

North Carolina Standard Course of Study 2024

General Music Standards Unpacking - Accomplished Proficiency Level

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.

Students at the high school level will have the option of studying an individual arts discipline as an area of interest, or specializing or completing a concentration in studies to prepare them for further education and/or a career in the arts. The Standards communicate what students should know and be able to do as a result of instruction at each proficiency level: beginning and accomplished (9-12). Accomplished High School General Music standards are designed for students who have completed Beginning Level General Music coursework. Levels Beginning through Advanced courses for high school credit are intended to develop proficiency in the artform of a students' choice and to support a well-rounded education. These courses meet for as long as other high school courses meet and are also taught by a licensed music educator. Credit earned from middle and high school courses meeting these minimums satisfies the Arts Education Graduation requirement and applies toward the Arts Education Diploma Endorsement. Courses that do not meet these minimums are not designed to build proficiency and are often used to spark interest in more intensive proficiency-based study later in a student's education.

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.

AC.CN.1.1 **Analyze** the development of music throughout historical time periods.

Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.²²
- Historical Period - The historical period focuses on when the dance was made. The relevant developments in that era may influence the dance.¹¹

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described how the emergence of music as an art form has **influenced society** and now they are analyzing 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:

- Musical characteristics of various musical time periods

Skills

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

- Identify and examine how the development of music across time 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

- Music today shows the influence of music history. Making those connections with students is important for understanding the worthiness of music throughout history.

- 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 music exemplifying different historical time periods. This could be a great place to tie in RE.1.1. Develop student driven research projects to respond to student inquiries regarding student interests in specific genres and historical events
- Guide students in listening and journaling (response) activities that allow students to tell what characteristics they hear in the music.
- Demonstrate naming and examining the unique parts of the styles and musicians of specific musical selections, drawing conclusions of the impact of the musician's work.
- Guide a discussion about how music has changed across time, using graphic organizers to delineate the musical characteristics of each time period.
- Monitor individual students' ability to draw conclusions based on identification and examination of the development of music across time while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Middle Ages Music History
- Renaissance Music History
- Baroque Music History
- Classical Music History
- 20th Century Music History
- Post-Modern Music History
- History of Rock
- History of Jazz
- History of Mariachi
- History of Steel Pan- Calypso of Trinidad and Tobago
- History of Appalachian Music
- History of Popular Music
- World Music History from different countries and time periods
- Gamelan
- Latin America
- Music of China
- Indian Bhangra
- Celtic Chants

AC.CN.1.2 **Evaluate** how skills honed in music strengthen work in other academic or professional domains.

Glossary

- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.²⁸

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified how the creation and performance of music are **supported by concepts from other content areas**, and now they are evaluating 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

Skills

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

- Assessing the impact of building musical skills on other academic and professional domains
- 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

- AC.CN.1.2 matches well with the NCDPI Portrait of a Graduate
- Music skills can include creativity, self-discipline, time management, teamwork, flexibility, emotional intelligence, etc.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important

for building proficiency in music.

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

Teacher Actions

- Prepare examples of job skills necessary in the 21st century.
- Demonstrate how to evaluate the connection between a musical skill (e.g. teamwork in ensemble playing) and its value in another domain (e.g. group work in science or business).
- Guide students to match that list to skills that students learn in music class. Lead students in discovering how the brain learns and how music centers are in both brain hemispheres-strengthening the corpus callosum.
- Provide job descriptions, lists of transferrable musical skills, or graphic organizer to help them evaluate and explain at least three musical skills and their relevance in other contexts.
- Monitor individual students' ability to name ways creation and performance are supported by concepts from other areas while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Self-discipline
- Teamwork
- Flexibility
- Ability to identify emotions
- Creativity
- Connection of music and math (Pythagoras)
- The work of Oliver Sacks

AC.CN.1.3 **Choose** music to elicit a sensory, emotional, personal, or intellectual response.

Glossary

- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **explained how music evokes** sensory, emotional, personal, and intellectual responses in everyday life. Now, they are **choosing 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
- Music can move through the listener's body, giving a sensory experience
- Music can engage and challenge the listener's thoughts
- Media (commercials, sales, movies, TV, etc.) uses musical cues to evoke emotional responses in the viewer/listener

Skills

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

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

Evidence of Mastery

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

Key Insights

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

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

Teacher Actions

- Prepare a word wall with student-friendly definitions and visuals for *sensory*, *emotional*, *personal*, and *intellectual* responses. Include multimedia examples ranging from jingles and film scores to orchestral and pop music, pulled from both video and audio media.
- Demonstrate how to distill a desired mood or response into specific musical elements (e.g., tempo, dynamics, instrumentation, harmony), then select a piece of music that intentionally evokes a sensory, emotional, personal, or intellectual response.
- Guide small groups as they analyze how musical elements can evoke specific responses, then work collaboratively to choose a musical excerpt or clip that effectively targets one type of response.
- Provide planning guides, sentence frames, and worksheets for students to independently select music intended to elicit a particular response, justifying their choices using accurate musical vocabulary.
- Monitor individual students' ability to consider and select music to intentionally evoke a specific emotion, sensation, or intellectual response while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Music Journal keeping
- Emotion activity - students will choose a song for each emotion that they wish to share with a partner/class and explain why they feel that way.
- Compare and contrast activity - how music can affect students one way but others another way.
- Class playlist

AC.CN.2.1 **Describe** how the creative process and the process of making music connect to college, career, and post-secondary skills.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described how various **individuals** contribute to the creation, production, design, and marketing of music. Now, they are describing 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:

- The creative process (same as the engineering design process)

Skills

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

- Summarizing the characteristics of using the creative process for post-secondary options
- 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 creative process for music-making as an adult is a wide-open field that is still expanding. Teachers must provide multiple opportunities to view musical careers and hobbies outside of the standard norm - e.g. teachers vs. professional musicians (think professional orchestra)
- Ensure that students use disciplinary language, as using appropriate vocabulary is important

for building proficiency in music.

- Since this objective has the language “creative process and the process of making music” both must be considered.
- Since this objective has the language “college, career, and post-secondary skills” all three must be considered.

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

Teacher Actions

- Prepare student-appropriate definitions of the “creative process” and the process for making music.
- Demonstrate describing how the key skills, characteristics, and behaviors developed through the creative process of making and performing 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 creating and performing music translate to success in a broad range of post-secondary opportunities, college, and 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 high school 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
- Researching musical opportunities post high school graduation.
- Discussion on musical “hobbies” available within your local community.
- Discussion on musical “careers” available within your local community.

AC.CN.2.2 **Analyze** how technological developments and innovations impact the field of music.

Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.²²
- 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.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students described how various tools and innovations **influence the development and consumption** of music. Now they are analyzing 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:

- How music has been influenced by tools and innovations

Skills

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

- Identify and examine how tools and innovations impact the music field
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- The development of new technologies has significantly impacted the development of music. For example, someone who is not skilled at playing instruments can still create a piece of

music by using digital instruments and software to compose. In addition, musicians can use the cloud to collaborate with others.

- Musicians have adapted to and embraced new technologies, leading to the emergence of new instruments, extended techniques, genres, and styles.
- The development of new technologies has significantly impacted the consumption of music. People used to purchase CDs or pay to download songs to a personal device or cloud storage. Now, consumers pay for subscription services or stream music.
- The digitalization of music has made it easier to pirate music or share music illegally. This has a negative impact on performing artists, recording labels, etc.
- It is reasonable to assume that future advances in innovation will change how music is developed and consumed.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “development and innovations” both must be considered.

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

Teacher Actions

- Prepare a few clear examples of music tools and innovations that have changed how music is made and shared — like multitrack recording, Auto-Tune, digital instruments, streaming platforms, or TikTok. Be ready to explain what these tools do in simple terms.
- Demonstrate looking closely at one tool (like Auto-Tune), explain how it’s used in creating music, and then think about what changed because of it — for example, how it affected music style or what audiences expect to hear. Then repeat the process with a tool used to share music (like TikTok), focusing on how it changes how people find and listen to music.
- Guide students explore the credits shown on streaming platforms for different songs. Help them identify who did what (like the producer, sound engineer, or musician), then talk about what tools those people might use and how their roles are shaped by new technology. Ask students what this tells us about how the music world is changing.
- Provide a chart with three columns: (1) Tool or Innovation, (2) How it changes how music is made, and (3) How it changes how we listen to or find music. Encourage students to not just describe the tools but also explain what they think the bigger impact is.
- Monitor individual students’ ability to draw conclusions based on the identification and examination of the influence of tools and innovations while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Recording formats - phonograph, vinyl record, 8-track, cassette, CD, digital audio file; Live to recorded music in separate tracks
- Globalization of sounds

- Radio
- MTV
- The portability of music via the Sony Walkman, MP3 players, etc.
- Sharing music via the Internet - Napster, piracy, etc.
- Streaming services that serve as Internet radio stations with ads, such as Pandora
- Subscription services with access to a library of recordings, such as Apple Music or Spotify
- The rise of digital music production tools and software (e.g., MIDI, digital audio workstations, synthesizers)
- The emergence of digital instruments and new musical genres and styles enabled by technology
- The impact of Internet and streaming platforms on music distribution and consumption (both legal and illegal)
- The role of social media and digital marketing in the promotion and discovery of music
- The influence of emerging technologies (e.g., virtual reality, artificial intelligence, blockchain) on the future of music

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

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

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

AC.CR.1.1 **Improvise** musical ideas over a changing harmonic accompaniment.

Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.¹⁴
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students improvised melodies based on a **diatonic scale**, and now they are improvising 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:

- Melodic motifs
- How melodic motifs can connect into melodies
- How expressive elements can be employed during improvisation

Skills

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

- Spontaneously inventing a variety of musical phrases

Evidence of Mastery

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

Key Insights

- "Musical ideas" is inclusive of both melodic and rhythmic ideas as well as exploring expressive elements and HOW students perform what they improvise

- Many methods or processes may be used to create improvised melodies that fit into certain musical styles. This blend of pre-established musical knowledge and spontaneous creativity will teach students how to use a guide made up of scales, chords, and rhythmic patterns to build new melodies within certain musical forms.
- In this objective “musical idea” means melodic, rhythmic, or expressive ideas.
- Improvisation is a vital creative process found in every musical genre serving both as a tool for generating original ideas and as a form of spontaneous musical expression and should not be confined to any one style, such as jazz.
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.

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

Teacher Actions

- Prepare by selecting a harmonic accompaniment which will serve as a foundation for the student improvisations. Consider finding examples of songs students already know which use that chord progression, such as “four chord songs” used in popular music. Share these with students as a “hook” to provide relevancy.
- Demonstrate improvising a musical idea over a changing harmonic accompaniment.
- Guide students as they improvise. This may be done using a visual or aural cue regarding the chord progression of the accompaniment. Check if students are using pitches which align with the harmonic progression as they create their melody.
- Provide guidelines for success, such as beginning and ending on the tonic, ending the improvisation after a certain number of beats, etc. See PR.1.2 for a complete list of grade-level appropriate rhythms and pitches.
- Monitor individual students’ ability to spontaneously invent musical ideas 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

AC.CR.1.2 **Compose** an original work that uses multiple layers or tone colors to express a mood, emotion, idea, or experience in a formalized structure.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students composed original **rhythmic and melodic ideas** that incorporated notation for rhythms or pitches appropriate to the proficiency level. Now, they are composing an original work that uses **multiple layers or tone colors** to express a mood, emotion, idea, or experience in a formalized structure.

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 notating (staff paper, computer engraving software, MIDI apps, etc.)
- Parameters for multi-part composition
- Rhythmic and melodic motifs, including hemiolas and syncopation in simple, compound, mixed, and asymmetrical meters

Skills

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

- Documenting the creation of original musical ideas through notation
- 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

- 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.
- Many methods or processes may be used to create an original piece of work that fits into certain musical styles. Students need a pre-established set of musical rules for the style in which their composition will be in, and from there, they will use different methods to write it out and/or record it.
- An appropriate notation system can mean TAB for a pop band, Chord calls for a jazz rhythm section, or standard western orchestral notation, etc.
- Smaller composition projects may be required to scaffold up to a larger original “work.”
- Students do not need to write a full-orchestral composition to master this objective. Their original musical work could be a cadence or a two-part song, a melody with a harmony, a melody with guitar chords, soundscape, or a short piano piece for two hands (à la Beethoven’s Bagatelle Op. 119 No. 10).
- Since this objective has the language “multiple layers or tone colors” students may use either method in their composition.
- Since this objective has the language “mood, emotion, idea, or experience” students may express any of these in their composition.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.

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

Teacher Actions

- Prepare parameters for students to create musical compositions (from a variety of different musical forms), using two or more voices
- Prepare definitions and musical examples of works using multiple layers to evoke a mood, emotion, idea, or experience
- Demonstrate how to create an original musical idea to express a predetermined mood 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 for a specific mood or emotion 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 original work that uses multiple layers or tone colors to express a mood, emotion, idea, or experience in a formalized structure while correctly using musical vocabulary in formative and summative assessments.

Possible Learning Activities

May include, but are not limited to:

- Drum Cadence
- Melody with a harmony
- Melody with chordal accompaniment
- Piano piece for two hands
- Two-part counterpoint, pop music
- The 4 chords, tonal harmony
- Chord progression chart

AC.CR.2.1 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.

Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.¹⁹
- Balance - The state of equilibrium where all the component parts of the music create a unified whole.¹⁹
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- Musical Elements - Pitch (melody), rhythm, harmony, dynamics, timbre (tone color), texture, form, and tempo.¹⁹
- Tension and Release - Musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.¹⁷
- Unity - Presence of structural coherence within a work, generally achieved through the repetition of various elements of music.¹⁷
- Variety - Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students arranged an existing musical work, **changing three or more musical elements**, and now they are arranging **personal musical ideas into an existing piece** of music that communicates 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:

- Musical Expression (e.g. Tension and Release, Unity and Variety, Balance, etc)
- Musical Elements: Pitch (melody), rhythm, harmony, dynamics, timbre (tone color), texture, form, and tempo.

Skills

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

- Adapting a personal musical composition by introducing or strengthening the musical elements of expression

Evidence of Mastery

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

Key Insights

- This is really about letting the student arrange an existing piece however they want
- This objective is easily paired with CR.2.2
- Since this objective has the language "such as" students are not required to complete each example in order to master the objective.

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

Teacher Actions

- Prepare examples of songs that have been arranged in multiple genres (Pop, Folk, Opera). Ensure students are familiar with performing and analyzing musical elements of expression (PR.1.3, PR.1.4, RE.1.1)
- Demonstrate arranging a personal idea into an existing piece of music
- Guide students through planning and experimenting with arranging expressive elements into an existing piece of music reflecting their own personal musical aesthetic
- Provide planning guides, templates, rubrics, and feedback (RE.2.2, PR.1.1)
- Monitor individual students' ability to arrange a musical piece in formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- Arrange a song with lyrics to reflect the opposite musical mood
- Arrange an instrumental song to reflect opposing moods
- Arrange the same short song to reflect multiple moods (i.e., melancholy, dance, folk, country, hip hop, R&B, etc.)

AC.CR.2.2 **Compare** how parody, adaptation, and artificial intelligence relate to copyright and fair use of music.

Glossary

- Adapt(ation) - To change, or to change something, to suit different conditions or uses.⁴
- Artificial Intelligence - Generative AI tools are artificial intelligence tools that generate text, images, audio, video, and code. When presented with a natural language prompt by the user, the model then predicts the next word or pixel based on its training data and the context provided in the user's prompt, resulting in an original output each time. (NCDPI Generative AI Implementation Recommendations and Considerations for PK-13 Public Schools)
- Copyright - Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.¹⁷
- Fair Use - Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.¹⁷
- Parody - A literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level students compared **artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons** in music and now they are comparing 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:

- Definitions for parody, adaptation, and artificial intelligence
- Copyright rules for parody, adaptation, and using generative artificial intelligence
- Fair use of material in parody, adaptation, and using generative artificial intelligence
- How to compare how parody, adaptation, and using artificial intelligence relate to copyright and to fair use

Skills

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

- Identifying the similarities and differences of how parody, adaptation, and artificial intelligence relate to copyright and fair use 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

- Students should be able to answer the question, “What are the differences in the laws that protect and guide the creation and presentation of music?” to show mastery of this objective
- This objective intends to have students explore how each of these artistic practices (parody, adaptation, AI-generated art) challenges, is impacted by, or is protected by the laws of copyright and fair use
- Knowing how parody, adaptation, and artificial intelligence can be used according to copyright and fair use principles helps students understand how to legally and ethically use, create, and share music
- Parody may be more familiar as the concepts of mocking, satire, or appropriating with a twist of humor
- This objective can be paired with CR.2.1 in which students arrange an existing musical work.
- Note the conjunction “and” used twice in this objective. Students should be able to demonstrate mastery of their ability to compare how parody, adaptation, **AND** using artificial intelligence relate to copyright **AND** to fair use. Depending on the learning activity, these can be assessed simultaneously or individually over multiple learning activities throughout the course of study

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

Teacher Actions

- Prepare student friendly definitions and examples of each term
- Demonstrate how examples (real or hypothetical) of parody, adaptation, and artificial intelligence apply to the creation and performance of music
- Guide students in a comparison of how these legal terms describe similar protections and how they are different
- Provide a worksheet scaffolded for students to provide a definition and comparisons to other legal protection terminology
- Monitor individual students’ ability to compare how parody, adaptation, and artificial intelligence relate to copyright and fair use of music while correctly using music vocabulary

through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Real parody, adaptation, and AI lawsuits (i.e., AI voice-cloned Randy Travis's "Where That Came From", covers of current pop songs, parody musicians)
- Student driven Parody projects

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.

AC.PR.1.1 **Apply** personally-developed criteria to refine musical technique, presentations, compositions, or ideas.

Glossary

- Apply -
- Composition - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.¹⁷
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.²⁸
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- Presentations - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹
- Refine - Make changes in works or performances to more effectively realize intent through technical quality or expression.¹⁷
- Technique - Specific skills, pedagogies, theories, or methods of investigation used by an [artist].¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students applied **feedback from instructors, peers, and self** to refine musical technique, presentations, compositions, or ideas. Now, they are applying **personally-developed criteria** to refine musical techniques, presentations, compositions, or ideas.

Enduring Understanding

Musicians improve by incorporating feedback into their artistic practice.

Knowledge

To master this objective, students need to KNOW:

- Processes for implementing feedback

Skills

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

- Using feedback from personally developed criteria to refine and make changes to better demonstrate the technical quality or expression of technique, performances, and compositions

Evidence of Mastery

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

Key Insights

- This objective pairs with RE.2.2, where students are asked to give the same kind of feedback and personally-developed criteria that they are asked to use in PR.1.1.
- Students must have a clear understanding of each measurable skill set and an understandable way to score and refine it. Students can rank what is most important in their opinion when refining their music.
- Since this objective has the language "technique, presentations, compositions, or ideas" may have opportunities to improve any of these

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?

AC.PR.1.2 **Read** standard notation to perform or produce music in a variety of clefs and tonalities with hemiolas and syncopation in simple, compound, mixed, and asymmetrical meters.

Glossary

- Hemiola - A rhythmic pattern of syncopated beats.²⁹
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.¹⁹
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.
- Produce -
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.¹⁷
- Syncopation - Deliberate upsetting of the meter or pulse of a composition by means of a temporary shifting of the accent to a weak beat or an off beat.²⁹
- Tonalities - Tonic or key tone around which a piece of music is centered.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students read standard notation to perform music 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**. Now, they are reading standard notation in a **variety of clefs and tonalities with hemiolas and syncopation in simple, compound, mixed, and asymmetrical 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 of rhythmic notation including hemiolas and syncopation
- The sounds of pitch notation in various clefs
- The meaning and sound of music in simple, compound, mixed, and asymmetrical meters

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 (throughout historical time periods) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (global musical styles) and PR.1.4 (symbols and terminology) should also inform the repertoire choices for this grade level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- Select age-appropriate music, written in standard notation, for students to sing and/or play. This may include fragments of rhythms and/or melodies written on flash cards or presented on the board so students can practice reading standard notation. Students may also read entire songs/pieces.
- Simple meters are subdivided into groups of twos, whereas compound meters are subdivided into groups of three. Asymmetrical meters are those without equal divisions of the beat, i.e., 5/4 or 7/8. Please reference the appendix.
- Hemiolas describes both triplets and duplets.
- Using a syllable-based system is helpful, i.e., solfege, takadimi, du/du-de, ta/ti-ti
- This objective pairs well with CR.1.2. Learning to read this notation should precede students' creation with these rhythmic values and pitches
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates each element, or through separate assessments that isolate melodic and rhythmic skills.
 - Melodic performance must include performing or producing music in a variety of clefs and tonalities, read from standard notation.
 - Rhythmic performance must include hemiolas and syncopation in simple, compound, mixed, and asymmetrical meters, read from standard notation.

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

Teacher Actions

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

Possible Learning Activities

May include, but are not limited to:

- Reading exercises
- Sightreading exercises
- 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

AC.PR.1.3 **Perform or produce** music from a variety of global musical styles.

Glossary

- Perform - Process of realizing artistic ideas and work through interpretation and presentation.¹⁷
- Produce -
- Styles - Specific movement characteristics, qualities, or principles that give it distinctive identity; style may also refer to the unique artistic choices of a particular [artist].¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students performed or produced **rounds, canons, and partner songs in unison and simple harmony**, and now they are performing or producing 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:

- Global musical styles

Skills

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

- Presenting music from a variety of styles

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 (throughout historical time periods) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.4 (symbols and terminology) should also inform the repertoire choices for this grade level

- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- This objective helps students understand that creating, arranging, and producing are distinct skills. *Creating* generates original musical ideas, *arranging* organizes those ideas for specific voices or instruments, and *producing* shapes the final sound—often using a DAW—by layering tracks, adjusting balance, refining timing, and applying effects to communicate musical intent.
- High school students should understand that music is created for specific purposes within communities—such as celebration, storytelling, religious practice, or social expression. When learning or performing music from different traditions or regions, it’s important to explore the original intent and setting of the work. This helps students approach repertoire with greater respect and accuracy. Educators should guide discussions about when it’s appropriate to perform or adapt music from various sources and when that use may be inappropriate, outdated, or misrepresentative. This builds students’ capacity for thoughtful artistic decisions and responsible music-making
- 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

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

Teacher Actions

- Prepare repertoire from a variety of global styles for students to perform or produce, informed by CN.1.1, PR.1.2, and PR.1.4, ensuring students explore the cultural context and original purpose of each work to approach repertoire with respect and accuracy. Define *global music* 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, while encouraging thoughtful decisions about when and how music from different traditions is adapted or performed.
- 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 repertoire from a variety of global styles in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- Tie into CN.1.1: World Music History from different countries and time periods
 - Gamelan
 - Latin America
 - Music of China
 - Indian Bhangra
 - Celtic Chants
 - African Traditional Music
 - Native American Music
 - Caribbean Folk and Calypso
 - Latin American Folk Music
 - Asian Folk and Classical Traditions
 - European Folk Music
 - Middle Eastern Traditional Music
 - Oceania and Polynesian Songs

AC.PR.1.4 **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.

Glossary

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

Vertical Alignment

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

Enduring Understanding

Musicians convey meaning through the execution of expressive elements.

Knowledge

To master this objective, students need to KNOW:

- Meaning and sound of the continua of tempos (*largo* → *presto* continuum including specialized vocabulary)
- Meaning and sound of the continua of dynamics (*pp* → *ff* continuum including < and >)
- A variety of musical forms (e.g., theme & variations, 1st & 2nd endings)
- A variety of articulations (e.g., \wedge , \downarrow)

- Phrasing structures
- Appropriate singing, instrument, or digital production tool technique

Skills

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

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

Evidence of Mastery

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

Key Insights

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

mastery of both

- Since this objective has the language “continua of tempos and dynamics and a variety of articulations, phrasing, and 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, phrasing, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to identify a musical symbol or term, define it accurately, and apply it in context through varied modes of music-making—using appropriate technique when singing, movement, instrument performance, sequencing in a DAW, or in guided listening. Include explicit use of Italian terminology where applicable.
- Guide students to begin interpreting musical symbols in their daily music-making. Progress instruction along the psychomotor taxonomy: start with imitation, support accurate repetition from memory, and ultimately foster confident, fluent demonstration
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students’ ability to execute 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)
- Contrasting elements activity
- Musical composition activity
- Music performance
- Music production

AC.PR.2.1 **Develop** musical presentations, compositions, or ideas based on a distinct purpose or context, as well as personal interest and abilities.

Glossary

- Composition (Music) - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.¹⁷
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.¹⁷
- Develop - To (cause something to) grow or change into a more advanced, larger, or stronger form; to invent something or bring something into existence.⁴
- Idea - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷
- Presentation - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **compared** music and production elements and how they enhance a musical presentation. Now, they are **developing** musical presentations, compositions, or ideas based on a distinct purpose or context, as well as personal interests and abilities.

Enduring Understanding

Musicians implement production elements to enhance performances.

Knowledge

To master this objective, students need to KNOW:

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

Skills

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

- Creating and refining musical compositions, 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

- Students should determine a purpose or context prior to the creation of their presentation, composition, or idea and be able to defend how they support the purpose or context
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “presentations, compositions, or ideas” students may develop any of these
- Since this objective uses the language “purpose or context” with “as well as interests and abilities” students may consider all

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

Teacher Actions

- Prepare examples of performances where the music is all connected either through ideas, purposes, or certain contexts.
- Demonstrate how to develop a musical idea for a predetermined purpose aligned to personal interests (i.e. compose a track for a video game menu screen, create a beat to match the tone of a spoken word piece, or design a jingle that reflects a personal brand)
- Guide students through planning and developing their ideas, providing constructive feedback as appropriate
- Provide planning tools and resources that help students organize, develop, and refine their musical ideas, supporting them as they apply feedback (PR.1.1) and make intentional production decisions
- Monitor students’ ability to develop their own presentations, compositions, or ideas through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Examine concert programming (as many different types of concerts as possible) and the connective theme/idea.
- Students can be presented with composition guidelines and instructions on how to compose similar ideas through a few different pieces.
- Make a mixtape where all songs/pieces selected share an idea or purpose and must defend

their reasoning.

AC.PR.2.2 **Discuss** how audience and performer etiquette impact the experience of a performance within a variety of contexts.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **defined active listening and etiquette** appropriate for both formal and informal performances. Now, they are discussing **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
- How appropriate can change based on the context of the performance
- How behaviors of others can impact the experience of a performance

Skills

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

- Listing or naming the impacts of etiquette on performance experience
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

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

Key Insights

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

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

Teacher Actions

- Prepare student-friendly descriptions of behaviors appropriate for audience members and performers. Prompt students to think about feelings:
 - *“How does it affect your confidence when people talk or disengage while you’re presenting or performing?”*
 - *“What do you notice when an audience is really with you? What cues tell you they’re engaged?”*
- Demonstrate both roles through modeling:
 - *“As a performer, I can tell when an audience is tuned in—that kind of focus actually helps me perform better.”*
 - *“As an audience member, I show respect by listening actively and responding at the right time—it’s about honoring the effort behind the performance.”*
- Co-construct a chart comparing performer and audience behaviors with a third column: Impact / Why It Matters. Encourage discussion around how etiquette communicates respect, connection, professionalism, and cultural awareness. Explore how expectations shift by context (e.g., school talent show vs. open mic night vs. recital hall)
- Provide opportunities for students to role-play or engage in discussions based on complex, authentic scenarios:
 - *“You’re at a student-led beat showcase in the cafeteria—how might audience etiquette differ from a choral concert?”*
 - *“You’re performing an emotional original piece—how can you invite the audience into your message?”*
 - *“You’re part of a live remix session—what’s the performer’s role in shaping audience energy?”*

- Monitor individual students' ability to name the impacts of etiquette on performance experience through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Quiet, attentive listening during a student's performance/presentation in class.
- Performing/presenting in class while staying focused and on task
- Playing a beat, loop, or short original track and introducing it to the class
- Listening respectfully to a peer's digital composition without interrupting or talking
- Using sentence starters for feedback (e.g., "I liked how you layered your drums," "Your melody felt calm—was that on purpose?")
- Waiting until a track or song finishes before responding or reacting
- Practicing respectful critique during listening circles or peer shares
- Discussion to compare and contrast concert etiquette between the different settings.
- Holding mock concerts/performances in class and asking students to demonstrate different audience etiquette expectations.
- Preparatory discussions/assessments of student expectations prior to performing or attending performances.

Respond - Analyze and evaluate how the arts communicate.

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

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

AC.RE.1.1 **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.

Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.²²
- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.¹⁹
- Aural - Relating to the sense of hearing, listening.²⁴
- Dynamics, continua of - Level or range of loudness of a sound or sounds.¹⁷
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.¹⁹
- Phrasing - Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.¹⁷
- Tempos, continua of - The speed of music.¹⁹
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **identified** symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms in aural and written musical works. Now, they are **analyzing the use** of those symbols and terminology.

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 the continua of tempos (*largo* → *presto* continuum including specialized vocabulary)
- Meaning and sound of the continua of dynamics (*pp* → *ff* continuum including < and >)
- A variety of musical forms (e.g., theme & variations, 1st & 2nd endings)
- A variety of articulations (e.g., \wedge , \downarrow)
- Phrasing structures
- Appropriate singing, instrument, or digital production tool technique

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 “continua of tempos and dynamics and a variety of articulations, phrasing, and 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, phrasing, 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 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)
- Contrasting elements activity
- Musical composition activity
- Music performance
- Music production
- Score study on a variety of different types of pieces and styles that showcase these terms.
- Aural listening activities that help students hone in on certain terms.
- Have students incorporate these symbols and terms into their CR.1.2 compositions.

AC.RE.1.2 **Compare** interpretations of the artistic intent of composers, producers, creators, or performers based on historical information or context.

Glossary

- Artistic Intent - The purpose, main idea, and expressive or communicative goals(s) of a composition study, work, or performance.¹⁷
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.¹⁷
- Interpret - To explain or tell the meaning of: present in understandable terms.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **inferred possible artistic intentions** of the composer, producer, creator, or performer in a variety of musical works, and now they are **comparing 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 make intentional artistic choices to convey meaning or evoke emotions
- How historical and cultural contexts shape the artistic intent behind musical works
- That multiple interpretations can arise from different historical perspectives or background information

Skills

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

- Identifying similarities and differences among various interpretations of the same musical work
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

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

Key Insights

- To make meaningful inferences about artists and their work, students need to understand the historical context in which the music was created. Whether performing, analyzing, or producing music, connecting key figures and stylistic traits to the events and issues of the time helps students see how musicians reflect—and shape—their world through artistic choices
- Musical meaning isn't always clear-cut—and that's okay. Different listeners can interpret the same piece in very different ways based on their experiences, perspectives, or values. What matters is learning to support those interpretations with thoughtful reasoning and respectful dialogue
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “composer, producer, creator, or performer” students may consider the artistic intentions of any of the options

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

Teacher Actions

- Prepare multiple versions of the same musical work across different time periods, genres, or performance settings (e.g., orchestral vs. electronic remix, historical vs. modern interpretation, solo acoustic vs. full band). Select works where the historical or cultural context adds depth to the artistic intent.
- Demonstrate analyzing artistic intent by comparing how different versions of a piece reflect changing cultural, political, or technological influences. Model using musical vocabulary and contextual knowledge to explain interpretive decisions:
 - How might the time period or cultural setting have influenced this version?
 - What do the tempo, timbre, or instrumentation choices tell us about what the artist was trying to express—then versus now?
- Guide students in active listening and comparison, prompting them to analyze both musical elements and contextual clues. Facilitate discussion on how interpretation can shift over time due to social norms, audience expectations, available technologies, or evolving artistic movements.
- Provide supports such as historical background materials, guided listening organizers, musical vocabulary banks, or comparison prompts like:
 - “In the [year] version, the artist emphasized ___, possibly because...”
 - “Compared to the original, this performance feels more ___ due to...”
- Monitor students’ ability to compare interpretations with attention to both musical content and historical context through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Western Musical history unit showing similarities between composers from different eras (baroque, classical, romantic, etc.).
- American music history showing the similarities between the different styles of Jazz, rock n roll, and country musicians.
- American Protest music from the '60s and '70s showing similarities between protest musicians.
- Historic Hindustani or Non-western music.
- “The Star-Spangled Banner” – Francis Scott Key / John Stafford Smith (1814)
 - Whitney Houston’s Super Bowl XXV version (1991)
 - Jimi Hendrix’s Woodstock version (1969)
- “Rhapsody in Blue” – George Gershwin (1924)
 - Original jazz band version (Paul Whiteman Orchestra)
 - Leonard Bernstein conducting full symphony orchestra
- “Strange Fruit” – Abel Meeropol, made famous by Billie Holiday (1939)
 - Billie Holiday’s original version
 - Nina Simone’s version (1965)
- “We Shall Overcome” – Traditional Spiritual, adapted in 20th century
 - Pete Seeger’s Civil Rights-era version
 - Mahalia Jackson’s gospel-infused version
- “Appalachian Spring” – Aaron Copland (1944)
 - Original chamber ensemble version
 - Full orchestral suite
- “Hallelujah” – Leonard Cohen (1984)
 - Leonard Cohen’s original studio version
 - Jeff Buckley’s 1994 interpretation
- “I Got Rhythm” – George Gershwin (1930)
 - Ethel Merman Broadway original style
 - Modern jazz reinterpretation by Ella Fitzgerald or Oscar Peterson
- “Take the A Train” – Billy Strayhorn / Duke Ellington (1939–41)
 - 1940s big band version
 - Modern reinterpretation by Wynton Marsalis or Esperanza Spalding
- “This Land Is Your Land” – Woody Guthrie (1944)
 - Original folk version by Guthrie
 - Bruce Springsteen or Sharon Jones & the Dap-Kings versions with updated meaning
- “Summertime” – George Gershwin (1935)
 - Opera version from Porgy and Bess
 - Janis Joplin’s rock-blues interpretation (1968)

AC.RE.1.3 **Analyze** the qualities and characteristics of a variety of instruments and voices, including diverse traditional, contemporary, and world music.

Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.²²
- Traditional - Following or conforming to tradition; adhering to past practices or established conventions.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **described the timbres** of a variety of instruments and voices, including a range of traditional, contemporary, and world music, and now they are **analyzing 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
- Qualities and characteristics of a variety of instruments and voices
- Music of diverse genres

Skills

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

- Identify and examine a variety of instruments and voices impacts the meaning or effectiveness of 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

- In this objective, students move beyond simply identifying timbres—they analyze their qualities and impact. By examining how different timbres shape the mood, meaning, or message of a piece, students begin to recognize that composers and performers choose specific sounds intentionally to support artistic purpose and expression (AC.CN.1.1 and AC.RE.1.2)
- To support students in identifying and understanding timbre, prioritize live instruments or high-quality recordings of real instruments over synthesized sounds. As students encounter a broader range of instruments and ensembles, especially from diverse cultures, authentic sound examples help build accurate listening skills and deeper appreciation
- 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 qualities and characteristics in an unfamiliar ensemble: Model how to analyze the use of instruments, e.g.,
 - “Let’s listen closely to this song by an indie band. First, I notice the electric guitar’s bright and slightly gritty sound — it has a rough, edgy timbre that catches my ear. The synth pads add a smooth, warm layer underneath, creating a spacious feeling. The drum machine gives us a steady, precise beat that feels both mechanical and energetic. Now, I’m thinking about why the artist might have chosen these sounds. The gritty guitar might express raw emotion or rebellion, while the synth’s warmth balances that with a dreamy atmosphere. The electronic drums give the song a modern, danceable pulse. So when we analyze timbre, we’re not just identifying sounds — we’re exploring how those qualities and characteristics work together to create mood and meaning in the music.”
- Guide students through analyzing the instruments and vocal qualities and characteristics used in a piece. Encourage them to think about not only which timbres they hear, but also how those choices shape the mood, meaning, or emotional effect of the music on the listener
- Provide supports like musical word banks or sentence frames such as “I think the composer

chose a ____ timbre because..." or "The mood feels ____ because of the way the ____ sounds."

Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding

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

Possible Learning Activities

May include, but are not limited to:

- Tie into the history of American Jazz instruments and how the instrumental/vocal tone qualities changed as Jazz styles changed.
- Comparison and Contrast discussion on how the same instruments have different tone qualities between different styles of music (Western and world).
- Comparison and contrast discussion showcasing traditional Western instruments and tone quality changes when used in Blue Grass and folk music, etc.
- Traditional Ensembles *Ensembles rooted in long-standing Western art music traditions:*
 - String Quartet
 - Brass Quintet
 - Wind Ensemble (Chamber-sized)
- Contemporary Ensembles *Modern, genre-blending or popular music ensembles often relevant to student interests:*
 - Rock Band
 - Electronic Music Ensemble (DAW-based group)
 - Hip-Hop Collective / DJ & MC Duo
- World Music Ensembles *Non-Western traditional or folk-based ensembles from various global cultures:*
 - Gamelan Ensemble (Indonesia)
 - Taiko Drumming Ensemble (Japan)
 - Mariachi Band (Mexico)

AC.RE.2.1 **Describe** the impact of commercial marketing on personal preferences for musical works.

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.²⁹
- Describe - To give a written or spoken report of how something is done or of what someone or something is like.⁴
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **explained how personal preferences can influence evaluation** of musical works. Now, they are **describing 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:

- Reasons music is used in commercial marketing
- Music promoted through advertising, social media, streaming platforms, and celebrity endorsements can influence what people listen to and choose to share—even if they're not always aware of it

Skills

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

- Summarizing the process through which commercial marketing impacts personal preferences
- 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 understand how commercial industries, such as record labels, film, television, and radio, have historically influenced what music becomes widely heard and valued. Recognizing this helps students critically examine how access and exposure are shaped by systems beyond personal choice
- Each student arrives with a unique musical background shaped by their environment, culture, and exposure—often dominated by mainstream media. This influences their preferences and biases, which may favor familiar styles and unintentionally dismiss unfamiliar ones. Helping students recognize this fosters more open-minded engagement with diverse genres and traditions
- High school students must learn to distinguish between *personal preference* and *artistic quality*. Disliking a piece doesn't mean it lacks value—and appreciating a piece doesn't require liking it. This shift moves students beyond surface reactions into critical evaluation
- As they describe, compare, and defend their preferences, students develop in both the cognitive and affective domains. They gain musical vocabulary, emotional awareness, and empathy—skills aligned with Level 3 (Valuing) and Level 4 (Organization) of Krathwohl and Bloom's taxonomy
- Musical preferences are shaped by culture, experience, and emotion (see CN.1.3), and research shows that familiarity can increase appreciation. By revisiting works and exploring varied styles, students become more reflective, respectful, and musically literate—learning that disagreement doesn't mean someone is wrong, just that they're listening through a different lens
- 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 lesson materials that explore how record companies influence music favoritism through marketing strategies, such as promoting specific artists or genres on popular streaming playlists or in commercials.
- Demonstrate how marketing opportunities—such as national sporting events (Super Bowl halftime shows), movie soundtracks, and viral social media trends—often repeatedly favor certain types of music like pop, hip-hop, or country.
- Guide a discussion on what defines mainstream music and why some genres, like rock or R&B, might be more heavily promoted than others such as jazz or folk. Explore how record companies have historically suppressed genres like blues or punk while elevating others for commercial gain.

- Provide opportunities for students to reflect critically on their own preferences: Do they like a piece because of its musical qualities, or because it's popular among peers, featured on social media, or used in a movie soundtrack? Encourage honest, thoughtful examination of how exposure shapes taste
- Monitor individual students' ability to describe the impact of commercial marketing on personal preferences for musical works through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Research early radio stations and record company history and how they have controlled what is considered popular music
- Have students describe the pros and cons of the marketing effect on today's popular music
- Have students discuss the pros and cons of popular music used in large sporting events
- Musical works studied in class
- Musical works students listen to outside of class
- RE.2.2 connections

AC.RE.2.2 **Evaluate** musical performances, compositions, and ideas using personally-developed criteria, including how music is used to evoke feelings and emotions.

Glossary

- Compositions - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.¹⁷
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.²⁸
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.²⁸
- Evoke - To make someone remember something or feel an emotion.⁴
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- Performances - Experience of engaging in the act of presenting music in a classroom or private or public venue.¹⁷

Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students evaluated the quality and effectiveness of personal musical efforts **using specific criteria**. Now, they are evaluating 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:

- Criteria for evaluation
- How music is used to evoke feelings and emotions

Skills

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

- Assessing the quality of musical performances, compositions, and ideas
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Students will need to be familiar with an evaluation rubric and develop their own based on their opinion of "important performance" criticism. Though the criteria can vary, the objective states that one criterion must be how well music is used to evoke feelings and emotions
- The objective truly has two parts:
 - Developing appropriate criteria, including how music is used to evoke feelings and emotions
 - Using that criteria to evaluate performances, compositions and ideas
- This objective pairs with PR.1.1, where students are asked to use the same kind of feedback that they are asked to give in RE.2.2
- The RE.2 objectives work together to help students grow as thoughtful listeners. RE.2.1 invites students to explore and express personal preferences, recognizing that individual taste is shaped by culture, experience, and exposure. In contrast, RE.2.2 builds students' capacity for objective musical evaluation, guiding them to assess specific qualities and effectiveness in a musical work using evidence and musical vocabulary. Together, these objectives help students distinguish between "I like it" and "It is well-crafted"—and understand that both perspectives are valid and valuable
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "performances, compositions, and musical ideas" students must provide feedback for each

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

Teacher Actions

- Prepare sample evaluation criteria and tools, (such as rubrics, checklists, and rating scales), that reflect the musical goals of the performance, composition, or task. While students will ultimately generate the criteria themselves, the teacher should be ready with clear, age-appropriate examples to guide the discussion and ensure alignment with the purpose of the musical activity
- Demonstrate how to select and apply meaningful criteria by asking, "What should we be listening for?" or "What makes this composition effective?" Model how to thoughtfully and respectfully evaluate musical work using specific elements such as structure and form,

tunefulness, harmonic accuracy, and dynamic contrast

- Guide students in collaboratively developing evaluation criteria that are specific, task-appropriate, and grounded in musical understanding. Support students in applying these criteria to evaluate their own performances or compositions, as well as those of their peers or professional musicians. Emphasize reflection on strengths, progress, and areas for growth
- Provide listening and evaluation opportunities using performances and compositions from within and beyond the classroom. Reinforce the use of objective criteria rather than personal preference, and foster a safe, supportive space for students to practice respectful, evidence-based feedback
- Monitor individual students' ability to evaluate personal musical efforts using self-developed criteria through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Students will evaluate their favorite music pieces- defending the most important musical qualities to them
- Students will create a personal music evaluation rubric to rank their peers' favorite pieces - showcasing similarities and differences between peer musical preferences
- 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.

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