Guide students as they improvise. This may be done using a visual or aural cue regarding the timing of the accompaniment, i.e. conducting, or through feedback and repetition.
- Provide guidelines for success, such as keeping a steady beat, ending the improvisation after a certain number of beats, etc. See PR.1.2 for a complete list of grade-level appropriate rhythms and pitches.
- Monitor individual students’ ability to spontaneously invent rhythms over an accompaniment through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

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

- Recorders
- Ukuleles
- Guitars
- Keyboards (black keys work well!)
- Voice
- Harmonic accompaniments may use one of the following chord progressions:
 - I-V-I
 - I-IV-V (12-bar blues)
 - I-V-vi-IV ("four chord songs," common in pop music)
 - I-vi-IV-V
 - I-vi-ii-V
- Rhythmic accompaniments could be,
 - Four on the floor (Dance music, disco, EDM, pop)
 - Oom-pah-pah (waltzes, classical dances, or musical theatre)
 - Backbeat (Rock, pop, hip hop, funk)
 - Reggaeton (Reggaeton, Latin pop, Afro-Caribbean music)
 - Boom-chick (Folk/Country)

6.CR.1.2 **Compose** 4-8 measures of original rhythmic ideas and melodic ideas through notation or recording that incorporate grade-level appropriate rhythms and pitches.

Glossary

- Compose - The act of inventing or creating music.¹⁹
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.¹⁴
- Standard Notation System - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.¹⁷
 - Tablature - System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.¹⁷
 - Lead-sheet Notation - System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students notated or recorded original rhythmic ideas and melodic ideas **using several voices or instruments** and now they are composing 4-8 measures of original rhythmic ideas and melodic ideas through **notation or recording**. In the next level they will compose original rhythmic ideas and melodic ideas using **simple musical forms**. In each grade, students use grade-level appropriate rhythms and pitches.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Methods for recording (notation, computer software, apps, etc)
- Rhythmic and melodic motifs including triplet rhythms in 2/4, 3/4, 4/4, 6/8, and 12/8 meters

Skills

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

- Documenting the creation of original rhythmic and melodic ideas through notation or recording
- 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

- Many methods or processes may be used to create an original rhythmic and melodic idea that fits into certain "voicings". Students need a pre-established set of musical rules for the simple musical forms in which their composition will be in, and from there will use different methods to write it out or record it.
- An appropriate notation system can mean TAB for a pop band, chord calls, standard western orchestral notation, etc
- "Voices" can be rhythmic, acoustic, electric, string, brass, woodwind, human, or any other kind of instrument
- Since this objective has the language "rhythmic and melodic ideas" students must notate both types of original ideas. This can be achieved in two separate assignments, or as one assignment with both rhythmic and melodic ideas.
- Since this objective has the language "notation or recording" students may use either method to make a record of their ideas.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.

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

Teacher Actions

- Prepare students for writing original musical ideas by first engaging them in performing rhythmic and melodic music (PR.1.2 and PR.1.3). Ensure they have experience notating or recording rhythms and pitches from PR.1.2 using their preferred method. If students are using a DAW, engraving software, or recording devices, provide focused instruction on the technology before asking them to create original music with it.
 - Note: In music, *engraving* refers to the digital process of formatting and preparing music notation for clear and accurate presentation. This includes organizing notes, rhythms, symbols, and spacing so that the sheet music is easy to read and ready for performance—similar to how text is carefully arranged in book publishing.
- Demonstrate how to create an original melodic idea by first expressing it orally, then

performing a think-aloud to sound it out and determine how to notate or record it accurately.

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

Possible Learning Activities

May include, but are not limited to:

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

6.CR.2.1 **Arrange** an existing piece of music, changing two or more musical elements.

Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.¹⁹
- Musical Elements - Pitch (melody), rhythm, harmony, dynamics, timbre (tone color), texture, form, and tempo.¹⁹

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students accompanied an existing melody with an **original rhythmic or melodic ostinato** and now they are arranging an existing piece of music, **changing two or more musical elements**. In the next level they will arrange a **rhythmic variation** on a given musical phrase.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

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

Skills

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

- Adapting a musical composition by changing musical elements

Evidence of Mastery

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

Key Insights

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

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

Teacher Actions

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

Possible Learning Activities

May include, but are not limited to:

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

6.CR.2.2 **Describe** how fair use, copyright, public domain, open source, and creative commons affect the ability of musicians to create original and arranged music.

Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.¹⁹
- Copyright - Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.¹⁷
- Creative Commons - Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice.⁶
- Describe - To give a written or spoken report of how something is done or of what someone or something is like.⁴
- Fair Use - Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.¹⁷
- Open Source - Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose.²⁶
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.¹⁴
- Public Domain - A work of authorship is in the "public domain" if it is no longer under copyright protection or if it failed to meet the requirements for copyright protection. Works in the public domain may be used freely without the permission of the former copyright owner.³²

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **cited artists correctly** when utilizing or adapting their original music and now they are describing how fair use, copyright, public domain, open source, and creative commons **affect the ability of musicians to create original and arranged music**. In the next level they will identify the **legal and ethical issues** for creating arrangements of music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Definitions for fair use, copyright, public domain, open source, and creative commons
- The limits of using material covered by these terms in the making of original or arranged music
- The protections these terms provide musicians in the ownership of their musical work

Skills

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

- Summarizing the effects fair use, copyright, public domain, open source, and creative commons have on musicians in the creation of original or arranged 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

- Students should be able to answer the question, “What laws protect and guide my ability to make music?” to show mastery of this objective
- Knowing the nuanced differences in these terms develops greater understanding of the responsible, legal, and ethical issues when creating music
- This objective can be paired with CR.2.1 in which students arrange an existing piece of music. Before creating the arrangement, students would first need to understand how the principles of fair use, copyright, public domain, open source, and creative commons support or restrict access to using other’s artistic ideas
- Note the conjunctions “and” “or” used in this objective. The student should be able to show mastery of their ability to describe how each: fair use, copyright, public domain, open source, **AND** creative commons affect the ability of artists. However, whether the student is describing how each affects the creation of original **OR** arranged music is dependent on the learning activity and can be decided by the teacher. Autonomy can also be given to the student to decide how they want to demonstrate their mastery of the objective

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

Teacher Actions

- Prepare student friendly definitions and examples that demonstrate how fair use, copyright, public domain, open source, and creative commons affects creation of original or derivative works

- Demonstrate describing how modern copyright cases are being handled in connection to how copyright, public domain, creative commons, fair use, and open source impact the work of artists (see examples below)
- Guide student learning in how to describe how the creation of original or derivative works can be affected by fair use, creative commons, open source, copyright, and public domain
- Provide learning activities and worksheets in which the student can describe how fair use, copyright, public domain, open source, and creative commons affect an artist's ability to create original or derivative works
- Monitor individual students' ability to describe how fair use, copyright, public domain, open source, and creative commons affect the ability of musicians to create original and arranged music while correctly using music vocabulary through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Scenarios
- Creating a "Use guide"
- Social Contract
- Stealing or sharing? Game
- Current Events
 - Ed Sheeran v. Marvin Gaye (2023)
 - Taylor Swift v. Hall & Butler (2017)
 - Beastie Boys vs Chili's (May 2025)
 - Dua Lipa – "Levitating" Lawsuit (Mar 2025)
 - Eminem Publisher vs Meta (June 2025)
 - etc

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

PR.1 Perform music from a variety of styles, cultures, and genres.

PR.2 Develop musical presentations.

6.PR.1.1 **Apply** feedback from instructors to refine musical presentations, compositions, or ideas.

Glossary

- Apply -
- Composition - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.¹⁷
- Feedback - A reaction or response to a particular design problem or design solution.²⁹
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- Presentations - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students improved compositions and musical skills by applying feedback from peers or self based on **student-generated criteria**. Now they are applying feedback from **instructors** to refine musical presentations, compositions, or ideas. In the next level, they will apply feedback from **instructor, peers, and self** to refine musical presentations, compositions.

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:

- Making changes to better demonstrate the technical quality or expression of performances and compositions

Evidence of Mastery

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

Key Insights

- This objective pairs with RE.2.2, where students are asked to give the same kind of feedback that they are asked to use in PR.1.1
- Since this objective has the language "presentations, compositions, or ideas" students may improve any of these. They do not need to address all three to master this objective

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

Teacher Actions

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

Possible Learning Activities

May include, but are not limited to:

- Improving improvisations, compositions, or arrangements
- Improving personal performance, presentation, or output
- Improving group performance
- Improving demonstration of technical skill (mallet technique, embouchure, fingering, vowel placement, proficiency with a DAW, etc)
- Improving ability to write in standard notation

6.PR.1.2 **Read** standard notation to perform or produce music using any major or minor key and triplet rhythms in 2/4, 3/4, 4/4, 6/8, and 12/8 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.¹⁹
- Major - A scale built on the sequence of an ascending pattern of two whole steps, one half step, three whole steps, and one half step.¹⁹
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.¹⁹
- Minor - A scale built on the sequence of an ascending pattern of whole step, half step, whole, whole, half, whole, whole.¹⁹
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.¹⁷
- Produce -
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.¹⁷
- Triplet - Three notes of equal length that are performed in the duration of two notes of equal length.²⁹

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students read standard notation in any **major or minor key, and syncopation in 2/4, 3/4, or common time meters**, including rhythms in 6/8 meter and now they are reading standard notation using any **major or minor key and triplet rhythms** in the meters they know as well as 12/8 meter. In the next level they will read more complex notation in **treble or bass clef in mixed meters** where the beat remains consistent.

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 triplets
- The sounds and symbols of major or minor pitch notation

Skills

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

- Interpreting the musical symbols of music
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (world civilizations) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (rounds, canons, or partner songs) and PR.1.4 (symbols and terminology) should also inform the repertoire choices for this grade level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- Select age-appropriate music, written in standard notation, for students to sing and/or play. This may include fragments of rhythms and/or melodies written on flash cards or presented on the board so students can practice reading standard notation. Students may also read entire songs/pieces.
- Using a syllable-based system is helpful, i.e., solfege, takadimi, du/du-de, ta/ti-ti
- This objective pairs well with CR.1.2. Learning to read this notation should precede students' creation with these rhythmic values and pitches
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates each element, or through separate assessments that isolate melodic and rhythmic skills
 - Melodic performance must include performing or producing music using any major or minor key, read from standard notation.
 - Rhythmic performance must include triplet rhythms in 2/4, 3/4, 4/4, 6/8, and 12/8 meters, read from standard notation.

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

Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.3, and PR.1.4, identifying relevant patterns to study in isolation. Define each of the pitches, rhythms, and meters specified in this objective. Use solfege or takadimi for traditional approaches and visual/audio reference tools for DAW-based work
- Demonstrate how to read and perform notated patterns, using think-aloud strategies to connect graphemes to sounds. Model both traditional execution (singing, playing, speaking) and digital production (entering or manipulating patterns in a DAW).
- Guide students in practicing notated patterns through group/choral reading, movement, or DAW-based sequencing and layering. Encourage exploration of rhythm and pitch in both real-time and programmed formats
- Provide feedback and correction strategies that support self-assessment and revision—whether adjusting vocal/instrumental execution or editing a digital sequence. Scaffold pitch and rhythm separately as needed
- Monitor individual students' ability to read standard notation to perform or produce melodic patterns (using major or minor keys) and rhythmic patterns (including triplets) in a variety of meters, using correct musical vocabulary in both formative and summative assessments, within and beyond repertoire context

Possible Learning Activities

May include, but are not limited to:

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

6.PR.1.3 **Perform or produce** a variety of music in unison or simple harmony, using rounds, canons, or partner songs.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students were focused on **singing or playing** and now they are **performing or producing** a variety of music. In the next level they will perform or produce a variety of music in **two-part harmony focused on a ~~monophonic~~ homophonic texture**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- What unison sounds like
- Repertoire including unison songs
- Repertoire of rounds, canons, and partner songs
- How to produce music, i.e. with a DAW

Skills

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

- Presenting unison songs and rounds, canons, or partner songs with simple harmony

Evidence of Mastery

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

Key Insights

- This objective will be most meaningful to students when taught in context. Use CN.1.1 (world civilizations) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.4 (symbols and terminology) should also inform the repertoire choices for this grade level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- This objective helps students understand that creating, arranging, and producing are distinct skills. *Creating* generates original musical ideas, *arranging* organizes those ideas for specific voices or instruments, and *producing* shapes the final sound—often using a DAW—by layering tracks, adjusting balance, refining timing, and applying effects to communicate musical intent.
- This music can be performed vocally, instrumentally, or produced digitally using a DAW.
- Ensure healthy singing habits, including head-voice development when applicable
- This objective could pair with CR.1.2 or CR.2.1 if the song they composed or arranged was a round, partner song, or canon they could then perform
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either
- Since this objective uses the language “unison or simple harmony,” students may demonstrate mastery through either
- Since this objective uses the language “rounds, canons, or partner songs,” students may demonstrate mastery through any song type

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

Teacher Actions

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

one part while students sing another, or layer parts in a DAW to model how harmony functions in context.

- Guide students through group performance or production, isolating challenging sections for focused practice. Use a mix of singing, playing, and digital sequencing, offering multiple songs and formats for rehearsal and creation.
- Provide feedback that reinforces steady beat, healthy vocal tone or accurate digital sequencing, and solid technique. Scaffold development along the psychomotor continuum: begin with imitation (listening and repeating), move toward supported reproduction (performing or sequencing from a guide), and aim for fluent, independent performance or digital production.
- Monitor individual students' ability to perform or produce rounds, canons, or partner songs in unison or simple harmony in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to these songs in the public domain:

- Rounds:
 - Row, Row, Row Your Boat
 - To Stop the Train
 - A ram Sam Sam
 - Frere Jacques (Are You Sleeping?)
 - I Love the Mountains
 - Make New Friends
 - Scotland's Burning
 - Sweetly Sings the Donkey
- Partner Songs
 - Are You Sleeping?/Frère Jacques
 - Row, Row, Row Your Boat + A Tisket, A Tasket
 - Old Brass Wagon + "Skip to My Lou
 - Bounce High, Bounce Low + Rain, Rain, Go Away
 - Star Light, Star Bright + Twinkle, Twinkle Little Star (or ABC)
 - A variety of partner song resources are available from a wide array of publishers
- Canons
 - Shalom Chaverim
 - Dona Nobis Pacem
 - Viva la Musica (Michael Praetorius)
 - Hey, Ho, Nobody Home
 - Ah, Poor Bird

6.PR.1.4 **Demonstrate** the meaning of symbols and terminology for the continua of tempos and dynamics, and an expanded range of forms and articulations with appropriate technique when performing or producing music.

Glossary

- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.¹⁹
- Dynamics - Level or range of loudness of a sound or sounds.¹⁷
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc.) and the interrelationships of music events within the overall structure.¹⁹
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.¹⁷
- Symbols - An image, sign, or element, such as color, that is understood, by convention or context, to suggest some other meaning.²²
- Technique - Specific skills, pedagogies, theories, or methods of investigation used by an [artist].¹⁷
- Tempos - The speed of music.¹⁹

Vertical Alignment




This objective develops the EQ-throughline because in the previous level students demonstrated the meaning of symbols and terminology **independently** and now they are focused on an **expanded range of forms and articulations** with appropriate technique when performing or producing music. In the next level they will demonstrate the meaning of **symbols and terminology for changes in elements**.

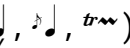
Enduring Understanding

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 including specialized vocabulary such as, *accelerando*, *ritardando*, *rallentando*, *rubato*, *subito*)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including *sfz*)
- An expanded variety of musical forms (e.g., , introduction, , *D.S.*, *D.C.*, , 1st & 2nd endings)

- A variety of articulations (ex: )
- Appropriate singing, instrument, or digital production tool technique

Skills

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

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

Evidence of Mastery

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

Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (world civilizations) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.3 (rounds, canon, and partner songs) should also inform the repertoire choices for this grade level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- These musical elements should be taught over a longer period of time using a variety of examples and styles that can be integrated into any of your daily lessons in preparation for student demonstration of the interpretation of music symbols and terms.
- Due to the nature of general music, you can have students of all different knowledge bases in regards to their ability to read and interpret music symbols and notation. Diagnostic Assessment at the beginning of the course would help to meet students where they are at and move them forward towards the final project and completion of the standard
- Mastery may be demonstrated through traditional performance or digital production, applying the specified elements using voice, instruments, or appropriate technology.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- The musical elements suggested in the Knowledge above are those suggested in the [Skills Appendix](#)

- Since this objective has the language “symbols and terminology” students must demonstrate mastery of both
- Since this objective has the language “continua of tempos of dynamics, and an expanded range of forms and articulations” students must demonstrate mastery of each
- Since this objective has the language “performing and producing” students must demonstrate mastery of both

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

Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define *continua of tempos, form, articulations, continua of dynamics, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to identify a musical symbol or term, define it accurately, and apply it in context through varied modes of music-making—using appropriate technique when singing, movement, instrument performance, sequencing in a DAW, or in guided listening. Include explicit use of Italian terminology where applicable
- Guide students to begin interpreting musical symbols in their daily music-making. Progress instruction along the psychomotor taxonomy: start with imitation, support accurate repetition from memory, and ultimately foster confident, fluent demonstration
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students’ ability to execute the meaning of musical symbols and terminology in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- Musical Element games
- Movement activities
- Call and response exploration
- Instrumental play-along
- Performing repertoire
- Using loops to contrast tempos, dynamics, and articulations
- Editing a MIDI file to change articulation, dynamics, or instruments
- Remixing to explore form (e.g. binary to ternary)

6.PR.2.1 **Compare**, with guidance, production elements, and how they enhance a musical presentation.

Glossary

- Compare -
- Guidance - Assistance provided temporarily to enable a student to perform a task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.¹⁷
- Presentation - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students compared music to perform and the production elements needed to support the context and purpose of a performance, **working collaboratively** and now they are comparing production elements and how they **enhance a musical presentation**. In the next level they will focus on **developing programs** for distinct purposes or context.

Enduring Understanding

Musicians implement production elements to enhance performances.

Knowledge

To master this objective, students need to KNOW:

- The function and purpose of production elements

Skills

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

- Identifying similarities and differences in production elements needed for performances
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- This objective encourages students to evaluate how production choices shape a performance's meaning or impact, even when the elements differ. With support, they compare approaches by weighing the pros and cons of each. *For example, in a DAW-based classroom, students might compare two different mixes of the same track (one with layered synth textures and automated effects, and another using acoustic samples and minimal processing) to determine how each approach influences the emotional tone or clarity of the musical ideas.*
- "Musical presentation" is inclusive of performance, but also allows for digital music production products like tracks, songs, beats, or soundscapes that demonstrate creative intent and musical understanding
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- This objective uses the language "production elements and how they enhance." Students are really being asked to thoughtfully analyze how different production elements contribute to a performance's effectiveness, with teacher support guiding their comparisons and reflections

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

Teacher Actions

- Prepare student-friendly definitions and descriptions for the relevant and age-appropriate production elements intended to be taught (e.g., sound system, risers, lighting, props, costume pieces). Prepare a variety of scenarios with differing purposes and contexts if not preparing for an upcoming musical presentation
- Demonstrate comparing roles and impacts of two pre-selected production elements (i.e. the impact of costuming vs props)
- Guide students viewing two performances of the same piece (one using colorful lighting and projections, and another using handmade props and minimal tech) in a discussion about which choices better supported the mood or message, and why. 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 collaboratively demonstrate they can compare the impact of production elements
- Monitor students' ability to collaboratively compare how production elements enhance a musical presentation through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Students may select music and/or production elements for an upcoming performance. (Real-world application/scenario)
- Students may use a Venn diagram or other graphic organizer to compare and contrast which

production elements are needed for musical performances that vary in context and purpose

6.PR.2.2 **Demonstrate** audience or performer etiquette appropriate in a variety of contexts.

Glossary

- Appropriate - Suitable or right for a particular situation or occasion.⁴
- Audience - A reading, viewing, or listening public.¹⁴
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.¹⁷
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **evaluated** the etiquette of the audience and performers in a variety of contexts and now they are **demonstrating** audience or performer etiquette appropriate in a variety of contexts. In the next level they will use student-generated criteria to evaluate etiquette **appropriate for 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
- That appropriate can change based on the context and setting of the performance

Skills

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

- Modeling appropriate performer behaviors based on the audience, time, genre, place, and how the music is shared
- Modeling appropriate audience behaviors based on the musician, time, genre, place, and how the music is shared

Evidence of Mastery

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

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

Key Insights

- This objective is most meaningful when taught in context, as what counts as “appropriate” behavior varies with the performance’s formality, genre, and setting. For example, audiences might sing along at a pop concert but not during a Broadway show; clapping mid-song is welcomed in Appalachian folk or old-time string band performances but not between classical symphony movements; and musicians may interact directly with the audience in a jazz club but maintain the “fourth wall” during a classical recital
- Since this objective uses the language “audience or performer” students may examine either sets of behaviors to master this objective

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

Teacher Actions

- Prepare student-friendly descriptions of behaviors appropriate for audience members and performers. Prompt students to think about feelings:
 - *“How do you want people to listen to something you worked hard to produce?”*
 - *“How do you know someone is enjoying what you’re performing or what you’ve made digitally?”*
- Demonstrate expected behaviors through short skits or examples:
 - As a performer: standing tall, waiting for quiet, acknowledging the audience.
 - As an audience member: sitting still, watching respectfully, clapping at the right time. Explain how these actions help everyone enjoy the performance
 - As a digital performer: introducing your track, adjusting volume levels respectfully, staying focused while your piece plays.
 - As a digital audience: wearing headphones when appropriate, staying quiet during playback, offering positive and respectful comments.
- Guide in co-creating a class list or anchor chart of “What Good Performers Do” and “What Good Audiences Do.” (i.e. being attentive, accepting feedback, avoiding distractions)
- Provide opportunities for students to role play using context-based prompts, (Rotate roles to reinforce understanding from both perspectives) such as;
 - *Perform or play (share) a short piece/track for peers*
 - *Respond with “Two stars and a wish” (two things you liked, one thing you wonder)*
 - *Role-play giving and receiving feedback after playback*
- Monitor individual students’ ability to model audience and performer behaviors through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Demonstrating quiet, attentive listening during a student's performance/presentation in class.
- Performing/presenting in class while staying focused and on task
- Either listening to or singing the National Anthem depending on the setting
- In a formal performance, clap at the end of a piece of music, do not talk during a performance, stay in your seat while music is being performed
- If at a jazz concert or a ballet, clap to show appreciation for a solo or complicated dance sequence
- If at a musical, don't sing along with the performers; laugh when appropriate, clap at scene changes
- Playing a beat, loop, or short original track and introducing it to the class
- Listening respectfully to a peer's digital composition without interrupting or talking
- Using sentence starters for feedback (e.g., "I liked how you layered your drums," "Your melody felt calm—was that on purpose?")
- Waiting until a track or song finishes before responding or reacting
- Practicing respectful critique during listening circles or peer shares

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.

6.RE.1.1 Identify symbols and terminology for the continua of tempos and dynamics, and an expanded range 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.¹⁹
- Aural - Relating to the sense of hearing, listening.²⁴
- Dynamics- Level or range of loudness of a sound or sounds.¹⁷
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.¹⁹
- Identify - To recognize someone or something and be able to say who or what they are.²⁷
- Tempo - The speed of music.¹⁹
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

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

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 including specialized vocabulary such as, *accelerando*, *ritardando*, *rallentando*, *rubato*, *subito*)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including *sfz*)
- An expanded variety of musical forms (e.g., :||, introduction, %, D.S., D.C., ♯, 1st & 2nd endings)
- A variety of articulations (ex: ♩, ♪, ♫, trill)

Skills

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

- Recognizing, listing, or naming the meaning of musical symbols and terminology
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

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

music-making

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

Possible Learning Activities

May include, but are not limited to:

- Musical Element games
- Movement activities
- Call and response exploration
- Instrumental play-along
- Performing repertoire
- Using loops to contrast tempos, dynamics, and articulations
- Editing a MIDI file to change articulation, dynamics, or instruments
- Remixing to explore form (e.g. binary to ternary)

6.RE.1.2 **Identify** multiple meanings for musical works, citing evidence.

Glossary

- Cite - To quote by way of example, authority, or proof.¹⁴
- Identify - To recognize someone or something and be able to say who or what they are.²⁷
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students speculated on the **composer's purpose** in choosing specific qualities for a musical work using musical vocabulary. Now they are identifying **multiple meanings** for musical works, citing evidence. In the next level, they will describe how **personal experiences and perspectives** influence interpretations of music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Musicians use musical elements intentionally 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:

- Referencing musical elements as evidence to explain several possible meanings in a 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

- Students will learn to speculate thoughtfully about a composer's purpose by grounding their

ideas in clear evidence from the musical work. While the meaning of a piece can be personal, subjective, or even playful, it's important for students to recognize that music is created to communicate something—whether that message is specific or open to interpretation

- Students may not always know exactly why a performer or creator chose certain musical qualities, but they can speculate on those choices and support their ideas by citing specific evidence from the music. By exploring music from around the world, students learn to connect elements like melody, rhythm, instrumentation, and form to possible meanings or purposes
- 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 music that communicate meaning through mood, tempo, dynamics, and instrumentation. Choose a variety of styles, genres, and cultures to show how music can express ideas like celebration, sadness, adventure, or calm
- Demonstrate explaining what a piece of music might be trying to say or show. Use think-aloud questions like:
 - What might this music be telling us? What's your evidence?
 - How do the tempo and dynamics help create that feeling or idea?
 - If this music were part of a story or movie, what would be happening—and how does the music show that through sound?
- Guide students in active listening and comparison across interpretations. Facilitate discussion on both the musical elements that are different (performance interpretation) and the meanings or feelings students take away (audience interpretation).
- Provide tools musical word banks, graphic organizers, or sentence starters to help students infer meaning using musical elements. Prompt them to describe **how** aspects like tempo, dynamics, timbre, and pitch contribute to what the music might be expressing
- Monitor individual students' ability to reference musical elements as evidence to explain several possible meanings in a musical work through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Any music with clear purpose: celebration, sadness, adventure, calm, etc.

6.RE.1.3 **Identify** the timbres of a variety of instruments and voices heard in traditional, contemporary, and world music.

Glossary

- Identify - To recognize someone or something and be able to say who or what they are.²⁷
- Timbre - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.¹⁹
- Traditional - Following or conforming to tradition; adhering to past practices or established conventions.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students analyzed the timbres of a variety of instruments and voices **within a musical work** and now they are **identifying** the timbres of a variety of instruments and voices heard in traditional, contemporary, and world music. In the next level they will **classify** a variety of instruments and voices by timbre, including those heard in diverse types of traditional, contemporary, and world music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- The sounds of voices in traditional, contemporary, and world music
- The sounds of various instruments in traditional, contemporary, and world music

Skills

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

- Recognizing, listing, or naming the instruments or voices creating sounds
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- To support students in identifying and understanding timbre, prioritize live instruments or high-quality recordings of real instruments over synthesized sounds. As students encounter a broader range of instruments and ensembles, especially from diverse cultures, authentic sound examples help build accurate listening skills and deeper appreciation
- As students explore music production and sound manipulation, it's essential they first understand the natural timbre of instruments and voices. This foundation helps them make intentional, expressive choices when using digital audio workstations (DAWs), filters, and effects to alter or design new sounds
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "instruments and voices" students must demonstrate mastery of identifying both kinds
- Since this objective has the language "traditional, contemporary, and world music" students must demonstrate they can identify timbres in each genre

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

Teacher Actions

- Prepare sound files or gather instruments representing diverse traditional, contemporary, and world music to demonstrate timbres. Familiarize students with the sounds of the selected instruments within these varied musical contexts
- Demonstrate how to identify an instrument by sound, using consistent descriptions to describe timbre. Model how to "drill down" to a specific instrument, e.g., "This sounds like an instrument you blow into, but it doesn't have the bright, brassy ring of a trumpet or trombone. It has a softer, reed-like quality. It's not as low as a bassoon, and not as high and piercing as a piccolo, so it's probably a clarinet."
- Guide students through identifying instruments and vocal timbre types first through limited options (i.e. only providing two in a "this or that" activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument identification. Each time a new song is introduced, whether for connecting (CN.1.1), performing (PR.1.2-1.4), or responding (RE.1.1-1.2), ask students to identify the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding
- Monitor individual students' ability to identify the timbres of a variety of instruments and voices by sound through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

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

6.RE.2.1 **Identify** appealing qualities and effective portions of musical works.

Glossary

- Identify - To recognize someone or something and be able to say who or what they are.²⁷
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **defended personal preferences** for particular musical works. Now they are **identifying appealing qualities and effective portions** of musical works. In the next level, they will **compare personal preferences** for multiple 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:

- Qualities like mood, structure, or instrumental choices influence how music is experienced and understood
- Music vocabulary

Skills

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

- Recognizing and naming musical elements—such as melody, rhythm, dynamics, timbre, and form—that make a piece enjoyable or effective in conveying an idea, emotion, or mood
- 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 must learn to distinguish between personal preference and artistic quality. Helping them build vocabulary to explain *why* they like or dislike something supports deeper reflection—and reinforces that disliking a piece doesn't mean it lacks value or skill.
- 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 “appealing qualities and effective portions” students must consider both

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

Teacher Actions

- Prepare listening activities that feature a wide range of musical genres, time periods, and instrumentations to expose students to diverse musical ideas
- Demonstrate how to articulate both personal enjoyment and musical effectiveness within a piece. For example: “The accelerando in *In the Hall of the Mountain King* builds intensity and made the story feel more exciting. I could really imagine Peer Gynt escaping the trolls.”
- Guide students through repeated listening experiences, encouraging them to describe both what they enjoyed and what made the music effective using musical vocabulary
- Provide a balanced selection of examples from traditional, contemporary, and world music genres to support broad and inclusive exploration
- Monitor individual students' ability to identify appealing qualities and effective portions of musical works through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Musical works studied in class

- Musical works students listen to outside of class
- Genres
- “About Me” or “Music In My Life” projects (CN.1.2 and CN.1.3)

6.RE.2.2 **Evaluate** musical presentations, compositions, and musical ideas using given criteria.

Glossary

- Compositions - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.¹⁷
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.²⁸
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.²⁸
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- Presentations - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹

Vertical Alignment

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

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

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

Skills

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

- Assessing the quality of performances and composition using given criteria
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

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

Teacher Actions

- Prepare a list of criteria for evaluating musical performances, compositions, and musical ideas.
- Demonstrate using criteria to evaluate a performance or composition thoughtfully and respectfully
- Guide students in developing their own evaluation criteria and applying them to assess musical performances or compositions. Support them in making connections between their criteria and the musical elements or intentions involved.
- Provide examples of evaluation tools—such as analytic and holistic rubrics, rating scales, and checklists—as models. Emphasize the importance of accurate, respectful evaluation. Students may evaluate existing works or to their own and peers' performances or compositions, especially in conjunction with objectives like 6.CR.1.1, 6.CR.1.2, 6.CR.2.1, or 6.PR.1.1
- Monitor individual students' ability to evaluate musical performances, compositions, and musical ideas through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Improving improvisations, compositions, or arrangements
- Improving personal performance, presentation, or output
- Improving group performance
- Improving demonstration of technical skill (mallet technique, embouchure, fingering, vowel placement, proficiency with a DAW, etc)
- Improving ability to write in standard notation

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