Discipline: Music			Artistic P	rocess: Creating	g		
Anchor Standard: Generate and c	onceptu	alize artistic ideas and wor	k.				
Process Component: Imagine							
Enduring Understanding: The cr	eative id	deas, concepts, and feelings	s that influence n	nusicians' work	emerge from a variety of	source	es.
Essential Question: How do musi-	cians ge	enerate creative ideas?					
Kindergarten		1 <sup>st</sup>			2 <sup>nd</sup>		3 <sup>rd</sup>
MU:Cr1.1.K MU:C		MU:Cr1.1	.1.1 M		4U:Cr1.1.2		MU:Cr1.1.3
<ul> <li>experience music concepts (such as beat and melodic contour).</li> <li>b. With guidance, generate musical ideas (such as movements or motives).</li> <li>b. With guidance ideas (such as movements or motives).</li> </ul>		<ul> <li>musical ideas (such as answering a musical question) for a specific purpose.</li> <li>b. With guidance, generate musical ideas (such as movements or motives) in various meters and tonalities.</li> </ul>		<ul> <li>a. Improvise (for self and/or others) rhythmic and melodic patterns and musical ideas for a specific purpose.</li> <li>b. Generate musical patterns and ideas within the context of a given tonality (such as major, minor, pentatonic, etc.) and meter (such as duple and triple).</li> </ul>		<ul> <li>a. Improvise (for self and/or others) rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).</li> <li>b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.</li> </ul>	
4 <sup>th</sup>		5 <sup>th</sup>	6	h	7 <sup>th</sup>		8 <sup>th</sup>
MU:Cr1.1.4		MU:Cr1.1.5	MU:C		MU:Cr1.1.7		MU:Cr1.1.8
a. Improvise (for self and/or others) rhythmic, melodic, and <i>harmonic</i> ideas, and <i>explain</i> connection to specific purpose and context (such as social and <i>cultural</i> ).	<ul> <li>and context (such as social and ural).</li> <li>anerate musical ideas (such hythms, melodies, and explain context (such as social and ural).</li> <li>b. Generate musical ideas (such hythms, melodies, and explain context (such as social, cultural, and historical).</li> <li>b. Generate musical ideas (such hythms, melodies, and explain context (such as social, cultural, and historical).</li> <li>b. Generate musical ideas (such hythms, melodies, and explain context (such as social, cultural, and historical).</li> <li>b. Generate musical ideas (such as rhythms, melodies, and explain context (such as social, cultural, and historical).</li> <li>b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related</li> </ul>		<ul> <li>a. Improvise (for others) rhythma and harmonic in <i>justify</i> connect purpose.</li> <li>b. Within specific terms of the specific terms of ter</li></ul>	ic, melodic, deas and <b>ion</b> to specific	a. Improvise (for self ar others) rhythmic, melod and harmonic ideas and <i>variations over harmon</i> <i>accompaniments</i> and ju <b>connection</b> to specific	lic, <i>ic</i>	<b>a.</b> Improvise (for self and/or others) rhythmic, melodic, and harmonic ideas and variations over harmonic accompaniments and <i>defend</i> <b>connection</b> to specific
<b>b.</b> Generate <b>musical ideas</b> (such as <b>rhythms</b> , <b>melodies</b> , and <i>simple accompaniment patterns</i> ) within <i>related</i> <b>tonalities</b> (such as <b>major</b> and <b>minor</b> ) and <b>meters</b> .			<b>b.</b> Within specified forms (such as ABA, rondo, etc.), generate simple rhythmic, melodic, and harmonic phrases that convey expressive intent.		<ul> <li>purpose.</li> <li>b. Within specified forms (such as rondo, theme, variations, etc.), generate simple rhythmic, melodic, and harmonic phrases over harmonic accompaniments.</li> </ul>		<ul> <li>purpose.</li> <li>b. Using expanded forms (including introductions, transitions, codas, etc.), generate simple rhythmic, melodic, and harmonic phrase that convey expressive intent</li> </ul>

Discipline: Music Anchor Standard: Organize a Process Component: Plan and Enduring Understanding: Mu Essential Question(s): How do	d Make isicians'	creative choices are infl	uenced by their ex	-	nd expressive intent.			
Kindergarten MU:Cr2.1.K		1 <sup>st</sup> MU:Cr2	2.1.1 M		2 <sup>nd</sup> U:Cr2.1.2		3 <sup>rd</sup> MU:Cr2.1.3	
<ul> <li>a. With guidance, demonstrate choose favorite musical ideas.</li> <li>b. With guidance, organize per musical ideas using iconic not and/or recording technology.</li> </ul>	rsonal	<ul> <li>a. With limited guidant</li> <li>demonstrate and disconstruction</li> <li>reasons for selecting methat represent express</li> <li>b. With limited guidant</li> <li>or standard notation of technology to docume personal musical idea</li> </ul>	uss personal nusical ideas ive intent. nee, use iconic and/or recording nt and organize	<ul> <li>reasons for selecting patterns and ia for music that represent expressive intent.</li> <li>b. Use iconic or standard notation and/or recording technology to comic sequence, and document personal</li> </ul>		<ul> <li>a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.</li> <li>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.</li> </ul>		
4 <sup>th</sup> MU:Cr2.1.4		5 <sup>th</sup> MU:Cr2.1.5		<sup>5th</sup> Cr <b>2.1.6</b>	7 <sup>th</sup> MU:Cr2.1.7		8 <sup>th</sup> MU:Cr2.1.8	
a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.	develop improv arrang compos intent,	<b>constrate</b> selected and bed <b>musical ideas</b> for <b>visations</b> , <i>ements</i> , or <i>sitions</i> to express and explain <b>etion</b> to <b>purpose</b> and <b>t</b> .	a. Select, organize, construct, and document personal musical ideas for <i>arrangements and/or</i> <i>compositions</i> within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.		a. Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.		a. Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate <i>tension</i> <i>and release</i> , unity and variety, <i>balance</i> , and convey expressive intent.	
<b>b.</b> Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, <i>and simple</i> <i>harmonic</i> musical ideas.	iconic recordi docume melodi	standard and/or notation and/or ng technology to ent personal rhythmic, c, and <i>two-chord</i> nic musical ideas.	notation and/ornotation and/or ang technology torecording to docuent personal rhythmic,simple rhythmicc, and two-chordmelodic phrases,		<b>b.</b> Use <b>standard</b> and/or <b>notation</b> and/or audio/ w recording to document p simple rhythmic <b>phrase</b> melodic phrases, and <b>ha</b> <i>sequences</i> .	video versonal <b>s</b> ,	<b>b.</b> Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	

Discipline: Music		Arti	stic Process: Creat	ting			
Anchor Standard: Refine and con	nplete a	rtistic work.					
Process Component: Evaluate an	nd Refin	e					
Enduring Understanding: Music	ians eva	luate, and refine their wor	k through opennes	s to new ideas,	, persistence, and the application	ation o	of appropriate criteria.
Essential Question(s): How do m	usicians	improve the quality of the	eir creative work?				
Kindergarten		1 <sup>st</sup>			2 <sup>nd</sup>		3 <sup>rd</sup>
MU:Cr3.1.KMuthera. With guidance, apply personal, peer, and teacher feedback in refininga. With limited apply personal,		MU:Cr3.	apply personal, peer, and teacherand teacherfeedback to refinepersonal musicalpersonal musicalpersonal musical		MU:Cr3.1.2		MU:Cr3.1.3
		apply personal, peer, and feedback to <b>refine</b> perso			r feedback <i>to revise</i> rev nusic. app col		Evaluate, <b>refine</b> , and document visions to personal <b>musical ideas</b> , plying <b>teacher-provided</b> and <b>llaboratively-developed criteria</b> and edback.
4 <sup>th</sup>		5 <sup>th</sup>	6 <sup>th</sup>		7 <sup>th</sup>		8 <sup>th</sup>
MU:Cr3.1.4		MU:Cr3.1.5	MU:Cr.	3.1.6	MU:Cr3.1.7		MU:Cr3.1.8
<b>a.</b> Evaluate, <b>refine</b> , and document revisions to personal <i>music</i> , applying <b>teacher</b> - <b>provided</b> <i>and collaboratively</i> - <i>developed</i> <b>criteria</b> and feedback <i>to show improvement over time</i> .	docum person teach collab criter	aluate, <b>refine</b> , and nent revisions to nal music, applying <b>er-provided</b> and <b>poratively-developed</b> <b>ia</b> and feedback, <i>and</i> <i>in rationale for changes.</i>	<ul> <li>a. Evaluate perso applying teacher criteria such as a selected elements and use of sound</li> <li>b. Describe the ra making revisions based on evaluati and feedback fron teacher.</li> </ul>	<b>-provided</b> upplication of s of music, sources. ationale for to the music on <b>criteria</b>	<ul> <li>a. Evaluate personal worl applying selected criteria such as <i>appropriate</i> application of elements of music including <i>style</i>, <i>fort</i> and use of sound sources.</li> <li>b. Describe the rationale f making revisions to the m based on evaluation criter and feedback from others (teacher <i>and peers</i>).</li> </ul>	f <i>m</i> , or usic	<ul> <li>a. Evaluate personal work by selecting and applying criteria including <i>appropriate application of compositional techniques</i>, style, form, and use of sound sources.</li> <li>b. Describe the rationale for refining works by explaining the choices, based on <i>evaluation criteria</i>.</li> </ul>

Discipline: Music		Art	istic Process: Cre	eating			
Anchor Standard: Refine and con	nplete	artistic work.					
Process Component: Present							
Enduring Understanding: Music	ians' p	resentation of creative wor	k is the culmination	on of a process of	of creation and communicat	ion	
Essential Question(s): When is cr	eative	work ready to share?					
Kindergarten		1 <sup>st</sup>			2 <sup>nd</sup>		3 <sup>rd</sup>
MU:Cr3.2.KMU:Cra. With guidance,-demonstrate a final version of personal musical ideas to peers.a. With limited guidan expressive intent for by presenting a final weight of the second se			MU:Cr3.2.1		MU:Cr3.2.2		MU:Cr3.2.3
		expressive intentfor a specific purposesby presentinga final version of personalwmusical ideasto peers or informalp		<b>a.</b> Convey <b>expressive intent</b> for a specific <b>purpose</b> by <b>presenting</b> a final version of personal <b>musical ideas</b> to peers <i>or informal audience</i> .		crea	<b>a. Present</b> the final version of personal created music to others, <i>and describe</i> <b>connection</b> to <i>expressive intent</i>
4 <sup>th</sup>		5 <sup>th</sup>	6 <sup>th</sup>	11	7 <sup>th</sup>		8 <sup>th</sup>
MU:Cr3.2.4		MU:Cr3.2.5	MU:Cı	3.2.6	MU:Cr3.2.7		MU:Cr3.2.8
<b>a. Present</b> the final version of personal created music to others, and <i>explain</i> connection to expressive intent.	perso other <i>craft</i>	resent the final version of onal created music to as <i>that demonstrates</i> <i>smanship</i> , and explain <b>tection</b> to <b>expressive</b> <b>nt.</b>	a. Present the fit their documenter composition and arrangement, u craftsmanship a to demonstrate a beginning, midd ending, and con- expressive inter	d personal d/or sing and originality in effective le, and vey	a. Present the final version their documented personal composition, song, and/or arrangement, using craftsmanship and origin to demonstrate <i>unity and</i> <i>variety</i> , and convey expressive intent.	l or	a. Present the final version of their documented personal composition, song, and/or arrangement, using craftsmanship and originality to demonstrate the application of <i>compositional techniques</i> for creating unity and variety, <i>tension and release</i> , and <i>balance</i> to convey expressive intent.

Discipline: Music		Artis	tic Process: Perform	ming				
Anchor Standard: Select, analyze	, and inte	rpret artistic work for pr	resentation.	-				
Process Component: Select								
Enduring Understanding: Perform		rest in and knowledge of	of musical works, un	nderstanding o	of their own technical skill, a	and the	e context for a performance	
influence the selection of repertoire								
Essential Question(s): How do per	rformers s	select repertoire?						
Kindergarten		1 <sup>st</sup>			2 <sup>nd</sup>		3rd	
MU:Pr4.1.K		MU:Pr4	4.1.1		 MU:Pr4.1.2		MU:Pr4.1.3	
a. With guidance, demonstrate an	nd state	a. With limited guida			rate and explain personal		emonstrate and explain how the	
1	personal interest in varied musical and disc		nterest in,				selection of music to <b>perform</b> is	
selections.		knowledge about, and <b>purpose</b> of		<b>purpose</b> of varied musical selections.		influenced by personal interest,		
		varied musical selection	ons.			knov	wledge, <b>purpose</b> , and <b>context</b> .	
4 <sup>th</sup>		5 <sup>th</sup>	<b>6</b> <sup>th</sup>		7 <sup>th</sup>		8 <sup>th</sup>	
MU:Pr4.1.4		MU:Pr4.1.5	MU:Pr4	.1.6	MU:Pr4.1.7		MU:Pr4.1.8	
a. Demonstrate and explain how	a. Dem	onstrate and explain	a. Apply <i>teacher</i> -	provided	a. Apply <i>collaboratively</i> -		a. Apply <i>personally-developed</i>	
the selection of music to	how the	selection of music to	criteria for select	ting music to	<i>developed</i> criteria for		criteria for selecting music of	
<b>perform</b> is influenced by	perform	n is influenced by	perform (formal	-	selecting music of contrasti	ting	contrasting styles for a program	
personal interest, knowledge,	persona	l interest, knowledge,	informally) for a	•		a	with a specific <b>purpose</b> and/or	
context, and technical skill.	and <b>con</b>	text, as well as <i>their</i>	purpose and/or c		specific purpose and/or		context, and explain expressive	
	*	l and others'	explain why each	was chosen.	context and, after discussion		qualities, technical challenges,	
	technic	al skill.			identify expressive quality		and reasons for choices.	
					technical challenges, and			
					reasons for choices.			

Discipline: Music	Artistic Process: Per	rforming	
Anchor Standard: Select, analyze, and	interpret artistic work for presentation.		
Process Component: Analyze			
Enduring Understanding: Analyzing of	creators' context and how they manipulate e	lements of music provides insight into the	eir intent and informs performance.
	standing the structure and context of musica	· · ·	L
	C	1	
Kindergarten	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>
MU:Pr4.2.K	MU:Pr4.2.1	MU:Pr4.2.2	MU:Pr4.2.3
a. With guidance, explore and	<b>a.</b> With limited <b>guidance</b> , <b>demonstrate</b>	a. Demonstrate knowledge of music	a. Demonstrate understanding of the
demonstrate awareness of music	<i>knowledge</i> of music <b>concepts</b> (such as	<b>concepts</b> (such as <b>tonality</b> and <b>meter</b> )	structure in music selected for
contrasts (such as high/low, loud/soft,	beat and melodic contour) in music	in music from a variety of cultures	performance.
same/different) in a variety of music	from a variety of <b>cultures</b> selected for	selected for <b>performance</b> .	
selected for performance.	performance.		<b>b.</b> Read and perform <i>rhythmic and</i>
J		<b>b.</b> Read and perform <b>rhythmic</b> and	melodic patterns using iconic and/or
	b. Perform rhythmic and melodic	<i>melodic patterns</i> using iconic and/or	standard notation.
	patterns.	standard notation.	
			c. Describe how context (such as personal
			and <b>social</b> ) can inform a <b>performance</b> .
			_

111 (15	tic Process: Performing		
e, and interpret artistic work for pr	resentation.		
zing creators' context and how the	ey manipulate elements of music p	rovides insight into their intent a	nd informs performance.
understanding the structure and co	ontext of musical works inform per	rformance?	
5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>
MU:Pr4.2.5	MU:Pr4.2.6	MU:Pr4.2.7	MU:Pr4.2.8
<ul> <li>a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.</li> <li>b. Read and perform rhythm and pitch using standard notation.</li> <li>c. Explain how context (such as social, cultural, and historical) informs</li> </ul>	<ul> <li>a. <i>Explain</i> how understanding the structure and the elements of music are used in music selected for performance.</li> <li>b. Read and identify by name or function standard symbols for rhythm, pitch articulation, and dynamics.</li> <li>c. Identify how cultural and historical context inform performances.</li> </ul>	<ul> <li>a. Explain and <i>demonstrate</i> the structure of <i>contrasting</i> <i>pieces of music</i> selected for <b>performance</b> and how</li> <li>elements of music are used.</li> <li>b. Read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and <i>form</i>.</li> <li>c. Identify how cultural and historical context inform performances and result in</li> </ul>	<ul> <li>a. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.</li> <li>b. Sight-read in <i>treble or bass clef simple rhythmic, melodic, and/or harmonic notation.</i></li> <li>c. Identity how cultural and historical context inform performances and result in different <i>musical effects.</i></li> </ul>
/	e, and interpret artistic work for pr zing creators' context and how the understanding the structure and co 5 <sup>th</sup> MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and <i>harmony</i> ) in music selected for performance. b. Read and perform rhythm and pitch using standard notation. c. Explain how context (such as social, cultural, and	e, and interpret artistic work for presentation.zing creators' context and how they manipulate elements of music p understanding the structure and context of musical works inform per5th6thMU:Pr4.2.5MU:Pr4.2.6a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.a. Explain how understanding the structure and the elements of music are used in music selected for performance.b. Read and perform rhythm and pitch using standard notation.b. Read and jentify by name or function standard symbols for rhythm, pitch articulation, and dynamics.c. Explain how context (such as social, cultural, and historical) informsc. Identify how cultural and historical context inform performances.	s, and interpret artistic work for presentation.zing creators' context and how they manipulate elements of music provides insight into their intent at understanding the structure and context of musical works inform performance?5th6th7thMU:Pr4.2.5MU:Pr4.2.6MU:Pr4.2.7a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.a. Explain how understanding the structure and the elements of music are used in music selected for performance.a. Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music care used.b. Read and perform rhythm and pitch using standard notation.b. Read and identify by name or function standard symbols for rhythm, pitch articulation, and dynamics.a. Explain domonstrate the structure of contrasting pieces of music are used.b. Read and perform rhythm and pitch using standard notation.c. Identify how cultural and historical context inform performances.b. Read and identify by name or function standard symbols for rhythm, pitch articulation, and dynamics.c. Explain how context (such as social, cultural, and historical context inform performances and result inc. Identify how cultural and historical context inform performances and result in

Discipline: Music		Arti	stic Process: Perform	ning			
Anchor Standard: Select, analyz	ze, and inte	rpret artistic work for p	presentation.	-			
Process Component: Interpret							
Enduring Understanding: Perfo		-		rstanding of co	ontext and expressive intent.		
Essential Question(s): How do p	performers	interpret musical works	5?				
Kindergarten		15	st		2 <sup>nd</sup>		3 <sup>rd</sup>
MU:Pr4.3.K	MU:Pr4.3.KMU:With guidance, demonstrate awareness rexpressive qualities (such as voice nality, dynamics, and tempo) that pport the creators' expressive intent.a. Demonstrate and expressive qualities and tempo).		<i>d describe</i> music's <b>a. Demonstrations</b> (such as <b>dynamics expressive qu dynamics</b> and		expressive qualities (such asidynamics and tempo) and howqcreators use them to convey expressivet		MU:Pr4.3.3
<i>of</i> <b>expressive qualities</b> (such as v quality, <b>dynamics</b> , and <b>tempo</b> ) th							a. Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
4 <sup>th</sup>		5 <sup>th</sup>	6 <sup>th</sup>		7 <sup>th</sup>		8 <sup>th</sup>
MU:Pr4.3.4		MU:Pr4.3.5	MU:Pr4.	3.6	MU:Pr4.3.7		MU:Pr4.3.8
a. Demonstrate and explain	a. Demor	strate and explain	a. Perform a select	ed piece of	a. Perform contrasting pie	eces of	<b>a.</b> <i>Perform</i> contrasting pieces of
how <b>intent</b> is conveyed through	how inter	nt is conveyed	music demonstratin	usic demonstrating how their music		music demonstrating their	music, demonstrating as well as
interpretive decisions and	through in	nterpretive decisions	interpretations of	the <b>elements</b>	interpretations of the elem	nents	explaining how the music's
expressive qualities (such as	and expr	essive qualities (such	of music and the-ex	pressive	of music and expressive		intent is conveyed by their
dynamics, tempo, and <i>timbre</i> ).	as <b>dynan</b>	nics, tempo, timbre,	qualities (such as d	lynamics,	qualities (such as dynamic	cs,	interpretations of the elements
	and <mark>artic</mark>	ulation/style).	tempo, timbre,		tempo, timbre,		of music and expressive
			articulation/style,	and	articulation/style, and		qualities (such as dynamics,
			<i>phrasing</i> ) convey in	ntent.	phrasing) convey intent.		tempo, timbre,
							articulation/style, and
							phrasing).

Artistic Process: Performing

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Process Component: Rehearse, Evaluate, Refine

**Enduring Understanding**: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

MU:Pr5.1.1 th limited guidance, apply nal, teacher, and peer feedback	MU:Pr5.1.2 a. Apply established criteria to judge the accuracy, expressiveness, and	MU:Pr5.1.3 a. Apply teacher-provided and collaboratively-developed criteria and
nal, teacher, and peer feedback	accuracy, expressiveness, and	collaboratively-developed criteria and
ino mucio molting	. –	
0	or informal).	feedback to evaluate accuracy of group performances (formal or informal).
-		
•	*** *** •	<b>b.</b> Rehearse to <i>refine</i> technical accuracy,
1 0	1 × v	expressive qualities, and identified
	and technical challenges of music.	performance challenges.
t	<b>ne music making</b> . h limited <b>guidance</b> , use sted strategies in rehearsal <i>to</i> <i>ss interpretive challenges</i> of	<ul> <li>h limited guidance, use</li> <li>sted strategies in rehearsal <i>to</i></li> <li>ss interpretive challenges of</li> <li>b. Rehearse, <i>identify</i> and apply strategies to address interpretive, <i>performance</i>,</li> </ul>

MU:Pr5.1.4MU:Pr5.1.5MU:Pr5.1a. Apply teacher-provided and collaboratively-developed criteriaa. Apply teacher-provided and established criteria and feedbacka. Identify and ap teacher-provided	
	aly a Identify and apply a Identify and apply parsonally
contaboratively-developed criteriaestablished criteria and reedbackreacher-providedand feedback to evaluate accuracy and expressiveness of individual and group performances (formal or informal).to evaluate the accuracy and expressiveness of individual and group performances (formal or informal).(such as correct interpretation of m technical accuracy originality, and in to rehearse to refine technical accuracy and expressive qualities, and address performance challenges.b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.feature-provided (such as correct interpretation of m technical and originality, and in to rehearse, refind determine when a ready to perform	criteriacollaboratively-developed criteria (such as demonstrating correct interpretation of notation, terest)developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) todeveloped criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional refine, and determine when the

Discipline: Music		Artistic	Process: Performin	g			
Anchor Standard: Convey mea	ning thro	ough the presentation of a	artistic work	-			
Process Component: Present							
Enduring Understanding: Mus	-			-			
		and how a work is presen		lience respon	nse.		
<b>Essential Question(s)</b> : When is	-				1		
How do	context	and the manner in which	musical work is pres	sented influe	nce audience response?		
Kindergarten		1 <sup>st</sup>			2 <sup>nd</sup>		3 <sup>rd</sup>
MU:Pr6.1.K MU:P			5.1.1		MU:Pr6.1.2		MU:Pr6.1.3
a. With guidance, perform mus expression.	<b>a.</b> With limited <b>guidan</b> for a specific <i>purpose</i> v		<ul> <li>a. Perform music for a specific purpose with expression and <i>technical accuracy</i>.</li> <li>b. Perform appropriately for the</li> </ul>		<ul> <li>a. Perform music with expression and technical accuracy.</li> <li>b. Demonstrate <i>performance decorum</i></li> </ul>		
<b>b.</b> <i>Perform</i> appropriately for the	<b>b. Perform</b> appropriately for the <b>b. Perform</b> appropri						ely for the (formal
(formal or informal) audience.	-	or informal) audience	•		informal) audience and	and audience etiquette appropriate for the context and venue.	
4th		5th	6th		7th		8th
MU:Pr6.1.4		MU:Pr6.1.5	MU:Pr6.1	1.6	MU:Pr6.1.7		MU:Pr6.1.8
a. Perform music, alone or	a. Perf	orm music, alone or	a. Perform the mu	sic with	a. Perform the music with		a. Perform the music with
with others, with <b>expression</b>	with otl	ners, with <b>expression</b> ,	technical accuracy	y to	technical accuracy and stylist	tic	technical accuracy, stylistic
and technical accuracy, and		al accuracy, and	convey the creator	r's intent.	<i>expression</i> to convey the		expression, and <i>culturally</i>
appropriate interpretation.	appropr	riate interpretation.	b. Demonstrate		creator's intent.		authentic practices in music to
b. Demonstrate performance			b. Demonstrate performance deco	(such			convey the <b>creator's intent</b> .
decorum and audience		onstrate performance	as stage presence,		b. Demonstrate performance		
etiquette appropriate for the		m and audience	<i>behavior</i> ) and <b>aud</b>		decorum (such as stage presen	nce,	b. Demonstrate performance
context, venue, and genre.	_	te appropriate for the	etiquette appropria		attire, and behavior) and		decorum (such as stage presence,
		t, <b>venue</b> , <b>genre</b> , and	venue and purpose		audience etiquette appropriat		attire, and behavior) and <b>audience</b>
	style.				for <b>venue</b> , <b>purpose</b> , and <i>conte</i>	л.	etiquette appropriate for venue, purpose, context, and <i>style</i> .
							pur pose, context, and signe.

Artistic Process: Responding

Anchor Standard: Perceive and analyze artistic work.

**Process Component:** Select

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

experiences and demonstrate reasons     demonstrate       behind musical preference.     experience		<i>demonstrate how</i> personal interests and experiences <i>influence musical selection</i> for specific <b>purposes</b> .		personal interests and experiences influence musical selection for specific <b>purposes</b> .		3 <sup>rd</sup> MU:Re7.1.3 a. Demonstrate and describe how <i>selected music connects to</i> and is influenced by specific interests, experiences, or <b>purposes</b> .	
<b>a. Demonstrate</b> <i>and explain</i> how selected music connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> .	<i>citing ev</i> music co influenc interests	onstrate and explain, <i>bidence</i> , how selected onnects to and is ed by specific , experiences, es, or contexts.	a. Select or choose listening and exp connections to sp interests or exper- specific purpose.	lain the becific iences for a	a. Select or choose contrasting music for listening and <i>compare</i> connections to specific interests or experience specific purpose.	с	<b>a.</b> Select <i>programs</i> of music (such as a CD mix or live performances) and demonstrate the <b>connections</b> to an interest or experience for a specific <b>purpose</b> .

Artistic Process: Responding

Anchor Standard: Perceive and analyze artistic work.

**Process Component:** Analyze

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of music inform a response?

specific music concept (such as beat or and ide		<b>a.</b> With limited <b>guidan</b> and identify how specif	MU:Re7.2.1 a. With limited guidance, demonstrate and identify how specific music		2 <sup>nd</sup> MU:Re7.2.2 e how specific music re used <i>to support a specific</i> <i>music</i> .	3 <sup>rd</sup> MU:Re7.2.3 a. Demonstrate and describe how a response to music can be informed by the structure of the	
4th MU:Re7.2.4		used in various styles of purpose. 5th MU:Re7.2.5			7th MU:Re7.2.7	music. 8th MU:Re7.2.8	
<b>a. Demonstrate</b> <i>and explain</i> how a response to music can be informed by its <b>structure</b> and the use of the <i>elements of music</i> .	<i>citing e</i> respon inform	<b>constrate</b> and explain, <i>evidence</i> , how a se to music are ed by <i>context</i> (such as <i>cultural</i> , and <i>cal</i> ).	<ul> <li>a. Describe how</li> <li>elements of musicity</li> <li>expressive quality</li> <li>to the structure</li> <li>pieces.</li> <li>b. Identify the communic from a variagenres, cultures</li> <li>historical periodical</li> </ul>	sic and ities relate of the ontext of riety of s, and	<ul> <li>a. Categorize contrasting pieces using the elements of music.</li> <li>b. Identify and <i>compare</i> the context of music from a variety of genres, cultures, and historical periods.</li> </ul>	<ul> <li>qualities relate to the structure within programs of music.</li> <li>b. Identify and compare the</li> </ul>	

Discipline: Music		Artist	ic Process: Respo	onding				
Anchor Standard: Interpret intent a	and mean	ing in artistic work						
Process Component: Interpret								
Enduring Understanding: Through	n their use	e of elements and structu	ires of music, crea	ators and perform	mers provide clues to their	expres	ssive intent.	
Essential Question(s): How do we	discern th	e musical creators' and	performers' expre	essive intent?				
Kindergarten 1 <sup>st</sup> 2 <sup>nd</sup> 3 <sup>rd</sup>								
MU:Re8.1.K		MU:Re8.1.1		MU:Re8.1.2			MU:Re8.1.3	
of <b>expressive qualities</b> (such as <b>dynamics</b> and <b>tempo</b> ) that reflect creators'/performers' <b>expressive intent</b> .		<i>qualities</i> (such as dyna tempo) that reflect	rate and identify expressive concepts and (such as dynamics and creators'/per		ad how they support the erformers' expressive dyn pe		<b>. Demonstrate</b> and describe how the <b>expressive qualities</b> (such as <b>synamics</b> and <b>tempo</b> ) are used in erformers' <b>interpretations</b> to reflect <b>xpressive intent</b> .	
4th		5th	6tl	-	7th		8th	
MU:Re8.1.4		MU:Re8.1.5	MU: R	e8.1.6	MU:Re8.1.7		MU:Re8.1.8	
<b>a. Demonstrate</b> <i>and explain</i> how the <b>expressive qualities</b> (such as <b>dynamics</b> , <b>tempo</b> , and <i>timbre</i> ) are used in performers' <i>and personal</i> <b>interpretations</b> to reflect <b>expressive intent</b> .	how the (such as <b>timbre</b> , used in persona	<b>onstrate</b> and explain expressive qualities dynamics, tempo, and <i>articulation</i> ) are performers' and l interpretations to expressive intent.	a. Describe a per interpretation of creators' and per application of th music and expre qualities, within cultural and his context, convey intent.	of how rformers' e <b>elements of</b> essive a genres and ctorical	a. Describe a personal interpretation of <i>contra</i> works and explain how creators' and performers application of the elemen music and expressive qualities, within genres, cultures, and historical periods, convey express intent.	, nts of	a. Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.	

Artistic Process: Responding

Anchor Standard: Apply criteria to evaluate artistic work.

**Process Component:** Evaluate

**Enduring Understanding**: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. **Essential Question(s)**: How do we judge the quality of musical work(s) and performance(s)?

Kindergarten MU:Re9.1.K a. With guidance, apply personal and expressive preferences in the evaluation of music.		1st         MU:Re9.1.1         a. With limited guidance, apply         personal and expressive preferences in         the evaluation of music for specific         purposes.		preferences in the evaluation of <i>perf</i> music for specific <b>purposes</b> . <i>crite</i>			3 <sup>rd</sup> MU:Re9.1.3 a. Evaluate <i>musical works</i> and <i>performances</i> , applying <i>established</i> <i>criteria</i> , and describe appropriateness to the <i>context</i> .	
						perfo criter		
4th MU:Re9.1.4		5th MU:Re9.1.5	6th MU: Re9	.1.6	7th MU:Re9.1.7	•	8th MU:Re9.1.8	
a. Evaluate musical works and <i>performances</i> , applying established criteria, and <i>explain</i> appropriateness to the context.	and <b>perf</b> o <b>establish</b> explain a <b>context</b> ,	ate <b>musical works</b> <b>ormances</b> , applying <b>ded criteria</b> , and ppropriateness to the <i>citing evidence from</i> <b>ents of music</b> .	a. Apply <i>establishe</i> to evaluate <b>musica</b> <b>performances</b> .		a. Select from among established criteria to eva musical works or performances.	aluate	a. Apply appropriate <i>personally-developed</i> <b>criteria</b> to evaluate <b>musical</b> <b>works</b> or <b>performances</b> .	

#### Artistic Process: Connecting

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

**Process Component:** 

**Enduring Understanding**: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. **Essential Question(s)**: How do musicians make meaningful connections to creating, performing, and responding?

Kindergarten	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>
MU:Cn10.0.K	MU:Cn10.0.1	MU:Cn10.0.2	MU:Cn10.0.3
MU:Cn10.0.Ka Demonstrate	MU:Cn10.0.1a Demonstrate how	MU:Cn10.0.2a Demonstrate how	MU:Cn10.0.3a Demonstrate how interests,
how interests, knowledge, and	interests, knowledge, and skills relate	interests, knowledge, and skills relate to	knowledge, and skills relate to personal
skills relate to personal choices	to personal choices and intent when	personal choices and intent when	choices and intent when creating, performing
and intent when creating,	creating, performing, and responding	creating, performing, and responding to	and responding to music.
performing, and responding to	to music.	music.	
music.			Embedded within:
	Embedded within:	Embedded within:	
Embedded within:			MU:Cr2.1.3a Demonstrate selected musica
	MU:Cr2.1.1a With limited guidance,	MU:Cr2.1.2a Demonstrate and	ideas for a simple improvisation or
MU:Cr3.2.Ka With guidance,	demonstrate and discuss personal	explain personal reasons for selecting	<i>composition</i> to express <i>intent</i> , and describe
demonstrate a final version of	reasons for selecting <b>musical ideas</b>	patterns and ideas for their music that	connection to a specific purpose and contex
personal musical ideas to peers.	that represent <b>expressive intent.</b>	represent <b>expressive intent</b> .	
MU:Pr4.1.Ka With guidance,	MU:Cr3.2.1a With limited	MU:Cr3.2.2a Convey expressive intent	MU:Cr3.2.3a Present the final version of
<b>demonstrate</b> and state personal	guidance, convey expressive intent	for a specific <b>purpose</b> by <b>presenting</b> a	created music for others, and describe
<i>interest</i> in varied musical	for a specific <b>purpose</b> by <i>presenting</i> a	final version of personal <b>musical ideas</b>	connection to <i>expressive intent</i> .
selections.	final version of personal <b>musical</b>	to peers <i>or informal audience</i> .	MU:Pr4.1.3a Demonstrate and explain how
selections.	ideas to peers or informal audience.	to peers of informat authence.	the selection of music to <b>perform</b> is influence
MU:Pr4.3.Ka With guidance,	ideas to peers of informat autoree.	MU:Pr4.3.2a Demonstrate	by personal interest, knowledge, <b>purpose</b> , an
demonstrate awareness of	MU:Pr4.3.1a Demonstrate and	understanding of expressive qualities	context.
expressive qualities (such as	<i>describe</i> music's <b>expressive</b> qualities	(such as <b>dynamics</b> and <b>tempo</b> ) and how	comexi.
voice quality, <b>dynamics</b> , and	(such as <b>dynamics</b> and <b>tempo</b> ).	creators use them to convey expressive	MU:Pr4.3.3a Demonstrate and describe
tempo) that support the creators'		intent.	how <b>intent</b> is conveyed through <b>expressive</b>
expressive intent.	MU:Re7.1.1a With limited		qualities (such as dynamics and tempo).
•	guidance, identify and demonstrate	MU:Re7.1.2a Explain and	MU:Re7.1.3a Demonstrate and describe
	how personal interests and experiences	demonstrate how personal interests and	how selected music connects to and is
	influence musical selection for	experiences influence musical selection	influenced by specific interests, experiences,
	specific <b>purposes</b> .	for specific <b>purposes</b> .	or <b>purposes</b> .

**Discipline**: Music Artistic Process: Connecting Anchor Standard: Synthesize and relate knowledge and personal experiences to make art. **Process Component:** Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. **Essential Question(s)**: How do musicians make meaningful connections to creating, performing, and responding? 7th 4th 5th 6th 8th MU:Cn10.0.4 MU:Cn10.0.5 MU: Cn10.0.6 MU:Cn10.0.7 MU:Cn10.0.8 MU:Cn10.0.4a Demonstrate MU:Cn10.0.5a Demonstrate MU:Cn10.0.6a Demonstrate MU:Cn10.0.7a Demonstrate MU:Cn10.0.8a Demonstrate how how interests, knowledge, and how interests, knowledge, and how interests, knowledge, and how interests, knowledge, and interests, knowledge, and skills skills relate to personal skills relate to personal choices skills relate to personal choices skills relate to personal relate to personal choices and choices and intent when and intent when creating, and intent when creating, choices and intent when intent when creating, performing, and responding to music. creating, performing, and performing, and responding to performing, and responding to creating, performing, and responding to music. music. music. responding to music. **Embedded within: Embedded within: Embedded within:** Embedded within: **Embedded within:** MU:Cr2.1.8a Select, organize, MU:Cr2.1.4a Demonstrate MU:Cr2.1.5a Demonstrate MU:Cr2.1.6a Select, organize, MU:Cr2.1.7a Select, and document personal musical construct, and document organize, develop and ideas for arrangements, songs, selected and organized selected and *developed* musical musical ideas for an ideas for improvisations, personal musical ideas for document personal musical and **compositions** within improvisation, arrangement, arrangements, or compositions arrangements and compositions ideas for arrangements, expanded forms that or **composition** to express to express **intent**, and explain within **AB** or **ABA form** that songs, and **compositions** demonstrate tension and release. i**ntent,** and explain connection to purpose and **demonstrate** an effective within AB, ABA, or theme unity and variety, and *balance*, connection to purpose and context. beginning, middle, and ending, and variation forms that and convey expressive intent. and convey **expressive intent**. context. MU:Cr3.2.5a Present the final demonstrate unity and MU:Cr3.2.8a Present the final MU:Cr3.2.4a Present the version of created music for MU:Cr3.2.6a Present the final *variety* and convey version of their documented final version of created music version of their documented others that demonstrates expressive intent. personal **composition**, song, or personal **composition** or MU:Cr3.2.7a Present the for others, and *explain craftsmanship*, and explain arrangement, using arrangement, using connection to expressive connection to expressive intent. final version of their **craftsmanship** and originality to **craftsmanship** and originality documented personal intent. MU:Pr4.1.5a Demonstrate and demonstrate the application of MU:Pr4.1.4a Demonstrate explain how the selection of to demonstrate an effective composition, song, or *compositional techniques* for and explain how the selection music to **perform** is influenced beginning, middle, and ending, arrangement, using creating **unity** and **variety**, *tension* of music to **perform** is by personal interest, knowledge, and convey **expressive intent**. craftsmanship and originality and release, and balance to influenced by personal **context**, as well as *their* to demonstrate *unity* and convey expressive intent. interest, knowledge, context, personal and others' technical *variety*, and convey and technical skill. skill. expressive intent.

MU:Pr4.3.4a Demonstrate and	MU:Pr4.3.5a Demonstrate	MU:Pr4.1.6a Apply teacher-	MU:Pr4.1.7a Apply	MU:Pr4.1.8a Apply
<i>explain</i> how <b>intent</b> is conveyed	and explain how <b>intent</b> is	provided criteria for selecting	collaboratively-developed	personally-developed criteria
through interpretive decisions and	conveyed through interpretive	music to <b>perform</b> for a	criteria for selecting music	for selecting music of
expressive qualities (such as	decisions and expressive	specific <b>purpose</b> and/or	of contrasting styles for a	contrasting styles for a
dynamics, tempo, and <i>timbre</i> ).	qualities (such as dynamics,	context and explain why each	program with a specific	program with a specific
MU:Re7.1.4a Demonstrate and	tempo, timbre, and	was chosen.	purpose and/or context and,	purpose and/or context, and
explain how selected music	articulation/style).	MU:Pr4.3.6a Perform a	after discussion, identify	explain expressive qualities,
connects to and is influenced by	MU:Re7.1.5a Demonstrate	selected piece of music	expressive qualities,	technical challenges, and
specific interests, experiences,	and explain, citing evidence,	demonstrating how their	technical challenges, and	reasons for choices.
purposes, or contexts.	how selected music connects	interpretations of the	reasons for choices.	MU:Pr4.3.8a <i>Perform</i>
	to, and is influenced by	elements of music and the	MU:Pr4.3.7a Perform	contrasting pieces of music,
	specific interests, experiences,	expressive qualities (such as	contrasting pieces of music	demonstrating as well as
	purposes, or contexts.	dynamics, tempo, timbre,	demonstrating their personal	explaining how the music's
		articulation/style, and	interpretations of the	intent is conveyed by their
		<i>phrasing</i> ) convey intent.	elements of music and	interpretations of the
		MU:Re7.1.6a Select or	expressive qualities (such as	elements of music and
		choose music to listen to and	dynamics, tempo, timbre,	expressive qualities (such as
		explain the <b>connections</b> to	articulation/style, and	dynamics, tempo, timbre,
		specific interests or	phrasing) convey intent.	articulation/style, and
		experiences for a specific	MU:Re7.1.7a Select or	phrasing).
		purpose.	choose contrasting music to	MU:Re7.1.8a Select
			listen to and <i>compare</i> the	programs of music (such as a
			connection to specific	CD mix or live performances)
			interests or experiences for a	and demonstrate the
			specific <b>purpose</b> .	connections to an interest or
				experience for a specific
				purpose.

Artistic Process: Connecting

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**Process Component:** 

**Enduring Understanding**: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. **Essential Question(s)**: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Kindergarten	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>
MU:Cn11.0.K	MU:Cn11.0.1	MU:Cn11.0.2	MU:Cn11.0.3
MU:Cn11.0.Ka Demonstrate	MU:Cn11.0.1a Demonstrate understanding	MU:Cn11.0.2a Demonstrate	MU:Cn11.0.3a Demonstrate
understanding of relationships between	of relationships between music and the	understanding of relationships	understanding of relationships
music and the other arts, other	other arts, other disciplines, varied contexts,	between music and the other arts,	between music and the other arts,
disciplines, varied contexts, and daily	and daily life.	other disciplines, varied contexts,	other disciplines, varied contexts, and
life.		and daily life.	daily life.
	Embedded within:		
Embedded within:		Embedded within:	Embedded within:
	MU:Cr1.1.1a With limited guidance,		
MU:Pr4.2.Ka With guidance, explore	create musical ideas (such as answering a	MU:Cr1.1.2a Improvise rhythmic	MU:Cr1.1.3a Improvise rhythmic
and <b>demonstrate</b> awareness of music	musical question) for a specific <b>purpose</b> .	and melodic patterns and musical	and melodic ideas, and describe
contrasts (such as high/low, loud/soft,	MU:Pr4.2.1a With limited guidance,	<i>ideas</i> for a specific <b>purpose</b> .	connection to specific purpose and
same/different) in a variety of music	demonstrate knowledge of music concepts	MU:Pr4.2.2a Demonstrate	context (such as personal and social).
selected for <b>performance</b> .	(such as <b>beat</b> and <b>melodic</b> contour) in	knowledge of music concepts (such	MU:Pr4.2.3c Describe how context
MU:Re7.2.Ka With guidance,	music from a variety of <b>cultures</b> selected	as tonality and meter) in music	(such as <b>persona</b> l and <b>social</b> ) can
demonstrate how a specific music	for <b>performance</b> .	from a variety of <b>cultures</b> selected	inform a <b>performance</b> .
concept (such as beat or melodic	MU:Pr6.1.1a With limited guidance,	for <b>performance</b> .	MU:Pr6.1.3b Demonstrate
<i>direction</i> ) is used in music.	perform music for a specific <i>purpose</i> with	MU:Pr6.1.2a Perform music for a	performance decorum and audience
MU:Re9.1.Ka With guidance, apply	expression.	specific <b>purpose</b> with <b>expression</b>	etiquette appropriate for the context
personal and expressive preferences in	MU:Re7.2.1a With limited guidance,	and <i>technical accuracy</i> .	and venue.
the evaluation of music.	demonstrate and identify how specific	MU:Re7.1.2a Describe how	MU:Re7.2.3a Demonstrate and
v	music <b>concepts</b> (such as <b>beat</b> or pitch) is	specific music- <i>concepts</i> are used to	describe how a response to music can
	used in various styles of music for a	support a specific <b>purpose</b> in music.	be informed by the structure, the use
	purpose.	MU:Re9.1.2a Apply personal and	of the elements of music, and context
	MU:Re9.1.1a With limited guidance,	expressive preferences in the	(such as <b>personal</b> and <b>social</b> ).
	apply personal and expressive preferences	evaluation of music for specific	MU:Re9.1.3a Evaluate <i>musical</i>
	in the evaluation of music for specific	purposes.	works and performances, applying
	purposes.	F F	established criteria, and describe
	Lee Lopen.		appropriateness to the <b>context</b> .
			uppropriateness to the context.

Artistic Process: Connecting

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**Process Component:** 

**Enduring Understanding**: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. **Essential Question(s)**: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

4th	5th	6th	7th	8th
MU:Cn11.0.4	MU:Cn11.0.5	MU: Cn11.0.6	MU:Cn11.0.7	MU:Cn11.0.8
MU:Cn11.0.4a Demonstrate	MU:Cn11.0.5a Demonstrate	MU:Cn11.0.6a Demonstrate	MU:Cn11.0.7a Demonstrate	MU:Cn11.0.8a Demonstrate
understanding of relationships	understanding of relationships	understanding of relationships	understanding of relationships	understanding of relationships
between music and the other	between music and the other	between music and the other	between music and the other	between music and the other
arts, other disciplines, varied	arts, other disciplines, varied	arts, other disciplines, varied	arts, other disciplines, varied	arts, other disciplines, varied
contexts, and daily life.	contexts, and daily life.	contexts, and daily life.	contexts, and daily life.	contexts, and daily life.
Embedded within:	Embedded within:	Embedded within:	Embedded within:	Embedded within:
MU:Cr1.1.4a Improvise	MU:Cr1.1.5a Improvise	MU:Cr1.1.6a Generate	MU:Cr1.1.7a Generate	MU:Cr1.1.8a Generate
rhythmic, melodic, and	rhythmic, melodic, and harmonic	simple rhythmic, melodic, and	rhythmic, melodic, and	rhythmic, melodic and
harmonic ideas, and explain	ideas, and explain <b>connection</b> to	harmonic <i>phrases</i> within <b>AB</b>	harmonic <b>phrases</b> and	harmonic phrases and
connection to specific purpose	specific <b>purpose</b> and <b>context</b>	and <b>ABA forms</b> that convey	variations over harmonic	harmonic accompaniments
and <b>context</b> (such as <b>social</b> and	(such as <b>social</b> , <b>cultural</b> , and	expressive intent.	accompaniments within <b>AB</b> ,	within <i>expanded forms</i>
<i>cultural</i> ).	historical).	MU:Pr4.2.6c Identify how	ABA, or theme and variation	(including introductions,
MU:Pr4.2.4c Explain how	MU:Pr4.2.5c	cultural and historical	forms that convey expressive	transitions, and codas) that
context (such as social and	Explain how <b>context</b> (such as	<b>context</b> inform the	intent.	convey <b>expressive intent</b> .
<i>cultural</i> ) informs a	social, cultural, and <i>historical</i> )	performances.	MU:Pr4.2.7c Identify how	MU:Pr4.2.8c Identity how
performance.	informs <b>performances</b> .	MU:Pr6.1.6b Demonstrate	cultural and historical	cultural and historical
MU:Pr6.1.4b Demonstrate	MU:Pr6.1.5b Demonstrate	performance decorum (such	context inform performance	context inform performance
performance decorum and	performance decorum and	as stage presence, attire, and	and results in different music	and results in different
audience etiquette appropriate	audience etiquette appropriate	<i>behavior)</i> and <b>audience</b>	interpretations.	musical effects.
for the <b>context</b> , <b>venue</b> , and	for the <b>context</b> , <b>venue</b> , <b>genre</b> ,	etiquette appropriate for	MU:Pr6.1.7b Demonstrate	MU:Pr6.1.8b Demonstrate
genre.	and style.	venue and purpose.	performance decorum (such	performance decorum (such
MU:Re7.2.4a Demonstrate and	MU:Re7.2.5a Demonstrate	MU:Re7.2.6b Identify the	as stage presence, attire, and	as stage presence, attire, and
explain how responses to music	and explain, citing evidence,	<b>context</b> of music from a	behavior) and <b>audience</b>	behavior) and <b>audience</b>
<i>are</i> informed by the <b>structure</b> ,	how responses to music are	variety of genres, cultures,	etiquette appropriate for	etiquette appropriate for
the use of the <b>elements of</b>	informed by the <b>structure</b> , the	and historical periods.	venue, purpose, and <i>context</i> .	venue, purpose, context, and
music, and context (such as	use of the <b>elements of music</b> ,			style.
social and <i>cultural</i> ).	and <b>context</b> (such as <b>social</b> ,		MU:Re7.2.7bIdentify and	MU:Re7.2.8b Identify and
MU:Re9.1.4a Evaluate musical	cultural, and <i>historical</i> ).		<i>compare</i> the <b>context</b> of music	compare the <b>context</b> of

works and <i>performances</i> ,	MU:Re9.1.5a Evaluate musical	MU:Re9.1.6a Apply	from a variety of <b>genres</b> ,	programs of music from a
applying established criteria,	works and performances,	teacher-provided criteria to	cultures, and historical	variety of genres, cultures,
and explain appropriateness to	applying established criteria,	evaluate musical works or	periods.	and historical periods.
the <b>context</b> .	and explain appropriateness to	performances.	MU:Re9.1.7a Select from	MU:Re9.1.8a Apply
	the <b>context</b> , <i>citing evidence from</i>		teacher-provided criteria to	appropriate <i>personally-</i>
	the elements of music.		evaluate <b>musical works</b> or	<i>developed</i> criteria to evaluate
			performances.	musical works or
				performances.