

# North Carolina Standard Course of Study 2024

## General Music Standards Unpacking - Seventh Grade

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

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

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

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

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

CN.2 Explore advancements in the field of music.

## 7.CN.1.1 **Analyze** how individuals and groups of musicians have influenced various cultures.

### Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.<sup>22</sup>
- Culture - Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **explained** how music expresses and reflects the values of civilizations around the world, and now they are **analyzing** how individuals and groups of musicians have influenced various cultures. In the next level, they will identify the **influence of North Carolinian styles** and musicians on the broader music community.

### 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:

- The influence of individuals and groups of musicians on culture

### Skills

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

- Interpreting how the influence of individual and groups of musicians shapes the meaning, impact, or effectiveness of a work
- Identify and examine how the influence of individual and groups of musicians impacts various cultures
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

## Key Insights

- Students may not know the origins of many famous pieces of music that they may hear in the modern media, which had profound effects on the culture of the time it was written and into the future.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “individuals and groups” both must be considered.

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

## Teacher Actions

- Prepare and share examples of various genres of music and how the composers used the music to influence the culture. For example, *The Rite of Spring* by Stravinsky challenged the established norms of classical music by incorporating jarring rhythms, complex polyrhythms, and dissonant harmonies, significantly influencing future composers to experiment with more avant-garde styles. This could be a great place to tie in RE.1.1.
- 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 influenced the student’s culture. Introduce modern music topics that will lead students to inquiry regarding the impact of that music on our current culture.
- Provide graphic organizers, sentence stems, and word banks to guide descriptions.
- Monitor individual students’ ability to analyze how individuals and groups of musicians have influenced various cultures while correctly using musical vocabulary through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

- Origins of Jazz
- Origins of Bluegrass
- Origins of Rock
- Musicians from the Renaissance/Baroque
- World Music influences on the emerging Americas
- African Influences
- Indigenous American music
- Music that influenced politics or social movements

## 7.CN.1.2 **Identify** musical skills and processes that are a part of, and can be applied to, daily life.

### Glossary

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

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students explained how the development of musical ideas can be informed and inspired by concepts from **other content areas**. Now, they are identifying musical skills and processes that are a part of and can be applied to **daily life**. In the next level, they will explain how musical skills and processes can be applied to **solve a variety of problems**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

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

### Skills

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

- Recognizing, listing, or naming musical skills and processes
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

### Key Insights

- Musical skills are not only related to performance skills but include creativity, self-discipline, time management, teamwork, flexibility, emotional intelligence

- A variety of executive functioning skills are enhanced and practiced through musical activities. (e.g., planning, self-monitoring, perseverance, organization)
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

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

#### Teacher Actions

- Prepare definitions for the following musical skills and processes—creativity, self-discipline, time management, teamwork, flexibility, emotional intelligence, and any others you'd like to include—and gather musical examples that illustrate each one.
- Demonstrate naming an example for several skills and processes.
- Guide students in naming additional ideas, using a graphic organizer such as a chart to catalog ideas.
- Provide daily opportunities for students to practice naming how the skills they are learning in music can be applied to their lives out of school.
- Monitor individual students' ability to recognize, list, or name musical skills and processes that can be applied to daily life while correctly using musical vocabulary through formative and summative assessment.

#### Possible Learning Activities

May include, but are not limited to:

- Self-discipline and rehearsal strategies
- Musical independence
- Collaboration and teamwork skills
- Flexibility
- Ability to identify emotions
- Creativity

## 7.CN.1.3 **Explain** why musical choices are made to evoke sensory, emotional, personal, or intellectual responses in media.

### Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>
- Media - The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.<sup>29</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interests, and/or preferences.<sup>17</sup>

### Vertical Alignment

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

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Music can evoke emotions 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:

- Describing the reason why specific music is intentionally chosen to be used in media
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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



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

## Key Insights

- There may be multiple correct answers, as there is not just one way that musical choices are made by the creator/composer/arranger.
- 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.
- This objective digs deeper than 5.CN.1.3 because it focuses on the use of musical elements to evoke specific responses.

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

## Teacher Actions

- Prepare musical examples in a variety of media clips which represent a range of sensory, emotional, personal, or intellectual responses. These could range from jingles to cinematic movies to background music in medicine commercials. Examples can be from video or radio media.
- Demonstrate how to identify the ways in which music is being used in a specific media clip to evoke a certain set of sensory, emotional, personal, and intellectual responses. Name the responses and the musical elements which were being used to evoke that emotional response. (Note: the "why" of the objective is addressed through analysis of the musical elements which are being employed to evoke responses).
- Guide discussions on which musical elements were employed to evoke specific sensory, emotional, personal, or intellectual response.
- Provide sentence frames, word banks, or worksheets for opportunities to practice naming the musical elements used to evoke responses in a variety of examples.
- Monitor individual students' ability to describe the reasons why specific music is intentionally chosen by the media while correctly using musical vocabulary through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

- Jingles
- Movie Soundtracks
- Commercial Soundtracks
- Oliver Sacks' work on music-memory connections
- Music therapy
- Music for emotional regulation
- Music for advertising
- Music for setting tone
- Music for leisure
- Music for stress reduction
- Music for connection to culture
- Music for celebrations
- Music for memory

## 7.CN.2.1 **Identify** musical skills, characteristics, and behaviors that contribute to success in college, career, and post-secondary skills.

### Glossary

- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Post-secondary - Of or relating to education beyond high school.<sup>7</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students identified the musical skills, characteristics, and behaviors needed for success in **music careers**. Now, they are identifying musical skills, characteristics, and behaviors that contribute to success in **college, career, and post-secondary skills**. In the next level, they will explain how musical skills, characteristics, and behaviors contribute to success in a **broad range of careers**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Musical characteristics and behaviors
- Musical skills needed for post-secondary success

### Skills

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

- Recognizing, listing, or naming the transferable skills, characteristics, and behaviors of musicians
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

## Key Insights

- Music characteristics and behaviors extend beyond performing skills and include the following: Adaptability, Collaboration, Communication, Critical Thinking, Empathy, Learner's Mindset, Personal Responsibility
- This is not an exercise for "creating more band, chorus, and orchestra teachers" but rather so they can see the value in their music training.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "skills, characteristics, and behaviors" all three must be considered.
- 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-friendly definitions for the skills, characteristics, and behaviors commonly developed by musicians. Use resources like CareersInMusic.com to research current and emerging careers in music—including unconventional or lesser-known roles.
- Demonstrate identifying key characteristics and behaviors developed through the study of music that 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 to be college and career ready.
- Guide students to create a list of attributes and match those skill sets to possible careers, colleges, or other post-secondary positions.
- Provide a framework, worksheet, or project in which they can discover the personal attributes that they have developed through music instruction. Revisit the development of their list and their changing desires related to this topic throughout the middle school years.
- Monitor individual students' ability to recognize the transferable skills, characteristics, and behaviors of musicians while correctly using musical vocabulary through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

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

## 7.CN.2.2 **Identify** how various tools and innovations can be used to create, edit, and present music.

### Glossary

- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Innovations - Imagining and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students compared how innovative tools and ideas have been **used** in a variety of musical works. Now, they identify how various tools and innovations can be **used to create, edit, and present music**. In the next level, they will describe various tools, innovations, or processes that could be **used in the creation of musical works**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Tools for creating music
- Tools for editing music
- Tools for presenting music

### Skills

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

- Recognizing, listing, or naming how innovative tools and ideas have been used in multiple musical works
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

## Key Insights

- Innovations in music advance the field and keep music relevant to today's societies.
- Developments in music technology have made music-making more accessible, as well as expanding the option for sharing music.
- Additionally, make sure you reinforce the risks associated with social media and the internet use and how that use might affect their safety.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "tools and innovations" both must be considered.
- Since this objective has the language "create, edit, and present" all three must be considered.

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

## Teacher Actions

- Prepare labeled images of music technology tools and innovations, (see learning activities below), demonstrating their use when possible (live or through video demonstration)
- Demonstrate identifying the use of a specific tool in the creation, editing, and presenting of music. For example, a microphone captures the sound of an improvisation (creation), isn't directly used in the editing process but the recordings made with it are, and can be used in musical performances to amplify sound so all audiences can hear.
- Guide students through identifying how various tools and ideas can be used to create, edit, and present music.
- Provide a chart for students to capture the use of various tools in creation, editing, and presentation of music.
- Monitor individual students' ability to recognize whether music is created with technology tools through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

- Tools for creating music (e.g., notation software, music recording software, tablature, and other non-western innovative notation systems for sharing musical knowledge)
- Tools for editing music (e.g., DAWs, studio recordings, etc.)
- Tools for presenting music (e.g., Internet platforms, radio, streaming services, social media, etc.)
- Discovery of available tools
  - Editing software
  - Recording software
  - Platforms for presenting music
  - Social media
- Creation innovations

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

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

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

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



## 7.CR.1.1 **Improvise** short melodic patterns over a rhythmic or harmonic accompaniment.

### Glossary

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

### Vertical Alignment

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

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Expanded melodic motifs

### Skills

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

- Spontaneously inventing melodic patterns

### Evidence of Mastery

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

### Key Insights

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

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

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

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

### Teacher Actions

- Prepare by selecting a rhythmic or harmonic accompaniment which will serve as a foundation for the student improvisations. Consider finding examples of songs students already know which use rhythmic or chord progressions, such as “four chord” or “reggaeton beats” used in popular music. Share these with students as a “hook” to provide relevancy.
- Demonstrate improvising a short melodic pattern over a changing harmonic accompaniment.
- Guide students as they improvise. This may be done using a visual or aural cue regarding the timing of the accompaniment, i.e. conducting, or through feedback and repetition.
- Provide guidelines for success, such as 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 melodic patterns over an accompaniment through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- 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

May include, but are not limited to:

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

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

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

## Glossary

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

## Vertical Alignment

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

## Enduring Understanding

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

## Knowledge

To master this objective, students need to KNOW:

- Methods for recording (notation, computer software, apps, etc)
- Simple Musical forms (e.g., binary, ternary)
- Rhythmic and melodic motifs

## Skills

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

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

## Evidence of Mastery

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

## Key Insights

- Students may use *any* form.
- Since this objective has the language "rhythmic and melodic ideas" students must notate both types of original ideas. This can be achieved in two separate assignments, or as one assignment with both rhythmic and melodic ideas.
- Since this objective has the language "notation or recording" students may use either method to make a record of their ideas. This can be done analog or digitally
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.

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

## Teacher Actions

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

or record it accurately.

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

### Possible Learning Activities

May include, but are not limited to:

- Sampling or looping
- Recording techniques
- Binary, Ternary, and Song forms
- Original songs by students

## 7.CR.2.1 **Arrange** a rhythmic variation on a given musical phrase.

### Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>
- Musical Elements - Pitch (melody), rhythm, harmony, dynamics, timbre (tone color), texture, form, and tempo.<sup>19</sup>
- Rhythmic Phrase - Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students arranged an existing piece of music, **changing two or more musical elements**. Now, they are arranging a **rhythmic variation** on a given musical phrase. In the next level, they will arrange a **melodic or harmonic accompaniment** to go with an existing piece of music.

### 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:

- Options for rhythmic variations

### Skills

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

- Adapting a musical phrase by changing the rhythm

### Evidence of Mastery

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

### Key Insights

- Students are not required to notate their original melody to master this objective; however, this

"project" could be paired with CR.1.2 to have them notate their original melody

- If not notated, the student would need to either record their variation or perform it live for assessment
- This objective is easily paired with CR.2.2

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

#### Teacher Actions

- Prepare students with a deep understanding of rhythmic variation through examples of rhythmic theme and variation, or several versions of a familiar song (i.e. pop song and several covers)
- Demonstrate arranging a rhythmic variation on a familiar children's song like "Twinkle Twinkle," verbalizing why and how decisions were made
- Guide students as they experiment with changing a phrase in different rhythmic ways, incorporating opportunities for both peer and teacher feedback (RE.2.2, PR.1.1)
- Provide structured opportunities for students to create, revise, and share their rhythmic variations through performance or recording. Offer templates, rubrics, and/or audio examples to support exploration of how the rhythmic changes affect the musical phrase
- Monitor individual students' ability to arrange a musical piece in formative and summative assessments

#### Possible Learning Activities

May include, but are not limited to:

- Syncopating rhythms
- Swinging rhythms
- Rhythmic augmentation
- Rhythmic diminution



## 7.CR.2.2 **Identify** the legal and ethical issues for creating arrangements of music.

### Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>
- Create - Conceiving and developing new artistic ideas and work.<sup>17</sup>
- Ethical - Moral guidelines and philosophical principles for determining appropriate behavior.<sup>17</sup>
- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Legal - The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, copyright, etc.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described how fair use, copyright, public domain, open source, and creative commons **affect the ability of musicians to create original and arranged music** and now they are identifying the **legal and ethical issues** for creating arrangements of music. In the next level they will explain how to share works of music legally and ethically in both **physical and digital spaces**.

### 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:

- Legal issues musicians face when creating works inspired by other musicians
- Ethical issues musicians face when creating works inspired by other musicians

### Skills

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

- Recognizing, listing, or naming the legal and ethical issues to be considered when using another musicians's ideas in the creation of new work
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

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

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

## Key Insights

- Students should be able to answer the question, “Why does it matter to follow both legal and ethical guidelines when creating musical arrangements?” providing examples of concrete issues to show mastery of this objective
- There are parameters to using intellectual property correctly, and by handling them appropriately, users avoid legal or ethical penalties
- This objective can be paired with CR.2.1 in which students arrange a musical phrase. Students would first need to understand the legal and ethical issues of using music by another artist
- This objective builds on 6th grade because it introduces the idea of ethics. Note that legality and ethicality are independent concepts and not synonymous. It’s important to address both elements in the objective. For instance, a student may legally create an arrangement by obtaining permission from the original composer, but still act unethically by presenting the work as entirely their own. This would be considered plagiarism, which undermines artistic integrity and disrespects the creative contributions of others. Understanding this distinction helps students recognize that being legal is not always the same as being ethical
- The idea behind this objective is to not only ensure students are using intellectual property correctly, but also that they are protected if someone else uses their musical ideas. Especially in this age of short-form video sharing, it is easy for artistic ideas to be co-opted. It is good for students to know that their original material is protected, even in those formats. (And the video provides documentation that the musical idea was indeed theirs!)
- Each time a new piece of music is considered in class, review the copyright information (or at least the composer, arranger, original source material composer, whether it is in the public domain, whether your use falls under “Fair Use” in the classroom, etc)
- Note the conjunction “and” used in this objective - students should be able to demonstrate mastery of their ability to identify both the legal **AND** ethical issues when creating musical arrangements. The legality and ethicality can be addressed simultaneously in one learning activity or assessed separately in multiple activities if appropriate

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

## Teacher Actions

- Prepare student friendly definitions and examples that demonstrate the legal and ethical issues musicians face when creating new arrangements and covers
- Demonstrate describing how modern copyright cases are being handled in connection to legal and ethical issues (see examples below)
- Guide students to identify the issues raised when artists illegally or unethically create art (e.g., creators not getting paid, Intellectual Property being stolen, cultural insensitivity, etc). Connect

to current events for increased buy in (see examples below)

- Provide learning activities and worksheets in which the student can identify the impact of ethical and legal considerations
- Monitor individual students' ability to identify the legal and ethical issues for creating arrangements of music while correctly using music vocabulary through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Scenarios: Illegal, Unethical, Legal, or Ethical
- Creating a "Use guide"
- Social Contract
- Stealing or sharing? Game
- Ethical considerations
  - Cultural appropriation vs. cultural respect
  - "Transformative" covers that misrepresent the original
  - Failing to attribute arrangers or influences
  - Commercializing without consent
  - Using AI or generative tools without disclosure
- Current Events
  - Ed Sheeran v. Marvin Gaye (2023)
  - Taylor Swift v. Hall & Butler (2017)
  - Beastie Boys vs Chili's (May 2025)
  - Dua Lipa – "Levitating" Lawsuit (Mar 2025)
  - Eminem Publisher vs Meta (June 2025)
  - etc

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

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

PR.2 Develop musical presentations.

## 7.PR.1.1 **Apply** feedback from instructor, peers, and self to refine musical presentations, compositions, *and ideas*.

### Glossary

- Apply -
- Composition - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.<sup>17</sup>
- Feedback - A reaction or response to a particular design problem or design solution.<sup>29</sup>
- Presentations - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.<sup>29</sup>
- Refine - Make changes in works or performances to more effectively realize intent through technical quality or expression.<sup>17</sup>

### Vertical Alignment

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

- Putting feedback from self and others into practice to refine and make changes to better demonstrate the technical quality or expression of performances and compositions

### Evidence of Mastery

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

## Key Insights

- **Note:** The official language of the Music Standard Course of Study (SCOS) currently omits the phrase “and ideas” from the list of musical products, though its inclusion was intended. The North Carolina Department of Public Instruction (NCDPI) will collect feedback and submit this and other necessary corrections to the State Board of Education during a designated update window to ensure all changes are made collectively.
- This objective pairs with RE.2.2, where students are asked to give the same kind of feedback that they are asked to use in PR.1.1, though in this case, RE.2.2 only asks for self-evaluation, whereas PR.1.1 asks for feedback from instructions and peers as well.
- This objective works well to apply feedback on the improvisations, compositions, and arrangements of CR.1.1, CR.1.2, and CR.2.1.
- Since this objective has the language “presentations, compositions” must have opportunities to improve both. This also seems to be a typo and should include “ideas”
- Since this objective has the language “instructor, peers, and self” students must implement feedback from each source

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

## Teacher Actions

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

## Possible Learning Activities

May include, but are not limited to:

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

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

## 7.PR.1.2 **Read** standard notation to perform or produce music in treble or bass clef in mixed meters where the beat remains consistent.

### Glossary

- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.<sup>19</sup>
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.<sup>17</sup>
- Produce -
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students read notation in **any major or minor key with triplet rhythms in simple meters**. Now, they are reading standard notation in **treble or bass clef in mixed meters** where the beat remains consistent. In the next level, they will read more **complex notation with ledger lines** and all previously learned rhythms in new metrical contexts, including **3/8 and alla breve**.

### Enduring Understanding

Musicians reveal their artistic knowledge through demonstration of concepts and skills.

### Knowledge

To master this objective, students need to KNOW:

- The sounds and symbols of rhythmic notation
- The sounds and symbols of pitch notation in treble or bass clef
- Mixed 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 (various cultures) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (two-part homophony) 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.
- Mixed meter refers to songs with changing time signatures where the beat remains constant.
- Students will enter your classroom with varying abilities. Provide remediation to novice students and challenging exercises for your more advanced students.
- Rhythmic symbols from all previous years of instruction on the musical skills appendix apply: quarter note, steady beat, quarter rest, half note and half rest, tie, whole note and whole rest, dotted quarter note, single eighth note and rests, syncopated patterns, ♩ = ♩ in mixed meter, single sixteenth, Hemiolas, ties at the subdivision level.
- Develop aural skills training as well in treble vs. bass scales, intervals, major and minor chords.
- 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 written in treble or bass clef, read from standard notation.
  - Rhythmic performance must include performing or producing music in mixed meters where the beat remains consistent, 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 treble and bass clefs) and rhythmic patterns (in mixed meters) in a variety of meters, using correct musical vocabulary in both formative and summative assessments, within and beyond repertoire context

### Possible Learning Activities

May include, but are not limited to:

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

## 7.PR.1.3 **Perform or produce** a variety of music in two-part harmony focused on a ~~monophonic~~ *homophonic* texture.

### Glossary

- Harmony - Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.<sup>17</sup>
- *Homophonic* - Musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.<sup>17</sup>
- ~~Monophonic~~ - Musical texture consisting of a single, unaccompanied melodic line.<sup>17</sup>
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.<sup>17</sup>
- Produce -
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.<sup>17</sup>

### Vertical Alignment

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

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- What two-part harmony sounds like
- ~~Monophonic~~ *Homophonic* texture
- How to produce music i.e. with a DAW

### Skills

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

- Presenting two-part harmony with a ~~monophonic~~ *homophonic* texture

### Evidence of Mastery

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

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

## Key Insights

- **Note:** The official language of the Music Standard Course of Study (SCOS) currently uses the term *monophonic*, but this was a vocabulary error. The intended term was *homophonic*. The North Carolina Department of Public Instruction (NCDPI) will gather feedback and submit any necessary revisions—including this clarification—to the State Board of Education during a designated update window to ensure all changes are made collectively
- This objective will be most meaningful to students when taught in context. Use CN.1.1 (various cultures) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.4 (symbols and terminology) should also inform the repertoire choices for this grade level
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- This objective helps students understand that creating, arranging, and producing are distinct skills. *Creating* generates original musical ideas, *arranging* organizes those ideas for specific voices or instruments, and *producing* shapes the final sound—often using a DAW—by layering tracks, adjusting balance, refining timing, and applying effects to communicate musical intent.
- This music can be performed vocally, instrumentally, or produced digitally using a DAW.
- Ensure healthy singing habits, including head-voice development when applicable
- This objective could pair with CR.1.2 or CR.2.1 if the song they composed or arranged was a round, partner song, or canon they could then perform
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either

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

## Teacher Actions

- Prepare rounds, canons, or partner songs with unison or simple harmony for students to perform or produce, informed by CN.1.1, PR.1.2, and PR.1.4. Define *harmony* and ~~*monophonic*~~ *homophonic texture* in student-friendly language.
- Demonstrate performance through live modeling or guided DAW exploration. For example, sing one part while students sing another, or layer parts in a DAW to model how harmony functions in context.
- Guide students through group performance or production, isolating challenging sections for focused practice. Use a mix of singing, playing, and digital sequencing, offering multiple songs

and formats for rehearsal and creation.

- Provide feedback that reinforces steady beat, healthy vocal tone or accurate digital sequencing, and solid technique. Scaffold development along the psychomotor continuum: begin with imitation (listening and repeating), move toward supported reproduction (performing or sequencing from a guide), and aim for fluent, independent performance or digital production.
- Monitor individual students' ability to perform or produce a variety of music in two-part harmony focused on a ~~monophonic~~ *homophonic* texture in both formative and summative assessments

### Possible Learning Activities

May include, but are not limited to:

- Any ~~monophonic~~ *homophonic* piece, like a chorale, hymn, or simple setting of a folk song
- Public domain songs:
  - America (My Country, 'Tis of Thee)
  - Shenandoah
  - Simple Gifts
  - Scarborough Fair
  - All Through the Night
  - When the Saints Go Marching In
  - Swing Low, Sweet Chariot
  - Aura Lee

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

## Glossary

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

## Vertical Alignment

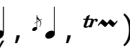
This objective develops the EQ-throughline because in the previous level students **demonstrated the meaning of symbols and terminology** for the continua of tempos of dynamics, and an expanded range of forms and articulations with appropriate technique when performing or producing music and now they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

## Enduring Understanding

Musicians convey meaning through the execution of expressive elements.

## Knowledge

To master this objective, students need to KNOW:

- Meaning and sound of a variety of tempos (*largo* → *presto* continuum including specialized vocabulary such as, *accelerando*, *ritardando*, *rallentando*, *rubato*, *subito*)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including *sfz*)
- An expanded variety of musical forms (e.g., binary, ternary)
- A variety of articulations (ex: )
- Appropriate singing, instrument, or digital production tool technique

## Skills

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

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

## Evidence of Mastery

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

## Key Insights

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

range of forms” students must demonstrate mastery of each

- Since this objective has the language “performing and producing” students must demonstrate mastery of both

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

#### Teacher Actions

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

#### Possible Learning Activities

May include, but are not limited to:

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



## 7.PR.2.1 **Compare** selections for a musical presentation based on a distinct purpose or context.

### Glossary

- Compare -
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.<sup>17</sup>
- Formal - Following or according with established form, custom, or rule.<sup>13</sup>
- Informal - Not following or according with established form, custom, or rule.<sup>13</sup>
- Presentation - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.<sup>29</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **compared, with guidance, production elements**, and how they enhance a musical presentation. Now, they are focusing on **developing programs** for distinct purposes or contexts. In the next level, they will **develop criteria for selecting** music and production elements for a distinct purpose or context.

### 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
- A variety of music that could be performed

### Skills

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

- Identifying pros and cons of performing various pieces of music
- 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

- Involve students in the preparation of an actual presentation or performance. This might look like a more conventional musical performance or might look like a digital audio gallery/playlist or a digital audio portfolio
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “purpose or context” students may consider either to master this objective

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

## Teacher Actions

- Prepare a variety of music selections
- Demonstrate comparing two selections for a specific purpose (i.e. holiday performance). Tempo, audience familiarity, alignment with purpose, or quality of performance are all appropriate criteria for comparison
- Guide students to compare selections for musical presentation (i.e. class playlist) in a discussion about which choices better support the context or purpose, and why.
- Provide a choice board or a curated collection of pieces of music that the students can discover and make educated choices
- Monitor students’ ability to compare selections for a musical presentation based on a distinct purpose or context through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

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

## 7.PR.2.2 **Use** student-generated criteria to evaluate audience or performer etiquette appropriate for a variety of contexts.

### Glossary

- Appropriate - Suitable or right for a particular situation or occasion.<sup>4</sup>
- Audience - A reading, viewing, or listening public.<sup>14</sup>
- Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.<sup>17</sup>
- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.<sup>28</sup>
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].<sup>17</sup>
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.<sup>28</sup>

### Vertical Alignment

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

### 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

### Skills

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

- Putting criteria describing appropriate behaviors into practice
- 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
- This can be accomplished through performance/presentation or observation of a performance/presentation
- Starting with analysis of a recorded performance by a group different from the students can foster a more objective, inclusive, and risk-friendly learning environment
- 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 may examine either sets of behaviors to master this objective

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

## Teacher Actions

- Prepare by gathering student knowledge regarding etiquette. Activate real-world student knowledge through a discussion of many different examples of concerts/performance spaces and how each audience is expected to interact with the performance
- Demonstrate evaluating what an appropriate and inappropriate audience and performing/presenting etiquette through video or other media
- Guide students through creating their own criteria, then using it to evaluate performances or presentations
- Provide students with a rubric template and example criteria
- Monitor individual students’ ability to use student-generated criteria to evaluate audience or performer etiquette through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Group lists of behaviors for respectful behaviors when others are performing or sharing digital music projects
- How singers behave and act onstage
- How instrumentalists behave and act onstage
- How audiences in movie theatres (or other venues) act
- Role-play scenarios
- Peer feedback circles

## **Respond - Analyze and evaluate how the arts communicate.**

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

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

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

## Glossary

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

## Vertical Alignment





This objective develops the EQ-throughline because in the previous level, students **identified** symbols and terminology for the continua of tempos and dynamics and an expanded range of forms and articulations in aural and written musical works. Now, they are identifying symbols and terminology for **changes** in these elements. In the next level, they will **analyze** the changes of these 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 a variety of tempos (*largo* → *presto* continuum including specialized vocabulary such as, *accelerando*, *ritardando*, *rallentando*, *rubato*, *subito*)
- Meaning and sound of a variety of dynamics (*pp* → *ff* continuum including *sfz*)
- An expanded variety of musical forms (e.g., binary, ternary)
- A variety of articulations (ex: , , , )

## Skills

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

- Recognizing, listing, or naming changes between elements indicated by musical symbols and terminology
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

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

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

## Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, PR.1.3, and PR.1.4. Define *continua of tempos, form, articulations, continua of dynamics, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to identify a changing musical element, identify the musical symbols or terms, and define it accurately, using varied examples in score excerpts, listening, and visual representations. Include explicit use of Italian terminology where applicable
- Guide students to begin identifying musical symbols using musical terminology in their daily music-making



- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to identify changes between elements indicated by 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)

## 7.RE.1.2 **Describe** how personal experiences and perspectives influence interpretations of music.

### Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Interpret - To explain or tell the meaning of: present in understandable terms.<sup>14</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **identified multiple meanings** for musical works, citing evidence. Now, they are describing how **personal experiences and perspectives** influence interpretations of music. In the next level, they will explain how a musician's artistic choices are influenced by **culture and environment**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Musicians use musical elements intentionally to express or suggest meaning
- People can each interpret a musical work their own way, based on their past experiences

### Skills

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

- Clarify how personal experiences and perspectives influence interpretations of musical meaning
- 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 bring unique life experiences and perspectives to their listening, which naturally shape how they interpret music. One student may hear joy where another hears sorrow, based on what the music reminds them of. By acknowledging this subjectivity, teachers can guide students to recognize and value diverse responses while modeling and reinforcing respectful discussion about different interpretations
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “experiences and perspectives” students must consider both

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

## Teacher Actions

- Prepare examples of multiple interpretations of the same musical work (e.g., live vs. studio, orchestral vs. solo, traditional vs. contemporary). Select pieces where tempo, dynamics, articulation, and instrumentation noticeably influence mood and meaning.
- Demonstrate how performers make interpretive choices—such as changing tempo, articulation, or instrumentation—and how those choices shape the music’s emotional or narrative impact. Model how different listeners, based on their personal experiences or perspectives, may interpret the same piece in different ways (e.g., one student hears *Rhapsody in Blue* as joyful, another as chaotic).
- Guide students in actively listening to and comparing multiple performances. Encourage discussion about how both performance elements and personal background affect interpretation. Support students in connecting their own lived experiences, emotions, or cultural context to what they hear and feel.
- Provide supports such as musical word banks, comparison sentence frames, reflection prompts, or lists of life experiences (e.g., “times I felt nervous/excited/calm”) to help students articulate how their perspectives influence interpretation
- Monitor individual students’ ability to describe how personal experiences and perspectives influence interpretations of music through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Various performances of “The Star-Spangled Banner,” such as a performance at a Super Bowl football game, a performance at the elementary school, or a performance by the military.
- Two different performances of a song from a popular animated movie, such as the performance by the animated character during the film versus the performance by a pop singer played during the credits at the end of the film.
- An instrumental piece of music performed by different musicians/conductors.

7.RE.1.3 **Classify** a variety of instruments and voices by timbre, including those heard in diverse types of traditional, contemporary, and world music.

## Glossary

- Diverse - Including many different types of people or things.<sup>4</sup>
- Timbre - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.<sup>19</sup>
- Traditional - Following or conforming to tradition; adhering to past practices or established conventions.<sup>14</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **identified** the timbres of a variety of instruments and voices heard in traditional, contemporary, and world music, and now they are **classifying** a variety of instruments and voices by timbre, including those heard in diverse types of traditional, contemporary, and world music. In the next level, they will **describe the customary instrumental and vocal timbres** heard in 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
- Timbres of a variety of instruments and voices
- Music of diverse genres

## Skills

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

- Grouping instruments and voices based on their common timbres
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

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

## Key Insights

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

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

## Teacher Actions

- Prepare sound files or gather instruments representing diverse traditional, contemporary, and world music to demonstrate timbres. Familiarize students with the sounds of the selected instruments within these varied musical contexts
- Demonstrate how to categorize instruments based on timbre. This could be by Hornbostel-Sachs instrument category or orchestral instrument family, e.g.,
  - "I hear a violin. I can tell because the sound is high, smooth, and kind of stretchy—like someone is sliding a bow across strings. Since the sound is made by strings that vibrate, the violin belongs to a group called chordophones. That just means it's a string instrument."
  - "This is a clarinet. The sound is smooth, warm, and a little reedy. I know the player blows air through a wooden reed to make sound. That means it's in a group called aerophones— which includes all instruments that use air to play. More specifically, the clarinet belongs to the woodwind family because it uses a wooden reed to create vibrations and produce its unique sound."
- Guide students through categorizing instruments and vocal timbre types first through limited options (i.e. only providing limited descriptor words in a "this or that" activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument description. Each time a new song is introduced, whether for connecting (CN.1.1), performing (PR.1.2-1.4), or responding (RE.1.1-1.2), ask students to describe the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical

understanding

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

### Possible Learning Activities

May include, but are not limited to:

- Traditional Ensembles *Ensembles rooted in long-standing Western art music traditions:*
  - Early Music Consort (e.g., Renaissance recorders, viols, lute, harpsichord)
  - Barbershop Quartet
  - Sacred Harp Singing Group
- Contemporary Ensembles *Modern, genre-blending or popular music ensembles often relevant to student interests:*
  - Indie Folk Band (e.g., acoustic instruments, vocal harmonies, sometimes non-traditional setups)
  - Jazz Fusion Combo
  - A cappella Pop Group
- World Music Ensembles *Non-Western traditional or folk-based ensembles from various global cultures:*
  - Ewe Drum and Dance Ensemble (Ghana)
  - Zydeco Band (Louisiana Creole tradition with accordion, washboard, etc.)
  - Qawwali Group (Sufi devotional music from South Asia)

## 7.RE.2.1 **Compare** personal preferences for multiple musical works.

### Glossary

- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **identified appealing qualities** and effective portions of musical works. Now, they are **comparing personal preferences** for multiple musical works. In the next level, they will explain how personal preferences are **influenced by culture, environment, and commercial music**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Preferences are individual and unique
- Multiple musical works

### Skills

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

- Identifying the similarities and differences between musical works and explaining how those qualities connect to their 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 must learn to distinguish between personal preference and artistic quality. Helping them build vocabulary to explain *why* they like or dislike something supports deeper

reflection—and reinforces that disliking a piece doesn't mean it lacks value or skill.

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

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

#### Teacher Actions

- Prepare students with music vocabulary tools such as word banks and sentence stems to help them describe their preferences clearly. Also introduce strategies for comparing and contrasting musical works they enjoy versus those they don't
- Demonstrate how to respectfully express personal preferences by comparing musical elements (e.g., tempo, instrumentation, dynamics) in two pieces
- Guide students in thinking critically about their musical preferences while encouraging an open-minded attitude toward unfamiliar or less-preferred works
- Provide frequent listening opportunities where students practice explaining their preferences using sentence stems and supported vocabulary
- Monitor student output in written or verbal form for valid explanations, correct comparisons, and the ability to determine similarities and differences in musical works

#### Possible Learning Activities

May include, but are not limited to:

- Describing several students' preferences for favorite songs
- Describing reactions to works listened to in class
- Sentence stems: "I like this song because the \_\_\_\_ (i.e., tempo) is \_\_\_\_ (i.e., fast/ energetic/ danceable/ too slow)."



## 7.RE.2.2 **Evaluate** personal musical presentations, compositions, and musical ideas, using given criteria.

### Glossary

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

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **evaluated musical presentations, compositions, and musical ideas** using given criteria. Now, they are evaluating **personal** musical presentations, compositions, and musical ideas using given criteria. In the next level, they will evaluate musical presentations, compositions, arrangements, and improvisations by **applying specific criteria** appropriate for the style of the music.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

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

### Skills

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

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

## Evidence of Mastery

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

## Key Insights

- The focus of this objective is to evaluate their OWN performances, compositions, and musical ideas. Some of the students will be too hard on themselves, and some students will just want the "A" or to "check all the boxes."
- 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 example rubrics or evaluation tools that reflect clear, age-appropriate criteria for assessing musical performances and compositions. Be sure they match the musical goals of the task or project
- Demonstrate how to evaluate a performance or composition using specific criteria such as structure and form, tunefulness, harmonic accuracy, and dynamic contrast. Model how to apply each criterion thoughtfully and respectfully
- Guide students in applying evaluation criteria to their own work. Help them reflect on their progress, strengths, and areas for growth based on the shared expectations for the task or performance
- Provide opportunities for students to evaluate performances or compositions by musicians

outside the classroom. Keep the focus on using criteria, not personal taste, and create a supportive space where students can practice objective evaluation without judgment

- Monitor individual students' ability to evaluate personal performances, compositions, and musical ideas through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Evaluating their own:
  - Performance recordings (audio or visual)
  - Compositions
  - Improvisations
  - Arrangements
- Improving improvisations, compositions, or arrangements
- Improving personal performance, presentation, or output
- Improving group performance
- Improving demonstration of technical skill (mallet technique, embouchure, fingering, vowel placement, proficiency with a DAW, etc)
- Improving ability to write in standard notation
- Three types of criticism - destructive, constructive, and instructive
- Why do we refine compositions?

# Acknowledgements

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

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

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