**Anchor Standard 1:** Generate and conceptualize artistic ideas and work

**Enduring Understanding:** The creative ideas, concepts and feelings that influence musicians’ work emerge from a variety of sources

**Essential Questions:** How do musicians generate creative ideas?

Cr1.1.E.5a – Compose and improvise melodic and rhythmic ideas or motives (reflect music studied)

Cr1.1.E.8a – compose and improvise ideas for melodies and rhythmic passages (based on music studied)

Cr1.1.E.Ia – Compose and improvise ideas for melodies, rhythmic passages and arrangements for a purpose (studied historical periods)

Cr1.1.E.IIa – compose and improvise ideas for arrangements, sections and short compositions for a purpose (studied cultures)

Cr1.1.E.IIIa – compose and improvise musical ideas for a variety of purposes and contexts

**Anchor Standard 2:** Organize and develop artistic ideas and work

**Enduring Understanding:** Musicians’ creative choices are influenced by their expertise, context and expressive intent

**Essential Questions:** How do musicians make creative decisions?

Cr2.1.E.5a – select and develop melodic and rhythmic ideas or motives that demonstrate understanding of music studied in rehearsal

Cr2.1.E.5b – preserve draft compositions and improvisations with notation or recordings

Cr2.1.E.8a – select and develop draft melodies and rhythmic passages, demonstrating understanding of music studied in rehearsal/

Cr2.1.E.8b – preserve draft compositions and improvisations with notation or recordings

Cr2.1.E.Ia – select and develop draft melodies, rhythmic passages and arrangements that demonstrate understanding of historical periods studied

Cr2.1.E.Ib - preserve draft compositions and improvisations with notation or recordings

Cr2.1.E.IIa – select and develop arrangements, sections and short compositions that demonstrate studied cultures.

Cr2.1.E.IIb - preserve draft compositions and improvisations with notation audio or video recordings

Cr2.1.E.IIIa – select and develop composed and improvised ideas into organized draft musical works.

Cr2.1.E.IIIb - preserve draft compositions and improvisations with notation audio or video recordings

**Anchor Standard 3:** Refine and complete artistic work

**Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria

**Essential Questions:** How do musicians improve the quality of their creative work?

Cr3.1.E.5a – Evaluate and refine draft material based on knowledge, skill and teacher provided criteria

Cr3.1.E.8a – Evaluate and refine draft material based on knowledge, skill and collaboratively developed criteria

Cr3.1.E.Ia – evaluate and refine draft material on established criteria, including the extent of which identified purpose is addressed.

Cr3.1.E.IIa – evaluate and refine draft materials on personally developed criteria and extend to which identified purpose is addressed.

Cr3.1.E.IIIa – evaluate and refine draft musical works with appropriate criteria.

**Enduring Understanding:** Musicians’ presentation of creative work is the culmination of a process of creation and communication

**Essential Questions:** When is creative work ready to share?

Cr3.2.E.5a – Share developed ideas or motives, individually or as an ensemble, reflecting characteristics or studied music

Cr3.2.E.8a – Share developed melodies or rhythmic passages, individually or as an ensemble, reflecting characteristics of studied music

Cr3.2.E.Ia – Share developed melodies, rhythmic passages and arrangements, individually or as an ensemble, that address identified purpose

Cr3.2.E.IIa – share developed arrangements, sections and short compositions, individually or as an ensemble, that address identified purpose

Cr3.2.E.IIIa – share developed musical works, individually or as an ensemble, that address identified purpose and context

***MCA – Ensemble – Creating***

Novice– (1) select a phrase from studied music. Apply one chosen compositional device to improvise a re-imagined melody. (2) With a partner, turn the melody into an 8 measure composition. (3) Peers will give feedback on the composition to inform editing. (4) The final version is presented to the group.

Intermediate – (1) select a phrase from studied music. Apply four chosen compositional devices to improvise a re-imagined melody. (2) With a partner, develop the melody into a 16 measure composition. (3) Peers will give feedback on the composition to inform editing. (4) Present the final version.

Proficient – (1) select two phrases, each from a different historical context, from studied music. Apply 2 chosen compositional devices to each phrase to create a re-imagined melody. (2) Develop an 8 measure composition for each melody. (3) Peers will give feedback on the composition to inform editing. (4) Present the final version.

Accomplished – (1) select a complete musical idea (group of phrases) from studied music and re-imagine the melody, keeping in line with the cultural context. (2) Develop a composition based on the melody that maintains the cultural characteristics. (3) Peers will give feedback on the composition to inform editing. (4) Present the final version.

Advanced – (1) select a complete musical idea (group of phrases) from studied music and re-imagine the melody, keeping the integrity of the original. (2) Develop a composition by altering characteristics of the piece. (3) Peers will give feedback to inform editing. (4) Present the final version.

***MCA – Ensemble – Creating-Improvisation***

Novice – (1) select a phrase from studied music. Apply an improvisational technique to the phrase (articulation, dynamics, passing tones, repetition, syncopation, trills, turns, rests and altered text/scat) to improvise a reimagined melody. (2) Plan out 2 improvements for the improvisation. (3) Peers give feedback to inform editing. (4) Present the final version.

Intermediate – (1) select a complete melody from studied music. Apply 4 improvisation techniques to the melody (augmentation, diminution, trills, turns, passing tones, repetition, scat singing, sequence and syncopation) to improvise a reimagined melody. (2) Plan out 4 improvements for the improvisation. (3) Peers give feedback to inform editing. (4) Present the final version.

Proficient – (1) select two complete melodies from music in different historical contexts. Apply several improvisation techniques appropriate to the style. (2) Plan 2 improvements for each improvisation. (3) Peers give feedback to inform editing. (4) Present the final version.

Accomplished – (1) Select a complete piece with a cultural connection and improvise. Select three improvised versions, explaining the improvisational techniques applied. (2) Plan 4 improvements to be made to the improvisation. (3) Peers give feedback to inform editing. (4) Present the final version.

Advanced – (1) select a complete piece with advanced harmonic or rhythmic components and improvise. Select three improvised versions, explaining techniques used in each. (2) Plan improvements to be made, considering idea and content, organization, flow, fluency and conventions. (3) Peers give feedback to inform editing. (4) Present the final version.

**Anchor Standard 4:** Select, analyze and interpret artistic work for presentation

**Enduring Understanding:** Performers’ interest and knowledge of musical works, understanding of their own technical skill and the context for a performance influence the selection of repertoire

**Essential Questions:** How do performers select repertoire?

Pr4.1.E.5a – Select varied repertoire to study, based on interest, skill, understanding on structure, context and the group or individual to perform

Pr4.1.E.8a – select a varied repertoire to study based on reading skills, an understanding of formal design, context and technical skill of the group or individual to perform.

Pr4.1.E.Ia – Explain criteria used to select a varied repertoire based on theoretical and structural characteristics of the music, skill of the group or individual and purpose or context of the performance.

Pr4.1.E.IIa – Develop and apply criteria to select varied repertoire to study and perform based on understanding of theoretical and structural characteristics, expressive challenges, skill of the group or individual and purpose and context of the performance.

Pr4.1.E.IIIa – develop and apply criteria to select varied programs to study and perform based on understanding of theoretical and structural characteristics and expressive challenges, technical skill of the group of individual and the purpose and context of the performance.

**Enduring Understanding:** Analyzing creators’ context and how they manipulate the elements of music provides insight into their intent and informs performance

**Essential Questions:** How does understanding structure and context of musical works inform performance?

Pr4.2.E.5a – Demonstrate through reading how aspects of the music inform performance.

Pr4.2.E.8a – Demonstrate through reading how setting and formal characteristics of music contribute to the context of music in performances.

Pr4.2.E.Ia – demonstrate through reading how compositional devices, theoretical and structural aspects of music impact and inform performance.

Pr4.2.E.IIa – Document and demonstrate, with reading, how compositional devices are used and theoretical and structural aspects may impact performances (prepared and improvised)

Pr4.2.E.IIIa – examine, evaluate and critique, using reading, how structure and context impact and inform performances.

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent

**Essential Questions:** How do performers interpret musical works?

Pr4.3.E.5a – Identify expressive qualities in a varied repertoire that can be demonstrated in performance.

Pr4.3.E.8a – Demonstrate understanding and application of expressive qualities through performance.

Pr4.3.E.Ia – demonstrate an understanding of context through performance.

Pr4.3.E.IIa – demonstrate how understanding of the style, genre and context influences performances as well as performers’ technical skills to connect with the audience.

Pr4.3.E.IIIa – demonstrate how understanding style, genre and context informed performances, as well as performers’ technical skills to connect with the audience.

**Anchor Standard 5:** Develop and refine artistic techniques and work for presentation

**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 Questions:** How do musicians improve the quality of their performance?

Pr5.1.E.5a – Use self-reflection and peer feedback to refine performance.

Pr5.1.E.8a – develop strategies to address technical challenges and evaluate their success, using feedback from peers and other to refine performance.

Pr5.1.E.Ia – develop strategies to address expressive challenges and evaluate success using feedback from peers to refine performance.

Pr5.1.E.IIa – develop and apply appropriate rehearsal strategies to address individual and ensemble challenges and evaluate success.

Pr5.1.E.IIIa – develop, apply and refine rehearsal strategies to address individual and ensemble challenges.

**Anchor Standard 6:** Convey meaning through the presentation of artistic work

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place and cultures.

**Essential Questions:** When is a performance judged ready to present?

How do context and the manner in which musical work is presented influence audience response?

Pr6.1.E.5a – Demonstrate attention to technical accuracy and expressive qualities in performance.

Pr6.1.E.5b – demonstrate awareness of the context through performance.

Pr6.1.E.8a – demonstrate attention to technical accuracy and expressive qualities in performance representing diverse culture and styles.

Pr6.1.E.8b – demonstrate and understanding of the context of music through performance.

Pr6.1.E.Ia – Demonstrate attention to technical accuracy and expressive qualities in performance representing diverse cultures, styles and genres.

Pr6.1.E.Ib – demonstrate understanding of expressive intent by connecting with an audience through performance.

Pr6.1.E.IIa – demonstrate mastery of technical demands and understanding of expressive qualities in performance representing diverse cultures, styles, genres and historical periods.

Pr6.1.E.IIb – demonstrate understanding of intent as a means of connecting with an audience through performance.

Pr6.1.E.IIIa – demonstrate understanding and mastery of technical demands and expressive qualities through prepared and improvised performances of varied repertoire representing diverse culture, styles, genres and historical periods in multiple types of ensembles.

Pr6.1.E.IIIb – demonstrate an ability to connect with audience members before and during the process of engaging and responding to them through performance.

***MCA – Ensemble – Perform***

Novice – (1) select three unrehearsed pieces from available sources (method books, solo repertoire, ensemble pieces – difficult levels 1-2) and describe technical and expressive challenges present in the music (using song selection worksheet). (2) Student selects one piece and completes an analysis sheet (novice practice log) as they rehearse the piece for performance (inside and outside of class). (3) Student plays their chosen piece for a peer and completes the peer assessment worksheet. (4) Student records a performance or performs live. Student will self-evaluate performance.

Intermediate – (1) select a contrasting program (at least 3 pieces) of music from available sources (difficulty levels 2-3) and describe technical and expressive challenges as well as distinguishing features of each piece (using song selection worksheet). (2) Student selects two pieces and completes analysis (intermediate practice log) as they rehearse the piece for performance (inside and outside of class). (3) Student plays their music for a peer and completes the peer assessment worksheet. (4) Student records a performance or performs live. Student will self-evaluate performance.

Proficient – (1) select three or more contrasting pieces from available sources (difficulty 3-3 ½) and analyze music to identify challenges and improvement goals. (2) Student selects one piece for performance and completes “analyze, interpret, rehearse, evaluate and refine” worksheet as they rehearse. (3) Student plays chosen music for a peer and complete the peer assessment worksheet. (4) Student records a performance or performs live. Student will self-evaluate performance.

Accomplished – (1) select three contrasting pieces of music from available sources (medium difficulty – grade 4) and complete worksheet identifying challenges and rehearsal plan. (2) Student will perform all three selected pieces and complete the “analyze, interpret, rehearse, evaluate and refine” worksheet for each piece. (Peer evaluations are recommended but not assessed). (3) After rehearsing, the student will perform their selections, ideally in class. Teacher and student will (self) assess with the performance evaluation rubric.

Advanced – (1) select a 15-20 minute program of contrasting music (at least one piece that is unfamiliar to the student with medium – professional difficulty 4-6) and complete the selection worksheet, including short answer questions about the pieces’ historical and cultural context as well as structural attributes. (2) Student will perform all pieces listed and complete the “analyze, interpret, rehearse, evaluate and refine” worksheet for advanced level. (Peer evaluations are not assessed). (3) After rehearsing, student will set a performance date and perform the program of music. Teach and student will (self) assess with the performance evaluation rubric.

**Anchor Standard 7:** Perceive and analyze artistic work

**Enduring Understanding:** Individuals’ selection of musical works is influenced by their interests, experiences, understanding and purposes

**Essential Questions:** How do individuals choose music to experience?

Re7.1.E.5a – Identify reasons for selecting music based on musical characteristics and connections to interest, purpose or context.

Re7.1.E.8a – Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.

Re7.1.E.Ia – Apply criteria to select music for specific purposes, supporting choices by citing music characteristics and connections to interest, purpose and context.

Re7.1.E.IIa – Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

Re7.1.E.IIIa – Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of music and individual ensemble and individual purpose and context.

**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 Questions:** How do individuals choose music to experience?

Re7.2.E.5a – Identify how knowledge of context and the use of repetition, similarities and contrasts inform response to music.

Re7.2.E.8a – Describe how understanding context and the way elements of music are manipulated inform response to music.

Re7.2.E.Ia – Explain how analysis of passages and understanding the way musical elements are manipulated inform response to music.

Re7.2.E.IIa – Explain how the analysis of structures and contexts inform response to music.

Re7.2.E.IIIa – Demonstrate and justify how analysis of structures, contexts and performance decisions inform response to music.

**Anchor Standard 8:** Interpret intent and meaning in artistic work

**Enduring Understanding:** Through their use of elements and structure of music, creators and performers provide clues to their expressive intent

**Essential Questions:** How do we discern the musical creators’ and performers’ expressive intent?

Re8.1.E.5a – Identify interpretations of expressive intent and meaning of musical works, referring to elements of music, context and setting of text (where appropriate).

Re8.1.E.8a – Identify and support interpretations of expressive intent and meaning of musical works, citing as evidence the treatment of elements of music, contexts and setting of text (where appropriate).

Re8.1.E.Ia – Explain and support interpretations of expressive intent and meaning of musical works, citing as evidence the treatment of elements of music, contexts, setting of text and personal research.

Re8.1.E.IIa – Support interpretations of expressive intent and meaning of musical works citing as evidence the treatment of elements of music, context, setting of text and varied researched sources.

Re8.1.E.IIIa – justify interpretations of expressive intent and meaning of musical works by comparing and synthesizing varied research sources, including reference to other art forms.

**Anchor Standard 9:** Apply criteria to evaluate artistic work

**Enduring Understanding:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria

**Essential Questions:** How do we judge the quality of musical work(s) and performance(s)?

Re9.1.E.5a – Identify and describe the effect of interest, experience, analysis and context of the evaluation of music

Re9.1.E.8a – Explain the influence of experiences, analysis and context on interest in and evaluation of music.

Re9.1.E.Ia – Evaluate works and performances based on personal and collaborative developed criteria, including analysis of structure and context.

Re9.1.E.IIa – Evaluate works and performances based on research as well as personal and collaborative developed criteria, including analysis and interpretation of structure and context.

Re9.1.E.IIIa – Develop and justify evaluations of music, programs of music and performances based on criteria, personal decision making, research and understanding of contexts.

***MCA – Ensemble – Responding***

All levels

(1) Identify three different styles/genres/ensemble music that you like and give a brief statement describe the context or purpose for which the piece may have been written or performed. (2) Select a piece from a chosen category and explain criteria for choice. (Accomplished chooses two pieces)(Advanced chooses three pieces). (3) Find two recordings of the same piece. (4) Write a one page essay, for each selected piece, covering information about the composer, performer, piece or arranger and how the information informs listening. (5) Analyze selected recordings using the worksheet, comparing musical elements, compositional devices, form, instrumentation, texture, rhythm, etc. and answer questions about expressive intent and evaluation criteria.

There are several supplementary activities suggested with MCA that include:

* Choosing music to accompany a short film clip
* Listening journals for shared playlists
* Critical musical review study and vocabulary lists
* Class bulletin board for listening reviews
* Encouragement for attendance of diverse musical performances

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding

**Essential Questions:** How do musicians make meaningful connections to creating, performing and responding?

Cn.10.0.E (all levels) – Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians’ creating, performing and responding

**Essential Questions:** How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?

Cn11.0.E (all levels) – Demonstrate understanding of relationships between music and the others arts, disciplines, varied contexts and daily life