North Carolina Standard Course of Study 2024
General Music Standards Unpacking - Kindergarten

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

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

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

Table of Contents

North Carolina Department of
PUBLIC INSTRUCTION
Page 1
NC CAE
COMPREHENSIVE
ARTS EDUCATION

rhythmic patterns with quarter note and beamed eighth pairs in a variety of meters.

K.PR.1.3 Perform a steady beat in isolation and when singing or playing in unison.

K.PR.1.4 Demonstrate opposites in tempos, form, texture, and dynamics.

K.PR.2.1 Name the production elements needed to develop formal and informal performances.

K.PR.2.2 Identify appropriate audience and performer etiquette.

Respond - Analyze and evaluate how the arts communicate.

K.RE.1.1 Identify opposites in tempos, form, texture, and dynamics in aural or written musical works.

K.RE.1.2 Describe emotions evoked by a given musical work.

K.RE.1.3 Identify a variety of instruments and vocal timbre types by sound, including sing, speak, whisper, and shout.

K.RE.2.1 Describe personal preferences for musical works.

K.RE.2.2 Provide positive feedback for self and others with guidance.

North Carolina Department of
PUBLIC INSTRUCTION

Page 2

NC CAE
COMPREHENSIVE
ARTS EDUCATION

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

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

CN.2 Explore advancements in the field of music.

North Carolina Department of
PUBLIC INSTRUCTION

Page 3

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.CN.1.1 **Identify** the similarities and differences of music representing diverse global communities.

Glossary
- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Diverse - Including many different types of people or things.[4]
- Community - A unified body of individuals: such as a group of people with a common characteristic or interest living together within a larger society; a body of persons of common and especially professional interests scattered through a larger society.[14]

Vertical Alignment

This objective develops the EQ-throughline because students are identifying the similarities and differences of music representing **diverse global communities**. In the next level they will explain how music can reflect **culture, values, and ideas**.

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:
- What similarities and differences are
- Music from around the world

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming musical similarities and differences
- 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

- Pulling music examples from the cultural backgrounds of students is an amazing connection

North Carolina Department of
PUBLIC INSTRUCTION

NC CAE
COMPREHENSIVE
ARTS EDUCATION

point
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Comparing the global music analyzed in RE.1.1 and performed in PR.1.2 will maximize instructional time.
- Since this objective has the language "similarities and differences" both must be considered.

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

Teacher Actions
- Prepare and share examples of music representing diverse global communities. This could be a great place to tie in PR.1.2 or RE.1.1.
- Demonstrate naming similarities and differences in the musical selections.
- Guide students through the process of naming similarities and differences in a group brainstorm.
- Provide graphic organizers and picture/word banks for identifying similarities and differences.
- Monitor individual students' ability to recognize, list, or name musical similarities and differences while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Mariachi
- Baroque Chamber Music
- Romantic Orchestral Music
- Pop songs
- Bachata
- Merengue
- Rock
- Blues
- French Jazz
- Hindustani Classical Music
- Apala
- Flamenco
- Klezmer
- Gagaku
- Celtic
- Cumbia
- Polka
- Folk Music (from any nation)

K.CN.1.2 **Identify** how music is used in school and in daily life.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because students are identifying how music is used in **school and in daily life**. In the next level they will identify cross-curricular connections between **music and other arts disciplines**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Examples of how music is used in schools (in non-music classes)
- Examples of how music is used in daily life

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming music uses
- 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 is used in many aspects of a student's life, but may often be unobserved as they are not actively engaging with the music.
- Pointing out possible topics may help students recognize music in areas of their life outside of the music classroom.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

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

Teacher Actions

- Prepare a list of examples showing how music is used in schools and everyday life to support students who may need help generating ideas.
- Demonstrate naming one idea of music use in school and one in everyday life to clarify the distinction between the two.
- Guide students in naming additional ideas, using a graphic organizer such as a T chart to catalog ideas.
- Provide daily opportunities for students to practice naming how music is used in their lives in and out of school.
- Monitor individual students' ability to recognize, list, or name music uses while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Movies
- TV Shows
- Video/Computer Games
- Listening to music in the car
- Dancing to music (whether in a dance class or just for fun)
- Memes

K.CN.1.3 **Describe** how music is used in personal experiences.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because students are describing how music is used in **personal experiences**. In the next level they will describe how music exists in **local community** traditions, celebrations, entertainment, or other uses.

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:
- Examples of music in their personal lives; on the radio, in worship, in the classroom, on the playground, on TV, etc.

Skills

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

- Music is all around us. It is played at restaurants and in shopping centers. It accompanies ads and cartoons and movies. People whistle and sing. Music is used in religious services and birthday celebrations and special holidays.

North Carolina Department of
PUBLIC INSTRUCTION
Page 8
NC CAE
COMPREHENSIVE
ARTS EDUCATION

- Music can be used intentionally. For example, certain songs make you feel happy or calm or excited. Students chant rhythmically during hand clap games to maintain a sense of beat. Music is also used for worship. People can decide when and how to use music to enhance their lives.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.

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

Teacher Actions

- Prepare a list of examples showing how music may be used personally by students to support those who may need help generating ideas.
- Demonstrate describing one way you personally use music outside the music classroom, for example, to make doing chores more enjoyable.
- Guide students in a brainstorm all of the times and places where they hear music in their lives. Document the responses from the class by drawing an image and writing a word on the board for each idea shared.
- Provide daily opportunities for students to practice naming how music is used in their lives in and out of school.
- Monitor individual students' ability to recognize, list, or name music uses while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Rhythmic speech pieces and songs to maintain a beat for hand clap games and jumping rope
- Music used during religious services
- Background music at restaurants, at stores, in elevators, while waiting on hold on the phone, etc.
- Music in video games, TV programs, cartoons, films, and commercials
- Music on a car radio or streaming device
- Music studied at school
- Music for halftime entertainment at a football game
- Birthday songs sung at parties
- Music sung during holidays
- Lullabies sung to calm infants

North Carolina Department of
PUBLIC INSTRUCTION
Page 9
NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.CN.2.1 **Identify** the various roles of individuals that contribute to the creation and production of music, such as singers, instrumentalists, composers, conductors, etc.

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

Vertical Alignment

This objective develops the EQ-throughline because students are identifying the various roles of individuals that contribute to the **creation and production** of music, such as singers, instrumentalists, composers, conductors, etc. In the next level they will identify the various roles of individuals that contribute to the **support and consumption** of music.

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:
- There are people who create music (e.g. composer, writer, etc)
- There are people who perform music (e.g. singer, instrumentalist, conductor, etc)
- There are people who produce music (e.g. producer, sound tech, etc)

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming the roles and summarizing the way they contribute to the creation and production of music.

Evidence of Mastery

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

Key Insights

- Ensure all examples are age appropriate. Surface level is ok for kindergarten!
- Since this objective has the language "creation and production" both must be considered.

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

Teacher Actions
- Prepare a word wall with student-friendly definitions and pictures for various creation and production roles, including "singer," "instrumentalist," "composer," "conductor," and others. Preparing photos and videos of each in action will also contribute to deeper understanding.
- Demonstrate naming those that contribute to a specific piece. For example, when sharing a new song, list the people involved in creating (composer) the song, but also who engraved and distributed the song as well. If you are listening to a recording, list those involved as instrumentalists, conductors, sound producers, and distributors. Ensure everything is age-appropriate. Saying "Someone even recorded the music for us!" is more appropriate than naming a sound engineer or production tech.
  - 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.
- Guide students to name the roles of musicians in a variety of recordings, videos, and photos when introducing music for CN.1.1, PR.1.2, or RE.1.1.
- Provide anchor charts, word walls, or visual checklists to scaffold student responses.
- Monitor individual students' ability to recognize, list, or name various musical creation and production roles while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Conductor
- Singer
- Performer
- Sound Technician
- Lighting Technician

North Carolina Department of
PUBLIC INSTRUCTION
Page 11
NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.CN.2.2 **Identify** music that is created with technology tools.

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

Vertical Alignment

This objective develops the EQ-throughline because students are **identifying music** that is created with technology tools. In the next level they will **describe how** innovations and technology are used to create and present music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Technology tools (e.g. microphone, pick up, amplifier, effect pedals, synthesizer, etc)
- Acoustic vs Electric instruments

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming whether music is created with technology tools

Evidence of Mastery

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

Key Insights

- This is more about acoustic vs. electric than recording or notation software.
- Playing electronic and acoustic instruments *live* for the students is the best way to present this binary. Using video or audio recordings of acoustic instruments may confuse students.

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

Teacher Actions
- Prepare labeled images of age-appropriate music technology tools, including *microphone, speaker, electronic instruments, recording devices,* and other appropriate options.
- Demonstrate playing an acoustic instrument (trumpet, piano, hand drum, guitar, etc), and then providing a sample of an electronic version (MIDI trumpet sound, keyboard, drum machine, electric guitar, etc). Narrate the aural differences that help distinguish the music as using technology tools. You may also share a recording of that acoustic instrument to delve deeper.
- Guide students through identifying sounds that are created acoustically versus those that need electricity or technology tools. For practical purposes, you may need to present recordings of acoustic, synthesized sounds, and electric instruments. For a special challenge, have students close their eyes while listening and identifying whether the music was created using technological tools.
- Provide instrument cards to sort into "technology" and "no technology" piles.
- 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:
- Comparing electric and acoustic instruments
- Instrument sort
- Sound sample sorting
- Instrument petting zoo
- Listening station rotation
- Comparing acoustic and electric versions of the same song
- Exploring "electric" orchestras

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.

K.CR.1.1 **Improvise** rhythmic patterns and 2-pitch melodic patterns.

Glossary

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

Vertical Alignment

This objective develops the EQ-throughline because students are improvising **rhythmic patterns and 2-pitch melodic patterns**. In the next level they will Improvise **4-8 beat rhythmic patterns and 3-pitch melodic patterns**.

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:
- Rhythmic motifs
- 2-pitch melodic motifs

Skills

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

Evidence of Mastery

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

Key Insights

- Musicians have unique ideas to express.
- Improvisation is a way for musicians to explore a variety of pitches, durations, and musical ideas.
- Musicians can perform their improvisations, or they can improvise as a way of brainstorming

North Carolina Department of
PUBLIC INSTRUCTION

Page 15

NC CAE
COMPREHENSIVE
ARTS EDUCATION

musical ideas for a composition.
- 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.
- Since this objective has the language "rhythmic and melodic patterns" students must improvise both.
- 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 with a bank of rhythmic and melodic ideas by having students echo after the teacher. Use rhythmic patterns with longer and shorter sounds, such as quarter notes and paired eighth notes. Use two pitches in melodic patterns. Many teachers use Sol-Mi, but Mi-Do or other high/low pairings are acceptable.
- Prepare a student friendly definition of improvisation: improvisation is making up music in the moment.
- Demonstrate improvising a rhythmic pattern.
- Guide students in a call-and-response rhythmic pattern game to have students improvise rhythms while keeping a steady beat.
- Provide opportunities to improvise. This may be done in different classroom structures, such as the whole class improvising simultaneously, a small group of students improvising simultaneously, or individual students taking turns improvising solo.
- Repeat the process separately for improvising melodies, but having students move their bodies to show the contour of a melodic pattern (touching their head and waist for two pitches)
- Monitor individual students' ability to spontaneously invent rhythmic and melodic patterns through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:
- Higher and lower pitches
- Sol and Mi melodic patterns (Minor third)
- Mi and Do melodic patterns (Major third)
- Longer and shorter durations
- Quarter note and paired eighth note patterns

North Carolina Department of
PUBLIC INSTRUCTION
Page 16
NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.CR.1.2 **Notate** 4-8 beats of original rhythmic ideas using iconic notation that incorporate grade-level appropriate rhythms.

Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.[19]
- Notate - The use of various symbols to indicate the pitch, rhythm, and expressive elements of a composition.[19]
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.[14]

Vertical Alignment

This objective develops the EQ-throughline because students are notating 4-8 beats of original rhythmic ideas using **iconic notation**. In the next level they will notate 4-8 beats of original rhythmic ideas using **iconic or standard notation**. In each grade, students use grade-level appropriate notes, rests, and rhythms.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Iconic notation for quarter and eighth notes

Skills

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

Evidence of Mastery

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

Key Insights

- Two distinct goals are present in this objective: the ability to notate _and_ the ability to originate musical ideas. They may need separate instruction.
- Before students can make a record of their original ideas using iconic notation, they must be able to read similar icons. Though the shape of the icon could change (e.g. hearts, stars, paw-paws, etc), the spacing and presentation should remain consistent.
- At this age where students are developing both gross and fine motor skills, students may simply need time to practice drawing icons or placing manipulatives in the correct places. Consider having students engage in decoding and/or copying activities to develop the motor skills involved in writing.
- Musical ideas are best fostered as complete ideas instead of as a math problem. Encourage students to orally express their musical idea before notating.
- Musicians have unique ideas to express. When musicians learn to notate their rhythmic ideas, other musicians can perform the compositions.
- 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 a consistent system for rhythmic iconographic representation (e.g., beat lines), and ensure students are familiar with reading rhythms using this system (PR.1.2).
- Demonstrate how to notate several familiar 4–8 beat rhythms on the beat lines to build comfort with the writing process, having students practice drawing their icons along with the teacher.
- Demonstrate how to create an original rhythmic idea by first expressing it orally, then performing a think-aloud to sound it out and determine how to notate it accurately.
- Guide students to orally express a 4–8 beat rhythm and have the entire class practice notating the rhythm together.
- Provide templates and opportunities for students to practice originating and notating their own rhythmic ideas.
- Monitor individual students' ability to invent and notate new rhythmic ideas while correctly using musical vocabulary in formative and summative assessments.

Possible Learning Activities

May include, but are not limited to:
- Beat lines
- Notating familiar songs
- Notating original rhythms

North Carolina Department of
PUBLIC INSTRUCTION
Page 18
NC CAE
COMPREHENSIVE
ARTS EDUCATION

- Inventing rhythms without notating it
- Using manipulatives to notate rhythms
- Exploring long and short sounds
- A duration of 4-8 beats
- Quarter and paired eighth note patterns

North Carolina Department of
PUBLIC INSTRUCTION

Page 19

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.CR.2.1 **Create** soundscapes using a variety of traditional and non-traditional sound sources.

Glossary

- Create - Conceiving and developing new artistic ideas and work.[17]
- Soundscapes - Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.[17]

Vertical Alignment

This objective develops the EQ-throughline because students are creating **soundscapes** using a variety of traditional and non-traditional sound sources. In the next level they will accompany readings, stories, or dramatizations with corresponding **traditional and non-traditional sound sources**.

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:
- Soundscapes are sound descriptions or accompaniments
- Traditional and non-traditional sound sources

Skills

To master this objective, students will need to be SKILLED at:
- Employing traditional and non-traditional sound sources when conceiving new soundscapes

Evidence of Mastery

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

Key Insights

- In this objective, students apply their understanding of how music expresses emotions, tells stories, and communicates meaning. Building on the skills developed in RE.1.2, they create soundscapes using sound effects, instruments, or vocal sounds. Whether evoking a feeling or

North Carolina Department of
PUBLIC INSTRUCTION

Page 20

NC CAE
COMPREHENSIVE
ARTS EDUCATION

helping to tell a story, students learn to use music as a powerful tool for expression beyond words
- Since this objective has the language "traditional and non-traditional" students must have opportunities to utilize both types of sounds in soundscapes.

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

Teacher Actions
- Prepare several prompts for soundscapes as well as procuring traditional and non-traditional instruments
- Demonstrate how to choose traditional or nontraditional instruments to paint specific tone colors contributing to a soundscape
- Guide students to choose instruments to contribute to and perform a soundscape
- Provide opportunities for students to create and perform soundscapes in response to prompts (e.g., a setting, story, or emotion), ensuring access to both traditional and non-traditional sound sources.
- Monitor individual students' ability to develop soundscapes using traditional and non traditional instruments in formative and summative assessments.

Possible Learning Activities

May include, but are not limited to:
- Soundscape prompts:
  - Weather
  - Jungle
  - Seasons
  - Ocean
  - Feelings
  - Volcano
  - Storm
  - Underwater
  - Space
- Animal Parade
- Recycled Instruments
- Nature walk

K.CR.2.2 **Explain** the difference between original and copied musical ideas or works.

Glossary

- Copying - An imitation, transcript, or reproduction of an original work (such as a letter, a painting, a table, or a dress).[14]
- Explain - To make something clear or easy to understand by describing or giving information about it.[4]
- Ideas - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.[14]
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.[14]
- Work - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

Vertical Alignment

This objective develops the EQ-throughline because students are explaining the difference between **original and copied** musical ideas or works. In the next level, they will explain how and when to **give credit to others** when creating work that borrows from other musicians.

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:
- Original ideas are new ideas not previously known or seen
- Copied musical ideas or works are created by doing the same thing as something or someone else

Skills

To master this objective, students will need to be SKILLED at:
- Describing the process of copying musical ideas versus creating new ideas or 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

- Students should be able to answer the question, "What is copied music, and what is original music?" to show mastery of this objective.
- This objective can be paired with CR.1.2 in which students create original rhythms
- Note the conjunctions "and" "or" used in this objective. Because the student is being asked to differentiate between originality **AND** copying, both concepts need to be addressed; however, whether the student is explaining the difference between original **and** copied <u>ideas</u> **OR** original **and** copied <u>works</u> is dependent on the learning activity and up to the teacher.

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

Teacher Actions

- Prepare student friendly definitions and examples of original and copied works.
- Demonstrate describing how the process of copying musical ideas differs from creating new musical ideas or works. Tying this discussion to the works in CR.1.2 will maximize instructional time.
- Guide students to explain the differences between two prepared work samples. Lead a discussion exploring the value of origination over copying for developing themselves as artists.
- Provide sentence stems and word lists to scaffold student explanations.
- Monitor individual students' ability to explain the difference between original and copied works while correctly using music vocabulary through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Venn diagram comparing the process of origination and copying
- Student-created definitions/anchor chart
- Student interview
- Pair-share
- End-of-year work review, explaining the differences between original works and those created by copying

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.

K.PR.1.1 **Improve** musical skills by incorporating feedback from instructors.

Glossary
- Feedback - A reaction or response to a particular design problem or design solution.[29]
- Improve -

Vertical Alignment

This objective develops the EQ-throughline because students are improving musical skills by incorporating feedback from **instructors**. In the next level they will improve musical skills by incorporating feedback from **instructors and peers**.

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:
- Enhancing musical skills by implementing feedback

Evidence of Mastery

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

Key Insights
- This objective pairs with RE.2.2, where students are asked to give the same kind of feedback that they are asked to use in PR.1.1

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

North Carolina Department of
PUBLIC INSTRUCTION

Page 25

NC CAE
COMPREHENSIVE
ARTS EDUCATION

- Demonstrate how to use a specific piece of feedback to improve a specific skill. For example, poorly executing a melody using chest voice, but then implementing the feedback "Make sure you sing in your head voice to reach those notes" to execute the melody with greater success
- 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
- Monitor individual students' ability to incorporate feedback to improve musical skills through formative and summative assessment

Possible Learning Activities

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

North Carolina Department of
PUBLIC INSTRUCTION

Page 26

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.PR.1.2 **Read** iconic notation to sing or play melodic patterns with at least two pitches and rhythmic patterns with quarter note and beamed eighth pairs in a variety of meters.

Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.[19]
- Melodic Patterns - Grouping, generally brief, of tones or pitches.[17]
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.[19]
- Pitch - The highness or lowness of a tone, as determined by the frequency of vibrations per second.[19]
- Read -

Vertical Alignment

This objective develops the EQ-throughline because students are reading **iconic notation** to sing or play melodic patterns with at least **two pitches and rhythmic patterns with quarter note and beamed eighth pairs in a variety of meters**. In the next level they will read more complex notation with at least **three pitches and rhythms with quarter rests in 2/4 and 4/4 meters**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- The sounds of iconic notation for quarter notes and beamed eighth pairs

Skills

To master this objective, students will need to be SKILLED at:
- Interpreting the musical symbols of music patterns
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

North Carolina Department of
PUBLIC INSTRUCTION

Page 27

NC CAE
COMPREHENSIVE
ARTS EDUCATION

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 (global communities) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (unison songs) and PR.1.4 (binary temples, form, texture, and dynamics) should also inform the repertoire choices for this grade level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- Select age-appropriate music, written in standard notation, for students to sing and/or play. This may include fragments of rhythms and/or melodies written on flash cards or presented on the board so students can practice reading standard notation. Students may also read entire songs/pieces.
- Using a syllable-based system is helpful, i.e., solfege, takadimi, du/du-de, ta/ti-ti
- This objective pairs well with CR.1.2. Learning to read this notation should precede students' creation with these rhythmic values and pitches
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "sing or play," students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates both elements, or through separate assessments that isolate melodic and rhythmic skills.
  - Melodic performance must include at least two different pitches in a variety of meters.
  - Rhythmic performance must include quarter notes and beamed eighth note pairs in a variety of meters.

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

Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.3, and PR.1.4, identifying relevant patterns to study in isolation. Define each of the pitches, rhythms, and meters specified in this objective. Use a syllable system such as solfege or takadimi
- Demonstrate how to read patterns using think-aloud strategies that connect the graphical representation (grapheme) of a rhythm or pitch to the rhythm syllable or sound it represents
- Guide students in choral/group reading and movement-based responses to relevant pitch and rhythm patterns in a variety of meters (e.g., stepping for rhythm, hand signs for pitch)
- Provide correction strategies that help students recognize and adjust errors, rather than simply indicating a response is incorrect. Scaffold instruction by introducing pitch and rhythm elements separately as needed

North Carolina Department of
PUBLIC INSTRUCTION

Page 28

NC CAE
COMPREHENSIVE
ARTS EDUCATION

- Monitor individual students' ability to read iconic notation to sing or play melodic patterns (with at least two pitches) and rhythmic patterns (with quarter notes and beamed eighth pairs) in a variety of meters, using correct musical vocabulary in both formative and summative assessments, within and beyond repertoire context

Possible Learning Activities

May include, but are not limited to:
- Rhythm patterns
- Melodic patterns
- Unison songs

North Carolina Department of
PUBLIC INSTRUCTION

Page 29

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.PR.1.3 **Perform** a steady beat in isolation and when singing or playing in unison.

Glossary

- Unison - Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.[19]

Vertical Alignment

This objective develops the EQ-throughline because students are performing a **steady beat** in isolation and when singing or playing in unison. In the next level they will explore **unison songs** with simple accompaniments.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- What a steady beat sounds like
- Repertoire of unison songs

Skills

To master this objective, students will need to be SKILLED at:
- Presenting a steady beat individually
- Keeping a steady beat while performing songs

Evidence of Mastery

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

Key Insights

- This objective will be most meaningful to students when taught in context. Use CN.1.1 (global communities) 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 (binary temples, form, texture, and dynamics) 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 a variety of classical and contemporary music to accompany students practicing keeping a steady beat
- Students need frequent, ongoing opportunities to practice keeping a steady beat in order to build foundational proficiency. Consistent engagement with steady beat activities at this age is essential for developing the internalized sense of pulse required for more advanced musical skills later on.
- Since this objective uses the language "singing or playing," students may demonstrate mastery through either
- Since this objective uses the language "in isolation and when singing or playing," students must demonstrate mastery both keeping beat in isolation (e.g. with rhythm sticks) and when performing unison music

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

Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.2, and PR.1.4. Define steady beat in student-friendly terms
- Demonstrate how to keep a steady beat while listening to a song. This can be achieved through beat buddies, rhythm sticks, tapping, marching, or other beat-keeping movements
- Guide students in choral/group keeping the beat exercises, such as, "Did You Ever See a Lassie?" or "Haul Away Joe"
- Provide correction strategies that help students recognize and adjust errors, rather than simply indicating a response is incorrect. Scaffold instruction by introducing keeping the beat in isolation before asking students to keep the beat while performing. Move up the psychomotor taxonomy: begin with imitation, guide students toward accurate repetition from memory, and ultimately support confident, fluent performance.
- Monitor individual students' ability to keep a steady beat in both formative and summative assessments, within and beyond repertoire context

Possible Learning Activities

May include, but are not limited to:

- Rhythm sticks listening to classical or contemporary music
- Beat Motion Songs
  - Haul Away Joe
  - Did You Ever See a Lassie?
  - Aiken Drum
  - John the Rabbit

- ○ Tideo
  - ○ Shake Your Sillies Out
- ● Beat Motion Poems
  - ○ Chop Chop Chippity Chop
  - ○ Engine Engine Number Nine
  - ○ Hickory Dickory Dock
  - ○ Cobbler, Cobbler
  - ○ Two Little Blackbirds
  - ○ Five Little Monkeys

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

K.PR.1.4 **Demonstrate** opposites in tempos, form, texture, and dynamics.

Glossary
- Dynamics - Level or range of loudness of a sound or sounds.[17]
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.[19]
- Tempos - The speed of music.[19]
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.[17]

Vertical Alignment

This objective develops the EQ-throughline because students are demonstrating opposites in **tempos, form, texture, and dynamics**. In the next level they will demonstrate opposites in **articulations**, too.

Enduring Understanding

Musicians convey meaning through the execution of expressive elements.

Knowledge

To master this objective, students need to KNOW:
- Meaning and sound of "opposite" tempos (e.g., *fast/slow*)
- Meaning and sound of "opposite" dynamics (e.g. *loud/soft*)
- "Opposite" (binary) musical forms (e.g., same/different)
- A variety of "opposite" textures (e.g. heavy/light, thick/thin)
- Appropriate singing or instrument technique

Skills

To master this objective, students will need to be SKILLED at:
- Executing the meaning of contrasting musical elements
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- 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 (global communities) 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 (unison songs) should also inform the repertoire choices for this grade level
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- These musical elements should be taught over a longer period of time using a variety of examples and styles that can be integrated into any of your daily lessons in preparation for student demonstration of the interpretation of music symbols and terms
- Mastery may be demonstrated through traditional performance or digital production, applying the specified elements using voice, instruments, or appropriate technology
- The musical elements suggested in the Knowledge above are those suggested in the Skills Appendix
- Consider introducing the concepts of "smooth" and "choppy" as foundational vocabulary in first grade to prepare students for the more formal articulation terms "legato" and "staccato" introduced in first grade
- 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, form, texture, and dynamics" students must demonstrate mastery of each

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

Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define *tempo, form, texture,* and *dynamics* in clear, student-friendly terms.
- Demonstrate contrasting musical elements through a variety of modes, including singing, movement, instruments, or listening examples. Be sure to model opposites such as fast/slow, loud/soft, thick/thin, same/different, etc.
- Guide students in whole-class and small-group demonstrations of musical opposites across tempo, form, texture, and dynamics. Incorporate musical elements 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

North Carolina Department of
PUBLIC INSTRUCTION

Page 34

NC CAE
COMPREHENSIVE
ARTS EDUCATION

- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to execute the meaning of contrasting musical elements in both formative and summative assessments

Possible Learning Activities

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

North Carolina Department of
PUBLIC INSTRUCTION

Page 35

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.PR.2.1 **Name** the production elements needed to develop formal and informal performances.

Glossary

- Formal - Following or according with established form, custom, or rule.[14]
- Informal - Not following or according with established form, custom, or rule.[14]
- Performance - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.[17]
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).[17]

Vertical Alignment

This objective develops the EQ-throughline because students are **naming** the production elements needed to develop formal and informal performances. In the next level they will **identify** the production elements they need.

Enduring Understanding

Musicians implement production elements to enhance performances.

Knowledge

To master this objective, students need to KNOW:
- Differences between formal and informal performances
- The function and purpose of production elements

Skills

To master this objective, students will need to be SKILLED at:
- Listing and defining production elements needed for formal performances
- Listing and defining production elements needed for informal performances

Evidence of Mastery

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

Key Insights

- Limit discussion of elements to those that are age-appropriate and applicable to their own

performances. Students do not need to know how production elements work, how they are used, or how to maximize their impact to master this objective. Involve students in the preparation of an actual performance

- Incorporate discussions of production elements into everyday classes. Provide opportunities for students to identify them in those instances
- "Informal" performances do not need production elements like lighting, staging, costumes, etc. Depending on the space, they may need sound
- "Formal" performances often need lighting, staging, risers, sound, and may need costumes, props, or other decorations
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "formal and informal" students must name elements for both types of performances to master this objective

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

Teacher Actions

- Prepare student-friendly definitions for the relevant and age-appropriate production elements intended to be taught
- Demonstrate naming the production elements involved in putting on a performance. This could be watching a recording of a performance or attending one live (even if it is another grade's performance). Incorporate naming these elements across multiple lessons
- Guide students in naming the elements they see in informal and formal presentations.
- Provide a visual or a class chart of elements used in informal performances and those used in formal performances, starring the "needed" ones
- Monitor individual students' ability to name production elements needed for informal and formal performances through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Scenarios
- Preparation for informal performances (informances)
- Preparation for formal performances
- Identifying the production elements in an existing performance or production (watching a musical, ballet, concert, performance, etc.)

K.PR.2.2 **Identify** appropriate audience and performer etiquette.

Glossary

- Appropriate - Suitable or right for a particular situation or occasion.[4]
- Audience - A reading, viewing, or listening public.[14]
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].[17]
- Identify - To recognize someone or something and be able to say who or what they are.[27]

Vertical Alignment

This objective develops the EQ-throughline because students are **identifying** appropriate audience and performer etiquette. In the next level they will **contrast** audience and performer etiquette.

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

Skills

To master this objective, students will need to be SKILLED at:
- Recognizing, listing, or naming behaviors appropriate for performers and audience members
- 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

North Carolina Department of
PUBLIC INSTRUCTION

Page 38

NC CAE
COMPREHENSIVE
ARTS EDUCATION

welcomed in Appalachian folk or old-time string band performances but not between classical symphony movements; and musicians may interact directly with the audience in a jazz club but maintain the "fourth wall" during a classical recital

- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "audience and performer" students must examine both sets of behaviors to master this objective

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

Teacher Actions

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

Possible Learning Activities

May include, but are not limited to:

- Behavior sort
- Class discussion
- Arts exposure activities
- Field trips
- Performances

Respond - Analyze and evaluate how the arts communicate.

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

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

K.RE.1.1 **Identify** opposites in tempos, form, texture, and dynamics in aural or written musical works.

Glossary

- Aural - Relating to the sense of hearing, listening.[24]
- Dynamics - Level or range of loudness of a sound or sounds.[17]
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.[19]
- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Tempos - The speed of music.[19]
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.[17]
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

Vertical Alignment

This objective develops the EQ-throughline because students are identifying **opposites** in tempos, form, texture, and dynamics in aural or written musical works. In the next level they will also identify opposites in **articulations**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:
- Meaning and sound of "opposite" tempos (e.g., *fast/slow*)
- Meaning and sound of "opposite" dynamics (e.g. *loud/soft*)
- "Opposite" (binary) musical forms (e.g., same/different)
- A variety of "opposite" textures (e.g. heavy/light, thick/thin)

Skills

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

Evidence of Mastery

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

Key Insights

- 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
- Consider introducing the concepts of "smooth" and "choppy" as foundational vocabulary in first grade to prepare students for the more formal articulation terms "legato" and "staccato" introduced in first grade
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "aural or written" students may simply identify these contrasting elements from works they hear or in notated music
- Since this objective has the language "tempos, form, texture, and dynamics" students must demonstrate mastery of identifying each

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

Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, PR.1.3, and PR.1.4. Define *tempo, form, texture,* and *dynamics* in clear, student-friendly terms.
- Demonstrate identifying contrasting musical elements through a variety of modes, including singing, movement, instruments, or listening examples. Be sure to model opposites such as fast/slow, loud/soft, thick/thin, same/different, etc.
- Guide students in whole-class and small-group identification of musical opposites across tempo, form, texture, and dynamics. Incorporate musical elements in their daily music-making.
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to identify contrasting musical elements in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:
- Games to target skill development
- Exercises or etudes to target skill demonstration
- Repertoire informed by CN.1.1, PR.1.2, PR.1.3, PR.1.4, and RE.1.2
- Active listening activities

North Carolina Department of
PUBLIC INSTRUCTION

Page 43

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.RE.1.2 **Describe** emotions evoked by a given musical work.

Glossary

- Describe - To give a written or spoken report of how something is done or of what someone or something is like.[4]
- Evoke - To make someone remember something or feel an emotion.[4]
- Given - Qualities or traits for assessing achievement level that are provided to students.[17]
- Work - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.[14]

Vertical Alignment

This objective develops the EQ-throughline because students are describing **emotions evoked** by a given musical work. In the next level they will explain how musical works are used to **communicate meaning**.

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:
- Specific examples of musical works
- Words to describe emotions

Skills

To master this objective, students will need to be SKILLED at:
- Summarizing the characteristics of the feelings evoked by specific musical works using emotion words and simple explanations
- 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

- Start with global or cultural connections (CN.1.1) to ground interpretation in authentic context,

then spiral out to include whatever is relevant to students—even if their familiarity with a piece (like *Toccata and Fugue in D Minor*) comes from movies or TV. Comparing multiple interpretations of the same work builds students' ability to analyze expressive choices using musical vocabulary

- In this objective, students explore how music expresses emotions, tells stories, and communicates meaning. They apply that understanding in CR.2.1 by creating soundscapes. Whether describing the feeling of a piece or designing sound effects for a story, students learn that music helps us imagine, understand, and communicate ideas beyond words
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

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

Teacher Actions

- Prepare a diverse set of musical works that clearly communicate strong emotions—joy, sadness, surprise, calm, excitement—across a variety of genres and cultures.
- Demonstrate: Model how to describe feelings using the senses using think-aloud questions like:
  - *How does the music feel in your body?*
  - *What kind of energy does it have?*
  - *What images or colors come to mind?*
- Guide student listening examples like *Ode to Joy* or Beethoven's *5th Symphony* to explore triumph and tension, or *Toccata and Fugue in D Minor* to discuss feelings of mystery or drama. Guide students in using words and gestures to express how the music makes them feel
- Provide visual tools like an emotion word chart (happy, sad, calm, excited, nervous, brave) and support students in extending vocabulary with imagery or metaphors ("It feels like flying!" "It sounds like a storm!")
- Monitor individual students' ability to describe emotions evoked by works through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Include contemporary and global selections too—such as *Adagio for Strings* by Samuel Barber (grief), *A Change Is Gonna Come* by Sam Cooke (hope and struggle), *Lux Aeterna* by Clint Mansell (awe and intensity), *Shenandoah* (nostalgia), or *Hallelujah* by Leonard Cohen (longing and reflection). These varied works give students accessible entry points into describing the emotions music can evoke, even without lyrics
- Classical & Orchestral
  - Ode to Joy – Beethoven
  - Toccata and Fugue in D Minor – J.S. Bach
  - The Swan from Carnival of the Animals – Saint-Saëns

- ○ In the Hall of the Mountain King – Grieg
  - ○ Flight of the Bumblebee – Rimsky-Korsakov
- World Music / Folk Instrumentals
  - ○ Mbira Music – Traditional Shona (Zimbabwe)
  - ○ Taiko Drumming – Traditional Japanese Ensemble
  - ○ Irish Reel – Traditional Fiddle Tune
- Soundscapes / Nature-Based
  - ○ Rainforest Soundscapes
  - ○ Ocean Waves
  - ○ Whale Songs

North Carolina Department of
PUBLIC INSTRUCTION

Page 46

NC CAE
COMPREHENSIVE
ARTS EDUCATION

K.RE.1.3 **Identify** a variety of instruments and vocal timbre types by sound, including sing, speak, whisper, and shout.

Glossary
- Identify - To recognize someone or something and be able to say who or what they are.[27]
- Timbre - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.[19]

Vertical Alignment

This objective develops the EQ-throughline because students are identifying a variety of instruments and vocal timbre types by sound, including **sing, speak, whisper, and shout**. In the next level they will identify a variety of instruments and voices by sound, including available **classroom instruments**.

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 singing, speaking, whispering and shouting
- The sounds of various instruments

Skills

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

Evidence of Mastery

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

Key Insights
- To support students in identifying and understanding timbre, prioritize live instruments or high-quality recordings of real instruments over synthesized sounds. As students encounter a broader range of instruments and ensembles, especially from diverse cultures, authentic sound examples help build accurate listening skills and deeper appreciation

- Aural games like Jeopardy and bingo are good rote practice opportunities. Reinforcement of this concept is a great activity for a substitute teacher
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "instruments and vocal timbres" students must demonstrate mastery of identifying each (including sing, speak, whisper, and shout)

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

Teacher Actions
- Prepare sound files or gather instruments to demonstrate timbres. Familiarize students with the sounds of the instruments selected
- Demonstrate how to identify an instrument by sound, using consistent descriptions to describe timbre. Model how to "drill down" to a specific instrument, e.g., "This sounds like an instrument that is blown into, and it has a metallic quality instead of a raspy wooden quality. That means it is either a trumpet and tuba from the choices we have, and it sounds very low, which means it is a tuba"
- Guide students through identifying instruments and vocal timbre types first through limited options (i.e. only providing two in a "this or that" activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument identification. Each time a new song is introduced, whether for connecting (CN.1.1), performing (PR.1.2-1.4), or responding (RE.1.1-1.2), ask students to identify the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding
- Monitor individual students' ability to identify the timbres of a variety of instruments and voices by sound through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:
- Adult and child voices
- Available instruments