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

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

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

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

## Table of Contents

3.PR.1.3 Sing or play partner songs.

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

3.PR.2.1 Compare, with guidance, music to perform and the production elements needed to support a performance.

3.PR.2.2 Identify how audience and performer etiquette changes based on the context.

Respond - Analyze and evaluate how the arts communicate.

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

3.RE.1.2 Infer meaning from musical works using musical vocabulary.

3.RE.1.3 Identify a variety of instruments and voices by sound, including folk and orchestral instruments.

3.RE.2.1 Contrast individual preferences for particular works or genres of music with preferences of peers.

3.RE.2.2 Apply specific criteria to construct respectful feedback about music and composition.

North Carolina Department of
PUBLIC INSTRUCTION

Page 2

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 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.

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 3

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.CN.1.1 **Describe** music found in the local community or region.

## Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.[4]
- Community - A unified body of individuals: such as a group of people with a common characteristic or interest living together within a larger society; a body of persons of common and especially professional interests scattered through a larger society.[14]
- Region - Relating to or coming from a particular part of a country, such as a regional accent/dialect/newspaper.[4]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described how American music reflects the heritage, customs, and traditions of people in the **United States**, including various indigenous and cultural groups and now they are describing music found in the **local community or region**. In the next level they will describe styles and musicians who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in **North Carolina**.

## 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:
- Where the local community or region is
- A variety of local musical styles

## Skills

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

North Carolina Department of
PUBLIC INSTRUCTION
Page 4

NC CAE
COMPREHENSIVE
ARTS EDUCATION

## Key Insights

- People experience music in the local community/region. This music may differ from surrounding areas.
- Some musicians only perform locally.
- Multiple genres of music may be featured locally.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "local community or region" either may be considered.

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

### Teacher Actions

- Prepare and share examples of music found in the local community. Share how to find this information on social media and/or the Internet to find upcoming performance dates, times, and venues. This could be a great place to tie in PR.1.2 or RE.1.1
- Demonstrate describing characteristics of specific musical selections using musical vocabulary
- Guide students discussion of the musical characteristics of local music
- Provide word banks and sentence stems for building descriptions
- Monitor individual students' ability to summarize the characteristics of local music and musicians while correctly using musical vocabulary through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:
- Local bands that perform at restaurants and/or other venues
- Band, choir, and/or orchestra concerts at local K-12 schools, community colleges, and/or universities
- Buskers who perform on sidewalks, at public transportation stations, etc.
- Musicians featured at the county fair or local festivals
- Musicians who perform as part of local parades
- Performances found at local or regional professional performance venues, such as nearby professional orchestras, touring productions of musicals, etc.
- Music featured in traditional, blended, and/or contemporary church/worship services
- Music performed at weddings

North Carolina Department of
PUBLIC INSTRUCTION

Page 5

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.CN.1.2 **Compare** elements of music with elements of other disciplines.

## Glossary
- Compare - To locate and/or list similarities and differences.[14]
- Elements of Music - 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 identified cross-curricular connections between **music and other content areas** and now they are comparing elements of music with **elements of other disciplines**. In the next level they will describe how other content areas can inspire **programmatic music, soundscapes, or concepts**.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- Music Elements: Pitch, rhythm, harmony, dynamics, timbre, texture, form, and tempo
- How pitch, rhythm, harmony, dynamics, timbre, texture, form, and tempo show up in other disciplines

## Skills

To master this objective, students will need to be SKILLED at:
- Identifying similarities and differences in musical elements
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

- Some artistic elements are similar across disciplines. For example, color in visual art is similar to timbre/tone color in music. Likewise, timing is an important element in music (rhythm),

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 6

NC CAE
COMPREHENSIVE
ARTS EDUCATION

dance, and theatre.
- 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 definitions and examples of the elements of music. (RE.1.1 and PR.1.4) If possible, co-plan with other arts teachers at the school. For example, students may learn the elements of art and principles of design in art class in conjunction with studying the elements of music.
- Demonstrate how one musical element is connected to theatre, dance, and visual art by giving one example of its use in each discipline.
- Guide students in comparing elements across arts disciplines. Which elements are similar? Which elements are different? This may be done using a graphic organizer, such as a Venn diagram or concept map.
- Provide anchor charts cross-referencing elements in multiple arts disciplines
- Monitor individual students' ability to recognize, list, or name musical connections to other content areas while correctly using musical vocabulary through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:
- Elements of Music: Pitch (Melody), Rhythm, Harmony, Dynamics, Timbre (Tone Color), Texture, Form, and Tempo
- Elements of Art: Form, Shape, Line, Texture, Color, Space, and Value
- Principles of Design: Balance, Movement, Pattern/Repetition, Unity/Variety, and Emphasis
- Components of Movement: Space, Time, and Energy
- Theatrical Elements: Scenery, Sound, Costumes, Lights, Music, Props, Hair, Makeup, and Special Effects
- Story Elements: Characters, Setting, Plot, Conflict, and Resolution

# 3.CN.1.3 **Describe** personal emotions evoked by a variety of music.

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

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described how music exists in **national traditions, celebrations, entertainment**, or other uses and now they are describing **personal emotions evoked** by a variety of music. In the next level they will describe **personal emotions and memories evoked** by a variety of music.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- Music can evoke emotions through the specific combination of the musical elements
- Examples of music which evokes kinds of emotions (e.g. calm, excited, happy, sad)

## Skills

To master this objective, students will need to be SKILLED at:
- Summarizing the characteristics of emotions
- Using disciplinary and other academic vocabulary in verbal or written form

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

## Key Insights
- Third graders are at a key stage of emotional development, where they are beginning to

North Carolina Department of
PUBLIC INSTRUCTION

Page 8

NC CAE
COMPREHENSIVE
ARTS EDUCATION

understand their emotions and how they impact their thoughts and actions. Research ways to help third graders develop emotional awareness
- Music is more than just instruments and lyrics—students can feel and describe emotions evoked by musical experiences that go beyond traditional songs (i.e., body percussion, ambient or electronic sounds, vocal effects like humming or scatting, or soundscapes created from classroom objects), because these still communicate mood and meaning even without melody or words
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

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

Teacher Actions
- Prepare musical examples that evoke different emotions in the students. Example: Haydn's Surprise Symphony and how it startles the listener or patriotic music for the July 4th holiday.
- Demonstrate describing one way you personally use music outside the music classroom, for example, to make doing chores more enjoyable.
- Guide students to respond to music (RE.1.1) through body movements to show their emotional response to music listening examples. For example, students jump up and down to music that makes them energetic, march to those that make them feel patriotic, sway to and fro to music that makes them feel calm, or lie down to music that makes them feel sleepy.
- Provide sentence frames, word banks, or worksheets for daily opportunities to practice naming the emotions a variety of musical examples evoke.
- Monitor individual students' ability to describe their emotions with correct musical vocabulary when listening to a variety of musical examples through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Music that evokes celebration
- Music used at a memorial
- Music used to stir national pride
- Music used to "hype" a team

# 3.CN.2.1 **Identify** music careers in the local community.

## Glossary

- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Community - A unified body of individuals: such as a group of people with a common characteristic or interest living together within a larger society; a body of persons of common and especially professional interests scattered through a larger society.[14]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students compared the roles of various individuals that contribute to the **creation, production, and consumption** of music and now they are identifying music careers in the **local community**. In the next level they will describe music careers in **North Carolina**.

## 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:
- Local music careers (e.g. public or private studio teacher, church musician, busking, theatre or dance studios, sound tech, DJ, Karaoke, etc)

## Skills

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

## Evidence of Mastery

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

## Key Insights

- There are jobs within the field of music right here within our local community.
- Some of these careers may be full-time, while others are part-time.

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 10

NC CAE
COMPREHENSIVE
ARTS EDUCATION

- It is possible to have a career in a field outside of the arts and work a part-time job in music as well.
- You don't have to perform to have a career in music.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

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

Teacher Actions
- Prepare a list and images depicting various local music careers, such as musicians, music teachers, sound engineers, music therapists, etc.
- Demonstrate identifying a music career tied to prior knowledge of how music is used in the local community. (3.CN.1.1.)
- Guide students in a deeper exploration of who supports and performs music within the local community, connecting to CN.1.1
- Provide career profiles, explaining the types of tasks and responsibilities involved as well as the pathways to musical careers in the local community.
- Monitor individual students' ability to identify local music careers while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- School music teacher
- Private music teacher
- Church musician
- Musician in a local band that performs at coffee shops, restaurants, festivals, weddings, etc.
- Busker
- Sound engineer
- DJ
- Karaoke facilitator
- Music trivia or Music bingo facilitator
- Music therapist
- Music store owner or employee
- Music instrument repair technician

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 11

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.CN.2.2 **Describe** how music has changed over time with the introduction of new technology.

## Glossary

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

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **explained why** innovative technologies are used in music and now they are describing how music has **changed** over time with the introduction of new technology. In the next level they will compare how music has **changed and remained the same** with advances in technology and digital media.

## 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:
- Music used to be passed down orally before a notation system was invented
- Microphones and speakers have changed the way we experience live music
- Music used to only be performed only live before recording technology
- Music used to only have acoustic instruments before they were electrified

## Skills

To master this objective, students will need to be SKILLED at:
- Summarizing the impact of new technology on 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 use technology to access music all the time. Ask them to discuss with their family

members how they accessed music when they were third graders!
- 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 image or video examples of old and new musical instruments and playback devices (e.g., vinyl record player vs. streaming).
- Demonstrate describing how music has changed after sharing specific audio clips illustrating how music sounds from older vs. newer technology
- Guide a discussion on what students already know about how technology has changed music sounds and helped reach more people.
- Provide words and images for students to sequence showing how music technology evolved on a musical timeline. Ensure they are able to describe these changes.
- Monitor individual students' ability to describe the impact of new technology on music while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Research project
- Old vs. New sort
- Create a tech timeline
- Examining music through "time periods"
- Examining key technologies which changed music

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 13

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 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.

# 3.CR.1.1 **Improvise** stylistically appropriate responses to given rhythmic or melodic phrases.

## Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.[14]
- Melodic Phrases - Short section or series of notes within a larger work that constitutes a single coherent melodic idea.[17]
- Rhythmic Phrases - Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.[17]
- Style - Specific movement characteristics, qualities, or principles that give it distinctive identity; style may also refer to the unique artistic choices of a particular [artist].[17]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students improvised **8-12 beats of rhythmic patterns and melodic patterns** and now they are improvising stylistically appropriate **responses** to given rhythmic or melodic phrases. In the next level they will improvise **pentatonic melodies** over an ostinato.

## 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:
- Call and Response form

## Skills

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

## 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

- Utilizing a question-and-answer form is appropriate for this objective.
- 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 melodic phrases" students may improvise responses to either.

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

Teacher Actions

- Prepare student friendly examples and definitions for *stylistically appropriate responses*. Students will need to understand both style and how to answer a musical question. See PR.1.2 for a complete list of grade-level appropriate rhythms and pitches.
- Demonstrate improvising a stylistically appropriate response to a distinct melodic pattern. Share your reasoning out loud regarding what criteria is satisfied to be both "stylistically appropriate" (i.e. using the same blues scale) and an "answer" (ending on do).
- Guide students in a question-and-answer rhythmic pattern game to have students improvise stylistically appropriate melodies while keeping a steady beat. Since the objective says "given" rhythmic or melodic phrases, they do not need to improvise both the question and the answer.
- Provide opportunities to improvise. This may be done in different classroom structures, such as the whole class improvising simultaneously, a small group of students improvising simultaneously, or individual students taking turns improvising solo.
- Monitor individual students' ability to spontaneously invent stylistically appropriate musical answers through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Questions and Answers
- Musical Styles
- Improvisation

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 16

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.CR.1.2 **Notate** 4-8 measures of original rhythmic ideas and melodic ideas using iconic or standard notation that incorporate grade-level appropriate rhythms and pitches.

## Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.[19]
- Notate - The use of various symbols to indicate the pitch, rhythm, and expressive elements of a composition.[19]
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.[14]
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.[17]
  - Tablature - System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.[17]
  - Lead-sheet Notation - System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.[17]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students notated 8-12 beats of original **rhythmic** and now they are notating 4-8 measures of original **rhythmic ideas and melodic ideas** using iconic or standard notation. In the next level they will notate or record 4-8 measures of original rhythmic ideas and melodic ideas **for two or more performers**. 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:
- Iconic or standard notation for whole note, dotted half note, whole rest, and beamed sixteenth note rhythms in 2/4, 3/4, and 4/4 meters
- Iconic or standard notation for at 3-5 pitches

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 17

NC CAE
COMPREHENSIVE
ARTS EDUCATION

## Skills

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

## Evidence of Mastery

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

## Key Insights

- This is the first instance of students writing melodic ideas. It may be helpful to start with the 3 pitches learned in second grade and work up to notating pentatonic melodies used in 4.CR.1.1.
- Two distinct goals are present in this objective: the ability to notate _and_ the ability to originate musical ideas. They may need separate instruction.
- Before students can make a record of their original ideas using iconic or standard notation, they must be able to read similar notes. Though the shape of the icon could change (e.g. quarter notes, hearts, paw-paws, etc), the spacing and presentation should remain consistent.
- At this age where students are developing both gross and fine motor skills, students may simply need time to practice drawing icons or placing manipulatives in the correct places. Consider having students engage in dictation and/or copying activities to develop the motor skills involved in writing.
- Be sure to model how to make revisions as part of the composition process. Create, then perform the music and revise any parts that could be improved upon. This ties nicely into RE.2.2 and PR.1.1.
- It may be helpful for students to have access to instruments or other sound sources as they compose, especially when they are creating melodies.
- Students may need to work with a partner, or in groups, in order to hear their composition.
- If students are using audio or video recordings to capture their ideas instead of notating them, ensure they understand the procedures for your classroom.
- Since this objective has the language "iconic or standard notation" students can use either. Teaching both (e.g. iconic at the beginning of the course and standard later) can scaffold student learning, however, students do not need to master both to master this objective.
- Since this objective has the language "rhythmic and melodic ideas" students must notate both types of original ideas. This can be achieved in two separate assignments, or as one assignment with both rhythmic and melodic ideas.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.

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

Teacher Actions

- *For an example of how to teach students to write original rhythmic ideas, see 2.CR.1.2. For a melodic example, see below.*
- Prepare a consistent system for melodic representation (e.g., a single line staff with notes above ⚲, on ⊖, or below, a three-line staff, or a standard five line staff), and ensure students are familiar with reading pitches using this system (3.PR.1.2). Connecting this system to the one used in 2.PR.1.2 maximizes instructional time.
- Demonstrate how to notate several familiar 3-5 pitch melodies to build comfort with the writing process, having students practice positioning and drawing their notes along with the teacher.
- 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 it accurately.
- Guide students to orally express a 3-5 pitch melodic idea and have the entire class practice notating the melody together.
- 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:
- Beat lines within measures
- 1, 3, or 5-line staff
- Notating familiar songs
- Notating original rhythms
- Inventing rhythms without notating it
- Using manipulatives to notate rhythms
- Exploring long and short sounds
- Rhythms notated in 2/4, 3/4, and 4/4 meters
- Longer and shorter sounds
- The use of silence
- Whole note, dotted half note, half note, dotted quarter note, quarter note, eighth note, and sixteenth note patterns
- Whole rest, half rest, quarter rest, and eighth rest

# 3.CR.2.1 **Arrange** an existing piece by changing one 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 readings, stories, or dramatizations with corresponding **vocal or instrumental sounds** and now they are arranging an existing piece by **changing one or more musical elements**. In the next level they will align **original poetry with a pre-existing melody; or a pre-existing piece of poetry with an original melody**.

## 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.

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 20

NC CAE
COMPREHENSIVE
ARTS EDUCATION

## Key Insights

- Since this objective has the language "one 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 one element—such as meter, texture, or tempo.
- Guide students as they experiment with changing a single musical element 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

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 21

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.CR.2.2 **Identify** music that can be used by everyone fairly.

## Glossary

- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Fairness - Complying with appropriate, ethical, and equitable rules and guidelines.[17]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how to **share music** fairly and now they are identifying music that **can be used by everyone** fairly. In the next level they will identify how to responsibly use resources for **online access** 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:
- That materials are freely available through public domain and Creative Commons
- That principles of fair use can be used for copyrighted material

## Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming music available through public domain, open source, or fair use
- 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 music is available for me to use?" to show mastery of this objective
- Students have access to music that is in the public domain, licensed under Creative Commons, or used in ways that meet fair use guidelines.
- This objective can be paired with CR.2.1 in which students arrange another musician's work

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

Teacher Actions

- Prepare a examples of works that can be used by everyone fairly, along with a student friendly definition of public domain, Creative Commons, and fair use
- Demonstrate determining which music can be used under fair use principles, public domain, or Creative Commons
- Guide students in finding examples of music that can be used under fair use principles, public domain, or Creative Commons
- Provide checklists and criteria for determining if something can be used "fairly"
- Monitor individual students' ability to explain how to share music fairly while correctly using music vocabulary through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Identifying whether various songs/uses can be used fairly
- Scenarios
- Scavenger hunt

North Carolina Department of
PUBLIC INSTRUCTION
Page 23
NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 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.

# 3.PR.1.1 **Improve** compositions and musical skills by applying formal or informal feedback.

## Glossary

- Composition - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.[17]
- Feedback - A reaction or response to a particular design problem or design solution.[29]
- Improve -
- Formal - Following or according with established form, custom, or rule.[14]
- Informal - Not following or according with established form, custom, or rule.[14]

## Vertical Alignment

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

## Enduring Understanding

Musicians improve by incorporating feedback into their artistic practice.

## Knowledge

To master this objective, students need to KNOW:
- Processes for implementing feedback
- Formal and informal feedback
- Criteria for quality compositions

## Skills

To master this objective, students will need to be SKILLED at:
- Enhancing compositions and musical skills by putting feedback into practice

## 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
- Formal feedback is when someone uses specific criteria to carefully evaluate a composition or skill. Informal feedback is more casual and happens during conversation or in the moment while working and therefore informal feedback implementation may be more difficult to assess
- Since this objective has the language "compositions and musical skills" students must have opportunities to improve both. Since this objective has the language "formal or informal" students may implement either type of feedback

## 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 authentic creative work, rather than in isolated or artificial exercises
- Provide constructive feedback with a clear action step and an explanation of why the adjustment should be made. Cultivate a learner's mindset and culture of improvement
- Monitor individual students' ability to incorporate feedback to improve musical skills through formative and summative assessment

### Possible Learning Activities

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

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 26

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.PR.1.2 **Read** iconic or standard notation to sing or play music using any pentatonic scale, and whole note, dotted half note, whole rest, and beamed sixteenth note rhythms in 2/4, 3/4, and 4/4 meters.

## Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.[19]
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.[19]
- Pitch - The highness or lowness of a tone, as determined by the frequency of vibrations per second.[19]
- Rhythm - Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.[17]
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.[17]
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.[17]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students read notation with **three or more pitches, half notes, half rests, and tied rhythms** and now they are expanding to the **pentatonic scale, whole notes, dotted half notes, whole rests, and beamed sixteenth note rhythms in 2/4, 3/4, and 4/4 meters**. In the next level they will read more **complex notation using any major key, dotted quarters and groups of three eighth notes and rests in 6/8 meter**, and beamed sixteenth and eighth note rhythms in 2/4, 3/4, and 4/4 meters.

## 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 whole note, dotted half note, whole rest, and beamed sixteenth note rhythms
- The sounds and symbols of pentatonic pitch notation

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 27

NC CAE
COMPREHENSIVE
ARTS EDUCATION

## Skills

To master this objective, students will need to be SKILLED at:
- Interpreting the musical symbols for pentatonic scale, whole notes, dotted half notes, whole rests, and beamed sixteenth note rhythms in 2/4, 3/4, and 4/4 meters
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (local community or region) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (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 "sing or play," students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates each element, or through separate assessments that isolate melodic and rhythmic skills.
  - Melodic performance must include singing or playing music using any pentatonic scale, read from iconic or standard notation.

- Rhythmic performance must include whole notes, dotted half notes, whole rests, and beamed sixteenth notes in 2/4, 3/4, and 4/4 meters, read from iconic or standard notation.

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

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

Possible Learning Activities

May include, but are not limited to:
- Rhythm patterns
- Pitch patterns
- Pentatonic songs in multiple keys

North Carolina Department of
PUBLIC INSTRUCTION
Page 29
NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.PR.1.3 **Sing or play** partner songs.

## Glossary

- Partner songs - Two or more songs that can be sung at the same time to create harmony.[19]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students were performing **rounds and ostinatos** and now they are focused on **partner songs**. In the next level they will learn songs **with occasional harmonizations**.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- Repertoire including partner songs

## Skills

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

## Evidence of Mastery

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

## Key Insights

- This objective will be most meaningful to students when taught in context. Use CN.1.1 (local community or region) 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

- Select age-appropriate music, written in iconic or standard notation, for students to sing and/or play
- Ensure healthy singing habits, including head-voice development
- Providing students with a visual (i.e. the lyrics) during a partner song may improve success.
- This objective could pair with CR.2.1 if the song they arranged was a partner song they could then perform
- Since this objective uses the language "sing or play," students may demonstrate mastery through either

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

Teacher Actions
- Prepare repertoire carefully, informed by CN.1.1, PR.1.2, and PR.1.4. Define partner songs in student-friendly terms
- Demonstrate how to perform a partner song. A recording may be needed to sing the "first" part while the teacher demonstrates singing the second. Alternatively, the class can sing one song as a group while the teacher sings the partner song
- Guide students in choral/group partner song performance, providing many opportunities for practice and a variety of partner songs to perform
- Provide feedback that supports steady beat, healthy tone, and proper technique. Scaffold instruction using the psychomotor taxonomy: begin with imitation, guide students toward accurate repetition from memory, and ultimately support confident, fluent performance.
- Monitor individual students' ability to perform partner songs in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- 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

# 3.PR.1.4 **Demonstrate** the meaning of symbols and terminology for a variety of tempos, articulations, forms, and dynamics when performing music.

## Glossary

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

## Vertical Alignment

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

## 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 (Italian terminology for 3+ tempos, e.g., *largo, moderato, presto,* speeding up, slowing down)
- Meaning and sound of a variety of dynamics (Italian terminology for 3+ dynamics, e.g. *forte, mezzo forte, piano*)
- An expanded variety of musical forms (e.g., rondo, ‖: :‖ )
- A variety of articulations (Italian terminology, e.g., *legato, staccato,* slurs, accents, ♩ , ♩ )
- Appropriate singing or instrument technique

## Skills

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

North Carolina Department of
PUBLIC INSTRUCTION
Page 32
NC CAE
COMPREHENSIVE
ARTS EDUCATION

- 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 (local community or region) 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 (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.
- Mastery may be demonstrated through traditional performance or digital production, applying the specified elements using voice, instruments, or appropriate technology.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- The musical elements suggested in the Knowledge section above are those suggested in the Skills Appendix
- Since this objective has the language "symbols and terminology" students must demonstrate mastery of both
- Since this objective has the language "tempos, articulations, forms, and dynamics" students must demonstrate mastery of each

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

Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define

North Carolina Department of
PUBLIC INSTRUCTION

Page 33

NC CAE
COMPREHENSIVE
ARTS EDUCATION

*tempo, form, articulations,* and *dynamics* in clear, student-friendly terms
- Demonstrate each musical element across multiple lessons, as mastery will develop over time rather than in a single session. Consistently model the use of Italian terminology when introducing and applying these concepts
- Guide students to begin interpreting musical symbols in their daily music-making. Progress instruction along the psychomotor taxonomy: start with imitation, support accurate repetition from memory, and ultimately foster confident, fluent demonstration
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to execute the meaning of musical symbols and terminology in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Games to target skill development
- Exercises or etudes to target skill demonstration
- Repertoire informed by CN.1.1, PR.1.2, PR.1.3, RE.1.1, and RE.1.2
- Active listening activities
- Incorporation into CR.1.1, CR.1.2, or CR.1.3 objectives

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

## 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]
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.[17]
- Performance - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.[17]
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).[17]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **described** the production elements needed to develop formal and informal performances and now they are **comparing** what music to perform and the production elements needed to support the performance. In the next level they will focus on the **context and purpose** of the performance.

## 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
- A variety of music that could be performed

## Skills

To master this objective, students will need to be SKILLED at:
- Identifying pros and cons of performing various pieces of music, with choice-building support to foster independent decision-making
- Identifying similarities and differences in production elements needed for performances, with choice-building support to foster independent decision-making
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

- Limit discussion of elements to those that are age-appropriate and applicable to their own performances. Students do not need to know how production elements work or how to maximize their impact to master this objective
- Involve students in the preparation of an actual performance
- "Guidance" should be limited to assisting students with their choice-making processes, and not actually providing answers
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "music to perform and the production elements" students must name elements and select music

## 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)
- Demonstrate identifying pros and cons of performing a specific song in a an upcoming performance
- Guide students identifying pros and cons of performing a specific song in an upcoming performance.  Limit guidance to assisting students with their choice-making processes, bringing to light considerations they may not have discussed
- Demonstrate identifying similarities and differences in using two specific production elements needed for an upcoming performance
- Guide students identifying similarities and differences in using additional production elements needed for an upcoming performance.  Limit guidance to assisting students with their choice-making processes, bringing to light considerations they may not have discussed
- Provide a graphic organizer for students to independently demonstrate they can compare songs and production elements
- Monitor individual students' ability to describe production elements needed for informal and formal performances through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Scenarios
- Preparation for informal performances (informances)
- Preparation for formal performances
- Identifying the production elements in an existing performance or production (watching a musical, ballet, concert, performance, etc.)
- Set design for a mini musical
- Positioning performers for an audience (if on risers, not standing directly behind someone; if doing choreography, in a formation where all performers can be seen)
- Considerations for set/song order for concerts
- Technical needs such as sound or lighting

North Carolina Department of
PUBLIC INSTRUCTION

Page 37

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.PR.2.2 **Identify** how audience and performer etiquette changes based on the context.

## Glossary

- Audience - A reading, viewing, or listening public.[14]
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.[17]
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].[17]
- 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 **demonstrated** appropriate audience and performer etiquette and now they are identifying how **etiquette changes based on the context**. In the next level they will **create criteria** for etiquette in a variety of contexts.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- Behaviors appropriate for audience members in multiple performance contexts
- Behaviors appropriate for performers in multiple performance contexts
- How appropriateness can change based on the context of the performance

## Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming behaviors appropriate for performers and audience members in multiple contexts
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

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

## Key Insights

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

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

Teacher Actions

- Prepare student friendly definitions and examples of *audience, context, etiquette,* and *performer*.
- Activate real-world student knowledge through a discussion of many different examples of concerts/performance spaces and how each audience is expected to interact with the performance.
- Guide students in a group sort, identifying appropriate behaviors of audiences in three different contexts, i.e. Orchestral concert, pop/rock concert, talent show. Repeat for performer etiquette
- Provide an anchor chart and consistent reinforcement of appropriate behaviors throughout the entire course, especially at times where students are preparing to be "good" audience members or performers
- Monitor individual students' ability to identify how appropriate audience and performer behaviors change based on context through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Behavior sort
- Class discussion
- Arts exposure activities
- Field trips
- Performances

# Respond - Analyze and evaluate how the arts communicate.

RE.1 Analyze musical works from a variety of styles, cultures, and genres including response through moving, singing, playing instruments, or content-specific vocabulary.

RE.2 Evaluate musical works using content-specific vocabulary.

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 40

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.RE.1.1 **Identify** symbols and terminology for a variety of tempos, articulations, forms, and dynamics 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 identified **changes** in tempos, form, texture, articulations, phrasing, and dynamics in aural and written musical works and now they are identifying **symbols and terminology** for a variety of tempos, articulations, forms, and dynamics. In the next level they will identify symbols and terminology for these elements, including **crescendos and decrescendos**, and a variety of forms and articulations.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- Meaning and sound of a variety of tempos (Italian terminology for 3+ tempos, e.g., *largo, moderato, presto,* speeding up, slowing down)
- Meaning and sound of a variety of dynamics (Italian terminology for 3+ dynamics, e.g. *forte, mezzo forte, piano*)
- An expanded variety of musical forms (e.g., rondo, 𝄆 𝄇 )
- A variety of articulations (Italian terminology, e.g., *legato, staccato,* slurs, accents, ♩ , ♪ )

## 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 in third grade must now identify the symbols and the Italian terminology for the musical elements, instead of just recognizing the sound of these elements
- Since this objective has the language "tempos, articulations, forms, and dynamics" students must demonstrate mastery of identifying 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 *tempo, form, articulations,* and *dynamics* in clear, student-friendly terms
- Demonstrate identifying the musical symbol and/or terminology for each musical element across multiple lessons, as mastery will develop over time rather than in a single session. Consistently model the use of Italian terminology when introducing and applying these concepts
- Guide students to begin identifying and interpreting musical symbols in their daily music-making
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to identify the meaning of musical symbols and terminology

in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Games to target skill development
- Exercises or etudes to target skill demonstration
- Repertoire informed by CN.1.1, PR.1.2, PR.1.3, RE.1.1, and RE.1.2
- Active listening activities

North Carolina Department of
PUBLIC INSTRUCTION

Page 43

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.RE.1.2 **Infer** meaning from musical works using musical vocabulary.

## Glossary
- Infer - A thinking skill which enables one to go beyond available information to identify what reasonably may be true.[19]
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **identified a "story"** told in a work of music and now they are **inferring meaning** from musical works using musical vocabulary. In the next level they will compare **different interpretations** of the same musical work using musical vocabulary.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- Music can suggest ideas, feelings, or stories without using words
- Musical elements (like dynamics, tempo, melody, rhythm, instrumentation) are intentionally used to express or suggest meaning
- A variety of musical works
- Musical vocabulary

## Skills

To master this objective, students will need to be SKILLED at:
- Going beyond what is directly heard to identify reasonable meanings in a variety of 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

- The meaning of a musical work can be personal, subjective, or even playful—what matters is helping students recognize that music is created to communicate something, even if that "something" is open to interpretation
- Students may not always know the titles of local or regional musical works (3.CN.1.1), but they often recognize the places, animals, or moods these pieces represent. Drawing from North Carolina's rich musical traditions—such as Appalachian folk, Carolina beach music, Piedmont blues, millworker hillbilly music, Chapel Hill punk, and NC funk—teachers can help students connect to the stories and emotions these sounds convey. This connection deepens students' understanding of how music communicates meaning beyond words while fostering an appreciation of their local heritage.
- 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 local music (CN.1.1) 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 student listening examples. Support students in explaining what the music communicates and how—using gestures, movement, or drawing to reinforce ideas
- Provide tools such as musical word banks, graphic organizers, or sentence starters to help students infer meaning based on the musical elements used in a piece of music. Prompt students to describe **how** aspects like tempo, dynamics, timbre, and pitch contribute to what the music might be expressing
- Monitor individual students' ability to infer meaning from musical works using musical vocabulary through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Local/Regional music and musicians. Localities might include: Appalachian folk, Carolina beach music, Piedmont blues, millworker hillbilly music, Chapel Hill punk, and NC funk

# 3.RE.1.3 **Identify** a variety of instruments and voices by sound, including folk and orchestral instruments.

## 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 described the timbres of a **variety of instruments and voices**, and the way in which the sound is produced and now they are identifying a variety of instruments and voices by sound, including **folk and orchestral instruments**. In the next level they will describe the timbres of a variety of instruments and voices used in **diverse types of ensembles**.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:
- The sounds of voices
- The sounds of folk instruments
- The sounds of orchestral instruments

## Skills

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

## Evidence of Mastery

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

## Key Insights

- To support students in identifying and understanding timbre, prioritize live instruments or high-quality recordings of real instruments over synthesized sounds. As students encounter a broader range of instruments and ensembles, especially from diverse cultures, authentic

sound examples help build accurate listening skills and deeper appreciation
- Aural games like Jeopardy and bingo are good rote practice opportunities. Reinforcement of this concept is a great activity for a substitute teacher
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "instruments and vocal timbres" students must demonstrate mastery of identifying both kinds
- Since this objective has the language "folk and orchestral" students learn the timbres of both kinds

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

Teacher Actions
- Prepare sound files or gather instruments to demonstrate timbres. Familiarize students with the sounds of the instruments selected
- Demonstrate how to identify an instrument by sound, using consistent descriptions to describe timbre. Model how to "drill down" to a specific instrument, e.g., "This sounds like an instrument that is plucked or bowed, and it has a warm, resonant tone rather than the bright, metallic sound of a brass instrument. It doesn't sound as deep as a cello or bass, and it's higher and more delicate, which means it's probably a violin."
- 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:
- Instrument families
- Folk instruments
- Western orchestral instruments

North Carolina Department of
PUBLIC INSTRUCTION
Page 47
NC CAE
COMPREHENSIVE
ARTS EDUCATION

# 3.RE.2.1 **Contrast** individual preferences for particular works or genres of music with preferences of peers.

## Glossary

- Genre - Category of art or design identified by similarities in form, subject matter, content, or technique.[17]
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.[17]
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained why some music is **valued over others** by different individuals, communities, and cultures and now they are **contrasting individual preferences** for particular works or genres of music with preferences of peers. In the next level they will **compare personal responses** to a musical work before and after engaging with similar 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:
- Preferences are individual and unique

## Skills

To master this objective, students will need to be SKILLED at:
- Comparing differences of preferences for works or genres with peers
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

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

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

### Teacher Actions

- Prepare students to reflect on their own musical preferences before considering others'. Ask questions like, "What kind of music do you enjoy?" and then encourage them to compare by asking, "Does your family listen to different music than your friend's family?" Help students understand that people value different music based on their background and context
- Demonstrate contrasting preferences for a specific piece of music. Consider a mock interview with a student or a fellow teacher highlighting both similarities and differences in musical tastes for a particular piece
- Guide students in engaging in respectful dialogue, prompting them to explore the reasons behind their peers' musical preferences and to appreciate diverse perspectives
- Provide clear guidelines and expectations for respectful conversation to ensure a safe and supportive learning environment
- Monitor individual students' ability to contrast peer preferences for particular works or genres through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:
- Music for different uses
- Graphing/polling favorite songs
- Programming music for events

# 3.RE.2.2 **Apply** specific criteria to construct respectful feedback about music and composition.

## 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]
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.[28]
- Feedback - A reaction or response to a particular design problem or design solution.[29]

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students provided positive feedback to **self and others** and now they are applying specific criteria to **construct respectful feedback** about music and composition. In the next level they will **generate criteria** in collaboration with others for evaluating musical performances and compositions.

## 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:
- Form respectful feedback and naming areas of improvement using specific 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

- Feedback can be scary for some students. Create a culture where risk-taking is celebrated and respectful feedback is interpreted as helpful. Be purposeful in emphasizing respectful feedback and respectful responses
- While students are beginning to learn to provide feedback, avoid using another student as the example at first. Use recordings or teacher demonstrations instead.
- This objective pairs with PR.1.1, where students are asked to use the same kind of feedback that they are asked to give in RE.2.2
- The RE.2 objectives work together to help students grow as thoughtful listeners. RE.2.1 invites students to explore and express personal preferences, recognizing that individual taste is shaped by culture, experience, and exposure. In contrast, RE.2.2 builds students' capacity for objective musical evaluation, guiding them to assess specific qualities and effectiveness in a musical work using evidence and musical vocabulary. Together, these objectives help students distinguish between "I like it" and "It is well-crafted"—and understand that both perspectives are valid and valuable
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "music and composition" students must provide feedback about both

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

### Teacher Actions

- Prepare clear criteria and expectations for respectful, constructive feedback, aligned to specific musical elements (e.g., melody, rhythm, dynamics, structure)
- Demonstrate how to give formal, criteria-based feedback by modeling during both informal music-making moments and dedicated mini-lessons focused on evaluating compositions and performances
- Guide students through structured group feedback activities using prompts, rubrics, and sentence frames to ensure comments are respectful, specific, and grounded in musical understanding
- Provide consistent opportunities for students to apply evaluation criteria to peer and professional works, supporting them in articulating feedback with clarity and purpose
- Monitor individual students' ability to apply specific criteria to construct respectful feedback about music and composition through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:
- Improving improvisations, compositions, or arrangements
- Improving personal performance
- Improving group performance

- Improving demonstration of technical skill
- Improving ability to write in standard or iconic notation

North Carolina Department of
**PUBLIC INSTRUCTION**

Page 53

NC CAE
COMPREHENSIVE
ARTS EDUCATION

# Acknowledgements

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

Initial drafting support and revisions were accelerated through the use of ChatGPT, an AI tool, which helped translate standards into student-centered language, refine phrasing, and generate scaffolding examples. All content was reviewed and vetted by the Standards Resource Team to ensure quality, clarity, and educational alignment.

We extend our deep gratitude to all educators who continue to breathe life into these standards through meaningful music-making in classrooms across the state.

North Carolina Department of
**PUBLIC INSTRUCTION**
Page 54
NC CAE
COMPREHENSIVE
ARTS EDUCATION