

# North Carolina Standard Course of Study 2024

## General Music Standards Unpacking - Eighth Grade

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

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

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

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## **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.

## 8.CN.1.1 **Identify** the influence of North Carolinian styles and musicians on the broader music community.

### Glossary

- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Styles - Specific movement characteristics, qualities, or principles that give it distinctive identity; style may also refer to the unique artistic choices of a particular [artist].<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students analyzed how individuals and groups of musicians have influenced **various cultures** and now they are identifying the influence of **North Carolinian styles and musicians** on the broader music community. In the next level they will analyze the development of music throughout **historical time periods**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- How NC musical styles have affected or influenced the music community beyond its borders and across time

### Skills

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

- Recognizing, listing, or naming the influence of NC styles and musicians
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

### Key Insights

- The music from North Carolina impacted music beyond the borders of the state. For example,

North Carolina musicians from the 1920-1950s greatly influenced the genre of Rock 'n' Roll

- North Carolina musicians created new techniques which are still used today. For example, both Elizabeth Cotten and Doc Watson created picking techniques used by current-day acoustic guitarists
- 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 and share examples of musicians who were born and/or raised in North Carolina. This could be a great place to tie in RE.1.1. Familiarize students with the musical styles featured in music from North Carolina. Play musical examples and have students move to the music and describe what they hear.
- Demonstrate describing the styles and musicians of specific musical selections.
- Guide student research on how North Carolinian styles and musicians have impacted music across the country and beyond.
- Provide graphic organizers, sentence stems, and word banks to guide descriptions.
- Monitor individual students' ability to name how NC musical styles have affected or influenced the music community beyond its borders and across time while correctly using musical vocabulary through formative and summative assessment

#### Possible Learning Activities

May include, but are not limited to:

#### Resource

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

#### Studying NC Musicians

- The Avett Brothers
- Ben Folds
- Ben E. King
- Blind Boy Fuller
- Charlie Poole
- Clyde McPhatter
- Crash Craddock
- Doc Watson
- Elizabeth Cotten
- John Coltrane

- Link Wray
- Nina Simone
- Rhiannon Giddens
- Roberta Flack
- Thelonious Monk

#### Cultures

- African American
- Appalachia
- Indigenous
- Native American

#### Genres/Styles

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

#### Songs

- "The Old North State"
- "The Longleaf Pine"

## 8.CN.1.2 **Explain** how musical skills and processes can be applied to solve a variety of problems.

### Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified musical skills and processes that are a part of, and can be applied to, **daily life** and now they are explaining how musical skills and processes can be applied to **solve a variety of problems**. In the next level they will evaluate how skills honed in music **strengthen work in other academic or professional domains**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Musical skills and processes (e.g. creativity, self-discipline, time management, teamwork, flexibility, emotional intelligence)

### Skills

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

- Describing the reasoning behind solving problems using musical skills and processes
- 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 don't actually need to SOLVE the problem. They just need to generate ideas of how to approach the problem

- 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 non-musical scenarios that rely on a musical skill and/or process (creativity, self-discipline, time management, teamwork, flexibility, emotional intelligence) to solve the problem in the scenario.
- Demonstrate naming a skill to solve a problem. For example: If Matteo keeps making mistakes in his math homework, he can apply a growth mindset and collaborate with his peers to identify the problem he's having and learn the correct way to solve the problem.
- Guide students in naming solutions to scenarios, describing how the skill needed to solve the problem is honed in the musical class as well..
- Provide daily opportunities for students to practice naming how the skills they are learning in music can be applied to their lives out of school.
- Monitor individual students' ability to recognize, list, or name musical skills and processes that can be applied to solve problems while correctly using musical vocabulary through formative and summative assessment.

#### Possible Learning Activities

May include, but are not limited to:

- Self-discipline and rehearsal strategies
- Musical independence
- Collaboration and teamwork skills
- Flexibility
- Ability to identify emotions
- Creativity
- Adaptability and growth mindset
- Music therapy
- Music for emotional regulation
- Music for advertizing
- Music for setting tone
- Music for leisure
- Music for stress reduction
- Music for connection to culture
- Music for celebration



## 8.CN.1.3 **Choose** music that evokes specific personal emotions.

### Glossary

- Choose -
- Evoke - To make someone remember something or feel an emotion.<sup>4</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **explained why** musical choices are made to evoke sensory, emotional, personal, or intellectual responses in media and now they are **choosing music** that evokes specific personal emotions. In the next level they will choose **music to elicit** a sensory, emotional, personal, or intellectual response.

### 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

### Skills

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

- Considering and selecting music to intentionally evoke a specific emotion
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

### Key Insights

- Sensory responses involve physical reactions to music (e.g., chills, tension), emotional responses reflect feelings it evokes (e.g., joy, sadness), personal responses connect to one's identity or memories, and intellectual responses arise from analyzing elements like lyrics,

structure, or meaning.

- This objective is getting at the ISO principle, which is a concept in music therapy matching the tempo, mood, or emotional tone of the music to the listener's current emotional state, and then gradually shifting the music to reflect the desired emotional state.
- 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 diverse playlist of music selections that represent a range of emotional states (e.g., anxious, sad, peaceful, joyful) and a simple visual chart of the ISO Principle to introduce the concept of mood-matching and emotional transition through music.
- Demonstrate using the iso principle by playing a short sequence of three songs that move from one emotional state to another (e.g., tense → neutral → calm) and explain how the ISO Principle is guiding that shift, asking students to reflect on how their emotions change with each transition.
- Guide a discussion where students identify a recent emotional experience and brainstorm what types of music could match and then shift that emotion toward a desired feeling (e.g., from frustration to focus).
- Provide a graphic organizer to create their own 3-song "emotional shift" playlist that starts with their current mood and progresses toward a desired emotional state, using musical and emotional vocabulary to explain their choices. Provide guidelines for what is "school appropriate" if sharing with the class.
- Monitor individual students' ability to choose music that evokes specific personal emotions while correctly using musical vocabulary through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- The ISO principle
- My Favorite Music/About Me project
- Personal Playlists

## 8.CN.2.1 **Explain** how musical skills, characteristics, and behaviors contribute to success in a broad range of careers.

### Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified musical **skills, characteristics, and behaviors** that contribute to success in college, career, and post-secondary skills and now they are explaining how musical skills, characteristics, and behaviors contribute to success in a **broad range of careers**. In the next level they will describe how the **creative process** and the process of making music connect to college, career, and post-secondary skills.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Musical characteristics and behaviors (e.g. Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, Personal Responsibility)
- Musical skills needed for post-secondary success

### Skills

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

- Describing the reason music study contributes to success beyond music 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

- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “skills, characteristics, and behaviors” all three must be considered.

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

## Teacher Actions

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

## Possible Learning Activities

May include, but are not limited to:

- Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner’s Mindset, Personal Responsibility (Portrait of a Graduate)
- Presentation skills
- Mock interviews
- Time management
- Empathy development
- Collaborative problem solving
- Career path poster
- Role-playing scenarios
- Music habits project

## 8.CN.2.2 **Describe** various tools, innovations, or processes that could be used in the creation of musical works.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Innovations - Imagining and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems.<sup>17</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified how various tools and innovations can be **used to create, edit, and present music** and now they are describe various tools, innovations, or processes that could be **used in the creation of musical works**. In the next level they will analyze how technological developments and innovations **impact the field** of music.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Tools for creating music (e.g. notation software, music recording software, tablature and other non-western innovative notation systems for sharing musical knowledge)
- Innovations for creating music (e.g. extended techniques; effect pedals; cloud platforms for creating and sharing music; using synthesized, found sounds, or non-traditional instruments, etc)
- Processes for creating music (e.g. beatslicing, cloud collaboration, songwriting from lyrics vs. tracks, etc)

### Skills

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

- Summarizing key features of various tools
- 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

- Since this objective has the language “tools, innovations, or processes” any may be considered. Students do not need to explore all three to master this objective.

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

### Teacher Actions

- Prepare labeled images of music technology tools and innovations, (see learning activities below), demonstrating their use when possible (live or through video demonstration)
- Demonstrate how to describe a tool or innovation by explaining what it is, how it works, and how it contributes to creating music. For example: “Graphic notation lets composers use symbols and drawings instead of standard notation to represent musical ideas, like in the works of Cornelius Cardew.”
- Guide students in analyzing how different tools and innovations change or shape the music creation process. Prompt students to describe both the function and creative potential of the tools, including genre fusion, remixing, or improvisation through digital means.
- Provide a graphic organizer or chart for students to describe several tools or innovations and explain how each can be used in the creation of musical works. Include prompts such as: *What is the tool/innovation? How does it work? How does it help create music?*
- Monitor individual students’ ability to recognize whether music is created with technology tools while correctly using musical vocabulary through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- Tools for Creating Music
  - Notation software (e.g., MuseScore, Finale)
  - Music recording software (e.g., GarageBand, Soundtrap)
  - Tablature (for guitar, sitar, etc.)
  - Non-Western notation systems (e.g., Indian sargam, Japanese shakuhachi notation)
  - Loop stations and MIDI controllers
  - AI-based composition tools (e.g., Amper, AIVA)
- Creation innovations

- Graphic notation (e.g., Cardew, Cage)
  - Chance (e.g., Cage)
  - Loops
  - Genre fusion
- Editing innovations
  - Remixing
  - Sound manipulation
  - Cloud-based collaboration
- Presentation innovations
  - Virtual Choir (e.g., Whitacre)
  - Interactive music apps (e.g., Björk)
  - Immersive audi/VR
  - Live looping performance

## **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.



## 8.CR.1.1 **Improvise** extended melodies over a rhythmic or harmonic accompaniment.

### Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.<sup>14</sup>
- Melody - Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.<sup>17</sup>

### Vertical Alignment

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

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- How melodic motifs can connect into melodies

### Skills

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

- Spontaneously inventing extended melodies

### Evidence of Mastery

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

### Key Insights

- In the middle school grades, getting students to feel safe within their classroom and with their classmates will be key to achieving this standard. Some students will feel comfortable right

away, and some will struggle. Make sure guidelines are set and adhered to

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

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

### Teacher Actions

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

### Possible Learning Activities

May include, but are not limited to:

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

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

8.CR.1.2 **Compose** original rhythmic ideas and melodic ideas using simple musical forms through notation or recording that incorporate grade-level appropriate rhythms and pitches.

## Glossary

- Compose - The act of inventing or creating music.<sup>19</sup>
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.<sup>19</sup>
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.<sup>14</sup>
- Standard Notation System - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.<sup>17</sup>
  - Tablature - System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.<sup>17</sup>
  - Lead-sheet Notation - System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students composed original rhythmic ideas and melodic ideas using **simple musical forms** and now they are composing with **more difficult rhythms and pitches**. In the next level they will compose an original work that uses **multiple layers or tone colors** to express a mood, emotion, idea, or experience in a formalized structure. In each grade, students use grade-level appropriate rhythms and pitches.

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:

- Methods for recording (notation, computer software, apps, etc)
- Simple musical forms (e.g. 12-bar blues)
- Rhythmic and melodic motifs

## Skills

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

- Documenting the creation of original rhythmic and melodic ideas through notation or recording
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

- Students may use *any* form. Given that seventh grade also addresses form, asking students to choose a *different* form would be appropriate.
- Since this objective has the language "rhythmic and melodic ideas" students must notate both types of original ideas. This can be achieved in two separate assignments, or as one assignment with both rhythmic and melodic ideas.
- Since this objective has the language "notation or recording" students may use either method to make a record of their ideas. This can be done analog or digitally
- 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. The language of this objective is the same as 7th grade, however, the list of rhythms and melodies appropriate to eighth graders is different than those appropriate for 7th graders.

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

## Teacher Actions

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

performance—similar to how text is carefully arranged in book publishing.

- Demonstrate how to create an original melodic idea in a predetermined form by first expressing it orally, then performing a think-aloud to sound it out and determine how to notate or record it accurately.
- Guide students to orally express a musical idea in a simple form and have the entire class practice notating the melody together using the chosen method.
- Provide templates and opportunities for students to practice originating and notating their own melodic ideas.
- Monitor individual students' ability to invent and notate new rhythmic and melodic ideas in simple forms while correctly using musical vocabulary in formative and summative assessments.

### Possible Learning Activities

May include, but are not limited to:

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

## 8.CR.2.1 **Arrange** a melodic or harmonic accompaniment to go with an existing piece of music.

### Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students arranged a **rhythmic variation** on a given musical phrase and now they are arranging a **melodic or harmonic accompaniment** to go with an existing piece of music. In the next level they will arrange **personal musical ideas into an existing piece of music** that communicate the musical elements of expression, such as tension and release, unity and variety, and balance.

### 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:

- Melodic accompaniment: counter melodies or homophonic harmonizations
- Harmonic accompaniment: Chordal patterns

### Skills

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

- Adapting an existing piece of music by adding an original melodic or harmonic accompaniment

### Evidence of Mastery

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

### Key Insights

- Students are not required to notate their accompaniment

- A “melodic” accompaniment would be a harmony or counter melody, whereas a “harmonic” accompaniment would be chordal
- Since this objective has the language “melodic or harmonic” students may compose either to master this objective.

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

#### Teacher Actions

- Prepare one or more simple, familiar melodies for which students may create an accompaniment. Prepare definitions and examples of counter melodies, harmonies, and chordal accompaniment.
- Demonstrate creating an original counter melody for an existing melody. Perform a think-aloud to emphasize the decisions about pitches and rhythms (i.e. singing in 6ths). If more appropriate to the course (e.g. in a ukulele unit), demonstrate a harmonic accompaniment with a think-aloud.
- Guide students as they explore possible accompaniments to the selected melody providing feedback to ensure they adapt the original melody in a purposeful way (RE.2.2, PR.1.1)
- Provide a visual of the melody, as well as rhythmic or melodic instruments.
- Monitor individual students’ ability to create an original accompaniment for an existing melody through formative and summative assessments

#### Possible Learning Activities

May include, but are not limited to:

- Harmonic accompaniments may use one of the following chord progressions (same as those used in CR.1.1):
  - I-V-I
  - I-IV-V (12-bar blues)
  - I-V-vi-IV (“four chord songs,” common in pop music)
  - I-vi-IV-V
  - I-vi-ii-V



## 8.CR.2.2 **Explain** how to share works of music legally and ethically in both physical and digital spaces.

### Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>
- Ethical - Moral guidelines and philosophical principles for determining appropriate behavior.<sup>17</sup>
- Legal - The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, copyright, etc.<sup>17</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified the **legal and ethical issues** for creating arrangements of music and now they are explaining how to share works of music legally and ethically in both **physical and digital spaces**. In the next level they will compare how **parody, adaptation, and artificial intelligence** relate to copyright and fair use 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:

- Procedures for legal and ethical sharing physical copies of notation or recorded music
- Procedures for legal and ethical sharing digital copies of notation or recorded music

### Skills

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

- Describing the parameters for legally and ethically sharing of music physically and digitally
- 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 are the legal and ethical procedures for sharing someone else’s music online versus sharing it in person or in print?” to show mastery of this objective
- It’s important to understand that legality and ethics are separate ideas: both need to be considered in this objective. For example, a student might legally sample or perform a piece of music from another culture by obtaining permission or using a royalty-free version. However, it could still be unethical if the music is used without understanding its cultural significance, without proper attribution, or in a way that distorts or commercializes sacred or traditional elements. This kind of cultural appropriation disrespects the original creators and their community. Recognizing the difference helps students understand that just because something is legal doesn’t always mean it’s respectful or right
- This objective can be paired with CR.2.1 in which students arrange an accompaniment for an existing melody. The students would first understand how music is legally and ethically shared in digital and physical spaces before finding a melody to use in the creation of their personal arrangement/cover
- Many people casually break copyright when they give others a digital or physical copy of a song. This might really surprise students and their parents
- Note the conjunction “and” used twice in this objective -students should be able to demonstrate mastery of their ability to explain how to share works of music legally **AND** ethically in both physical **AND** digital spaces. Depending on the learning activity, the legal and ethical explanations of sharing music in both digital and physical environments can be assessed simultaneously or assessed separately in multiple learning activities. This decision can be made by the teacher, or autonomy can be given to the student to decide how they want to show mastery of objective

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

## Teacher Actions

- Prepare procedures for sharing music legally in physical spaces, and digital spaces (the rules are different)
- Demonstrate explaining the process for sharing music legally in physical spaces, and then for sharing in digital spaces. Emphasize that what many often think of as simply photocopying music or as digital sharing is actually illegal and called “piracy”
- Guide students through the creation of a social contract outlining how they should access and share physical and digital copies of music. Have students individually create a brochure or infographic for younger students to understand the processes for legal sharing
- Provide clear instructions and opportunities for students to reflect throughout the course on whether they are upholding their social contract
- Monitor individual students’ ability to explain how to share works of music legally and ethically

in both physical and digital spaces while correctly using music vocabulary through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Written assignments
- “Legal, Ethical, unethical, or illegal” Game
- Pair-share discussion
- Creating an infographic, brochure, or infomercial on how to legally and ethically share music in digital and physical spaces

## **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.

## 8.PR.1.1 **Apply** feedback from peers or self based on provided criteria to refine musical presentations, compositions, or ideas.

### Glossary

- Apply -
- Composition - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.<sup>17</sup>
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.<sup>28</sup>
- Feedback - A reaction or response to a particular design problem or design solution.<sup>29</sup>
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.<sup>14</sup>
- Presentations - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.<sup>29</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students applied feedback from **instructor, peers, and self** to refine musical presentations, compositions. Now they are applying feedback from peers or self based on **provided criteria** to refine musical presentations, compositions, or ideas. In the next level they will apply **personally-developed criteria** to refine musical technique, presentations, compositions, or ideas.

### Enduring Understanding

Musicians improve by incorporating feedback into their artistic practice.

### Knowledge

To master this objective, students need to KNOW:

- Procedures for implementing feedback
- Provided criteria

### Skills

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

- Putting feedback into practice to make changes to better demonstrate the technical quality or expression of presentations, compositions, or ideas

## Evidence of Mastery

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

## Key Insights

- This objective pairs with RE.2.2, where students are asked to give the same kind of feedback that they are asked to use in PR.1.1
- Since this objective has the language "presentations, compositions, or ideas" may have opportunities to improve any.
- Since this objective has the language "peers or self" students may implement feedback from either source

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

## Teacher Actions

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

## Possible Learning Activities

May include, but are not limited to:

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

- Improving ability to write in standard notation
- Three types of criticism - destructive, constructive, and instructive
- Why do we refine compositions?

8.PR.1.2 **Read** standard notation to perform or produce music with ledger lines and all previously learned rhythms in new metrical contexts, including 3/8 and alla breve.

## Glossary

- Alla Breve - A tempo marking indicating a quick duple meter with the half note rather than the quarter note getting the beat (2/2 rather than 4/4); sometimes referred to as cut time.<sup>31</sup>
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.<sup>19</sup>
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.<sup>17</sup>
- Produce -
- Rhythm - Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.<sup>17</sup>
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students read standard notation in **treble or bass clef in mixed meters** and now they are reading notation with **ledger lines and all previously learned rhythms in new metrical contexts, including 3/8 and alla breve**. In the next level they will read more complex notation in treble or bass clef with **whole, half, dotted half, quarter, dotted quarter, eighths, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 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 in 3/8 and alla breve (cut time)
- The sounds and symbols of pitch notation in treble or bass clef
- How to read music on ledger lines

## Skills

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

- Interpreting the musical symbols of music



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

## Evidence of Mastery

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

## Key Insights

- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (North Carolinian) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (multi-part polyphony) and PR.1.4 (expanded range of forms) 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
- Ledger lines are short lines added above or below the staff to extend its range for notes that are too high or too low to be written on the standard five lines
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates each element, or through separate assessments that isolate melodic and rhythmic skills.
  - Melodic performance must include performing or producing music that uses ledger lines, read from standard notation.
  - Rhythmic performance must include all previously learned rhythms performed in new metrical contexts, including 3/8 and alla breve, read from standard notation.

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

### Teacher Actions

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

### Possible Learning Activities

May include, but are not limited to:

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

## 8.PR.1.3 **Perform or produce** a variety of music in two or three-part harmony with polyphonic textures.

### Glossary

- Harmony - Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.<sup>17</sup>
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.<sup>17</sup>
- Polyphonic - Musical texture in which two or more melodies sound simultaneously.<sup>17</sup>
- Produce -
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students performed or produced a variety of music in **two-part harmony focused on a ~~monophonic~~ homophonic texture** and now they are performing or producing a variety of music in **two or three-part harmony with polyphonic textures**. In the next level they will perform or produce music from a **variety of global musical styles**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- What two- and three-part harmony sounds like
- Polyphonic texture
- How to produce music i.e. with a DAW

### Skills

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

- Presenting two- or three-part harmony with a polyphonic texture

### Evidence of Mastery

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

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

## Key Insights

- This objective will be most meaningful to students when taught in context. Use CN.1.1 (North Carolinian) 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 (expanded range of forms) should also inform the repertoire choices for this grade level
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- This objective helps students understand that creating, arranging, and producing are distinct skills. *Creating* generates original musical ideas, *arranging* organizes those ideas for specific voices or instruments, and *producing* shapes the final sound—often using a DAW—by layering tracks, adjusting balance, refining timing, and applying effects to communicate musical intent.
- This music can be performed vocally, instrumentally, or produced digitally using a DAW.
- Ensure healthy singing habits, including head-voice development when applicable
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either
- Since this objective uses the language “two or three part,” students may demonstrate mastery through either, though the music must be polyphonic

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

## Teacher Actions

- Prepare two- or three-part songs with polyphonic textures for students to perform or produce, informed by CN.1.1, PR.1.2, and PR.1.4. Define *harmony* and *polyphonic texture* in student-friendly language.
- Demonstrate performance through live modeling or guided DAW exploration. For example, sing one part while students sing another, or layer parts in a DAW to model how harmony functions in context.
- Guide students through group performance or production, isolating challenging sections for focused practice. Use a mix of singing, playing, and digital sequencing, offering multiple songs and formats for rehearsal and creation.
- Provide feedback that reinforces steady beat, healthy vocal tone or accurate digital sequencing, and solid technique. Scaffold development along the psychomotor continuum: begin with imitation (listening and repeating), move toward supported reproduction (performing or sequencing from a guide), and aim for fluent, independent performance or

digital production.

- Monitor individual students' ability to perform or produce two- or three-part songs with polyphonic textures in both formative and summative assessments

### Possible Learning Activities

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

- Public domain songs
  - Dona Nobis Pacem
  - Sumer Is Icumen In
  - Gaudeamus Igitur
  - Estampie
  - The Silver Swan
  - Edi Beo Thu Hevene Quene
  - O Successores
  - Veris Leta Facies
- Modern songs arranged for polyphony available from a variety of publishers

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

## Glossary

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

## Vertical Alignment

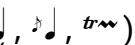
This objective develops the EQ-throughline because in the previous level students demonstrated the meaning of symbols and terminology for **changes in elements** and now they are demonstrating the meaning of symbols and terminology **in more challenging music**. In the next level they will demonstrate the meaning of symbols and terminology for a **continua of tempos and dynamics and a variety of articulations, phrasing, and forms with appropriate technique** when performing or producing music.

## Enduring Understanding

Musicians convey meaning through the execution of expressive elements.

## Knowledge

To master this objective, students need to KNOW:

- Meaning and sound of a variety of tempos (*largo* → *presto* continuum including specialized vocabulary such as, *accelerando*, *ritardando*, *rallentando*, *rubato*, *subito*)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including *sfz*)
- An expanded variety of musical forms (e.g., 12 bar blues)
- A variety of articulations (ex: )

- Appropriate singing, instrument, or digital production tool technique

## Skills

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

- Executing changes between musical symbols and terminology
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

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

mastery of both

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

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

#### Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define *continua of tempos, form, articulations, continua of dynamics, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to identify a changing musical symbol or term, define it accurately, and apply it in context through varied modes of music-making—using appropriate technique when singing, movement, instrument performance, sequencing in a DAW, or in guided listening. Include explicit use of Italian terminology where applicable. For example, demonstrate how to execute a rhythm with changing dynamic levels or tempos
- 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 changes between musical symbols and terminology in both formative and summative assessments

#### Possible Learning Activities

May include, but are not limited to:

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



## 8.PR.2.1 **Develop** criteria for selecting music and production elements for a distinct purpose or context.

### Glossary

- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.<sup>17</sup>
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.<sup>28</sup>
- Develop - To (cause something to) grow or change into a more advanced, larger, or stronger form; to invent something or bring something into existence.<sup>4</sup>
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).<sup>17</sup>
- Select - To choose a small number of things, or to choose by making careful decisions.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **compared selections** for a musical presentation based on a distinct purpose or context. Now they are **developing criteria** for selecting music and production elements for a distinct purpose or context. In the next level they will develop musical **presentations, compositions, or ideas** based on a distinct purpose or context, as well as personal interest and abilities.

### Enduring Understanding

Musicians implement production elements to enhance performances.

### Knowledge

To master this objective, students need to KNOW:

- The distinct purpose or context of a performance
- The function and purpose of production elements
- Formats for building criteria

### Skills

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

- Creating and refining criteria guiding the selection of music and production elements for a specific purpose
- 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

- Focus discussions on elements that are age-appropriate and directly relevant to the students' own presentations. While students are not required to select music or production elements to meet this objective, they should be supported in developing thoughtful criteria for making such choices. Extending instruction to include actual application can further enhance engagement and reinforce the relevance of the learning
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “music to perform and the production elements” students must name elements and select music
- Since this objective uses the language “purpose or context” students may consider either to master this objective

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

## Teacher Actions

- Prepare a variety of music selections along with example criteria and templates
- Demonstrate how criteria are used for selecting music and production elements.
- Guide a discussion asking students to name what they believe are the most important criteria to consider when selecting repertoire and production elements for presentation
- Provide graphic organizers and rubric templates to help students organize their criteria
- Monitor students' ability to develop criteria for selecting music and production elements for a distinct purpose or context through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Choosing repertoire for a conventional music performance
- Building a class playlist of original pieces
- Curating a student's audio portfolio
- Students may select music and/or production elements for an upcoming performance. (Real-world application/scenario)
- Students may use a Venn diagram or other graphic organizer to compare and contrast which

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

## 8.PR.2.2 **Make** recommendations to improve active listening and etiquette for various music performances.

### Glossary

- Active Listening - Active listening enables students to experience music appreciation from three perspectives:
  - 1) Enjoyment, relaxation, or inspiration,
  - 2) Analytical listening to discern detail and notice how various parts are organized, including the elements of music, and
  - 3) Evaluative listening, during which consideration is given to musicianship and other technical aspects of the music making.<sup>24</sup>
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students used student-generated criteria to evaluate audience or performer etiquette appropriate for a **variety of contexts**. Now they are **making recommendations** to improve active listening and etiquette for various music performances. In the next level, they will discuss how audience and performer etiquette **impact the experience of a performance** within a variety of contexts.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Behaviors appropriate for audience members
- Behaviors appropriate for performers
- Active listening behaviors
- How appropriateness can change based on the context of the performance

### Skills

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

- Naming concrete actions to improve behaviors for both performers and audiences
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

- This objective is most meaningful when taught in context, as what counts as “appropriate” behavior varies with the performance’s formality, genre, and setting. For example, audiences might sing along at a pop concert but not during a Broadway show; clapping mid-song is welcomed in Appalachian folk or old-time string band performances but not between classical symphony movements; and musicians may interact directly with the audience in a jazz club but maintain the “fourth wall” during a classical recital
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “active listening and etiquette” 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 examples and definitions for *active listening* and *etiquette*, and how these change in multiple settings.
- Demonstrate making a recommendation to improve an audience member’s active listening using a sentence stem like “I like how you \_\_\_\_\_, but if you can \_\_\_\_\_ you’ll be more attentive.”
- Guide students through respectful feedback guidelines
- Provide sentence stems for students to practice giving respectful and constructive recommendations
- Monitor individual students’ ability to make recommendations to improve active listening and etiquette through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Scenarios
- Feedback after visiting a performance
- Feedback after a performances
- Feedback after a digital project share
- Peer feedback circles



## **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.

## 8.RE.1.1 **Analyze** symbols and terminology for changes in tempos, dynamics, and articulations in an expanded range of forms in aural and written musical works.

### Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.<sup>22</sup>
- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.<sup>19</sup>
- Aural - Relating to the sense of hearing, listening.<sup>24</sup>
- Dynamics- Level or range of loudness of a sound or sounds.<sup>17</sup>
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.<sup>19</sup>
- Tempo - The speed of music.<sup>19</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

### Vertical Alignment

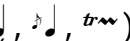
This objective develops the EQ-throughline because in the previous level, students **identified symbols and terminology for changes** in tempos, dynamics, and articulations in an expanded range of forms in aural and written musical works. Now they are **analyzing the changes** of these symbols and terminology.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

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Meaning and sound of a variety of tempos (*largo* → *presto* continuum including specialized vocabulary such as, *accelerando*, *ritardando*, *rallentando*, *rubato*, *subito*)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including *sfz*)
- An expanded variety of musical forms (e.g., 12 bar blues)
- A variety of articulations (ex: )



## Skills

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

- Identify and examine how changes between elements indicated by musical symbols and terminology impacts the meaning or effectiveness of a work
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

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

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

## Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, PR.1.3, and PR.1.4. Define *continua of tempos, form, articulations, continua of dynamics, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to examine the impact of a changing musical element by identifying its symbol, term, meaning, and effect on the work, using varied examples in score excerpts, listening, and visual representations. Include explicit use of Italian terminology where

applicable

- Guide students to begin analyzing and interpreting musical symbols and terminology in their daily music-making
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to analyze changes between musical symbols and terminology in both formative and summative assessments

### Possible Learning Activities

May include, but are not limited to:

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

## 8.RE.1.2 **Explain** how a musician's artistic choices are influenced by culture and environment.

### Glossary

- Culture - Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.<sup>17</sup>
- Environment - Physical surroundings that establish place, time, and atmosphere/ mood;<sup>21</sup>
- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described how **personal experiences and perspectives** influence interpretations of music. Now they are explaining how a musician's artistic choices are influenced by **culture and environment**. In the next level, they will **compare interpretations** of the artistic intent of composers, producers, creators, or performers based on historical information or context.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Musicians use musical elements intentionally to express or suggest meaning
- Musicians are influenced by other music, fellow musicians, composers, cultural traditions, global issues, and the broader environment around them

### Skills

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

- Describing how specific cultural traditions, global issues, and environmental factors influence musical decisions
- 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 explore how culture and environment shape the choices musicians make in their work. By looking closely at the music and its background, they get a clearer picture of why certain sounds, styles, or moods were chosen—and how those choices help tell a story or express meaning
- Students might not always know the names of regional or statewide musical works, but they often recognize the places, characters, or emotions these pieces convey. Drawing from North Carolina’s rich and varied musical traditions—including Appalachian folk, Carolina beach music, Piedmont blues, millworker hillbilly music, Chapel Hill punk, and NC funk—students can explore how these sounds tell stories and express feelings. Making these connections helps deepen their appreciation for the state’s cultural heritage and how music reflects the communities it comes from.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “culture and environment” students must consider both

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

## Teacher Actions

- Prepare examples of songs that reflect a musician’s cultural or environmental influences—such as music from the NC mountains (e.g., bluegrass, folk), Piedmont (e.g., gospel, jazz, R&B), or coastal plains (e.g., beach music, Gullah traditions). Include artists whose work reflects regional identity, traditions, or local events
- Explain how musicians make artistic choices—such as using specific instruments, rhythms, or styles—based on their environment or cultural background. Use musical vocabulary (like timbre, tempo, texture, instrumentation) to explain how these choices help communicate a sense of place or heritage
- Guide students in active listening and making connections between what they hear and what they know about a musician’s cultural or environmental context. Use graphic organizers or charts to help students organize observations about sound, place, and culture. Help students consider questions like:
  - Why might this artist use a banjo or fiddle?
  - What about this music reminds you of the beach, or church, or a parade?
- Provide supports such as cultural context cards, regional maps of NC musical styles, word banks (e.g., gospel, syncopation, improvisation), and sentence frames like “This music sounds like \_\_\_ because it uses \_\_\_, which is common in \_\_\_”
- Monitor students’ ability to explain how artistic choices reflect a musician’s culture and environment through formative and summative assessments

## Possible Learning Activities

May include, but are not limited to:

- Avett Brothers, The (Folk/Rock)
- Barrino, Fantasia (R&B/Gospel)
- Chairmen of the Board (Soul/R&B)
- Cotten, Elizabeth (Folk/Blues)
- Folds, Ben (Alternative Rock/Piano Rock)
- Hardy, Laine (Country)
- Lee, Colby (Country)
- Lowry, Charly (Indie/Folk)
- McCreery, Scotty (Country)
- Mez, King (Hip-hop)
- Pablo, Petey (Hip-hop)
- Rhapsody (Hip-hop)
- Simone, Nina (Jazz/Blues)
- Taylor, James (Folk/Rock)
- Travis, Randy (Country)
- Yamazawa, G (Hip-hop/Spoken word)

## 8.RE.1.3 **Describe** the customary instrumental and vocal timbres heard in diverse traditional, contemporary, and world music.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Timbre - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.<sup>19</sup>
- Traditional - Following or conforming to tradition; adhering to past practices or established conventions.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **classified** a variety of instruments and voices by timbre, including those heard in diverse types of traditional, contemporary, and world music. Now they are **describing the customary instrumental and vocal timbres** heard in diverse traditional, contemporary, and world music. In the next level they will **analyze the qualities and characteristics** of a variety of instruments and voices, including diverse traditional, contemporary, and world music.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- The sounds of a variety of instruments and voices in diverse traditional, contemporary, and world music
- Words to describe timbres

### Skills

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

- Summarizing the characteristics of the timbres of a variety of instruments and voices in diverse traditional, contemporary, and world 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

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

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

## Teacher Actions

- Prepare sound files or gather instruments representing diverse traditional, contemporary, and world music to demonstrate timbres. Familiarize students with the sounds of the selected instruments within these varied musical contexts
- Demonstrate how to describe an instrument's sound in a traditional, contemporary, or world music ensemble type: Model how to describe the instruments, e.g.,
  - "Listen to this Carnatic music from South India. The main sound you hear is the singer's voice, which often slides smoothly between notes—that's called a glide or a bend, giving the melody a flowing, expressive feel. Underneath, you can hear the *mridangam* drum with its sharp, rhythmic beats—two different tones that create a lively conversation in rhythm. And there's the *tanpura*, which plays a continuous, buzzing drone. It doesn't play the melody but creates a steady, calming background that holds the music together. These unique timbres—the vocal slides, the talking drum rhythms, and the drone—work together to shape the mood and texture of Carnatic music."
- Guide students through describing instruments and vocal timbre types first through limited options (i.e. only providing limited descriptor words in a “this or that” activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument description. Each time a new song is introduced, whether for connecting (CN.1.1), performing (PR.1.2-1.4), or

responding (RE.1.1-1.2), ask students to describe the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding

- Monitor individual students' ability to describe the customary timbres heard in a variety of music through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Traditional Ensembles *Ensembles rooted in long-standing Western art music traditions:*
  - Band
  - Choir
  - Orchestra
- Contemporary Ensembles *Modern, genre-blending or popular music ensembles often relevant to student interests:*
  - Electronic Music Duo (e.g., synths, drum machines, DAWs)
  - Hip-Hop Collective (MCs, DJs, beatmakers, producers)
  - Experimental Sound Art Ensemble (nontraditional instruments, found sounds, live processing)
- World Music Ensembles *Non-Western traditional or folk-based ensembles from various global cultures:*
  - Balinese Gamelan Gong Kebyar (Indonesia – metallophones, gongs, drums)
  - Mariachi Band (Mexico – violins, trumpets, guitars, guitarrón, vihuela)
  - Tuvan Throat Singing Ensemble (Tuva/Mongolia – vocal overtones, igil, doshpuluur)



## 8.RE.2.1 **Explain** how personal preferences are influenced by culture, environment, and commercial music.

### Glossary

- Commercial Marketing - The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.<sup>29</sup>
- Culture - Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.<sup>17</sup>
- Environment - Physical surroundings that establish place, time, and atmosphere/ mood;<sup>21</sup>
- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **compared personal preferences** for multiple musical works. Now they are explaining how personal preferences are **influenced by culture, environment, and commercial music**. In the next level, they will **describe the impact of commercial marketing** on personal preferences for musical works.

### Enduring Understanding

An observer's personal experiences shape the way they perceive and engage with musical works.

### Knowledge

To master this objective, students need to KNOW:

- Musical preferences are shaped by the culture someone grows up in, the environment they live in, and the types of music they are exposed to through media, family, and community

### Skills

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

- Describing the reasoning individuals, communities, and/or cultures have when they value some music over others
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

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

## Key Insights

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

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

## Teacher Actions

- Prepare students to reflect on their own musical preferences as a starting point for understanding others. Ask what kind of music they enjoy, then prompt comparisons such as, “Does your family listen to different music than your friend’s family?” Help students recognize that people value different kinds of music depending on their identity, culture, and environment
- Demonstrate how musical preferences are shaped by the culture we grow up in, the environment we live in, and the music we are exposed to through media, family, and community. Use think-alouds with questions like:
  - “When would someone listen to this?”
  - “Why could this music be important to the people who listen to it?”
- Guide students in exploring how commercial music and media influence emotional responses (CN.1.3) and shape what they enjoy or recognize. Prompt them to consider how music is used in advertisements, movies, or social platforms to create specific feelings or reactions

- Provide opportunities for students to reflect on their preferences: Do they like a piece because of its musical qualities, or because it's popular with peers or featured in familiar media? Encourage honest, critical thinking about the reasons behind their choices
- Monitor individual students' ability to explain how personal preferences are influenced by culture, environment, and commercial music 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

8.RE.2.2 **Evaluate** musical presentations, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music.

## Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>
- Compositions - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.<sup>17</sup>
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.<sup>28</sup>
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.<sup>28</sup>
- Presentations - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.<sup>29</sup>
- 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].<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students evaluated **personal** musical presentations, compositions, and musical ideas, using given criteria. Now they are evaluating musical presentations, compositions, arrangements, and improvisations by applying **specific criteria** appropriate for the style of the music. In the next level, they will evaluate musical performances, compositions, and ideas using **personally-developed criteria**, including how music is used to evoke feelings and emotions.

## 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
- Musical styles

## Skills

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

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

## Evidence of Mastery

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

## Key Insights

- This objective pairs with PR.1.1, where students are asked to use the same kind of feedback that they are asked to give in RE.2.2
- The RE.2 objectives work together to help students grow as thoughtful listeners. RE.2.1 invites students to explore and express personal preferences, recognizing that individual taste is shaped by culture, experience, and exposure. In contrast, RE.2.2 builds students' capacity for objective musical evaluation, guiding them to assess specific qualities and effectiveness in a musical work using evidence and musical vocabulary. Together, these objectives help students distinguish between "I like it" and "It is well-crafted"—and understand that both perspectives are valid and valuable
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "performances, compositions, arrangements, and improvisations" students must provide feedback for each

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

## Teacher Actions

- Prepare example evaluation criteria aligned to specific types of musical performances and compositions. While students will ultimately generate the criteria themselves, teachers should come prepared with genre- or style-specific examples to guide the process
- Demonstrate how to select meaningful evaluation criteria by first identifying the genre or purpose of the music. Model questions like, "What style is this?" or "What makes this genre unique?" to show how criteria should reflect the expectations of the task. Apply each criterion clearly and respectfully to a sample work
- Guide students in working collaboratively to generate evaluation criteria. Support them in making the criteria specific, relevant to the musical style, and structured to promote accurate, respectful, and constructive feedback
- Provide examples of different evaluation tools—such as analytic and holistic rubrics, rating scales, and checklists—for students to explore. Emphasize that evaluations should be

grounded in musical understanding, not personal preference. Students can apply these tools to professional works, their own compositions, or peer performances (especially in conjunction with 8.CR.1.1, 8.CR.1.2, or 8.CR.2.1)

- Monitor individual students' ability to evaluate musical presentations, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Criteria may include, but are not limited to, the effective use of musical elements in a composition, performing with proper technique, performing with expression, and/or using appropriate performer etiquette.
- Analyze and/or generate:
  - Evaluation criteria based on the elements of music
  - Analytic rubrics
  - Holistic rubrics
  - Rating scales
  - Checklists
  - Qualitative and/or quantitative data
- Improving improvisations, compositions, or arrangements
- Improving personal performance, presentation, or output
- Improving group performance
- Improving demonstration of technical skill (mallet technique, embouchure, fingering, vowel placement, proficiency with a DAW, etc)
- Improving ability to write in standard notation
- Three types of criticism - destructive, constructive, and instructive
- Why do we refine compositions?

# 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.