

# ARTS EDUCATION STANDARDS



Robert C. Bobb, President  
State Board of Education

Deborah A. Gist  
State Superintendent of Education  
District of Columbia



# LETTER FROM THE STATE SUPERINTENDENT OF EDUCATION



September 30, 2008

Dear District of Columbia Principals and Teachers,

I am delighted to share with you the District of Columbia state learning standards for arts education. These standards are also available on our Web site at [www.osse.dc.gov](http://www.osse.dc.gov). By now, you probably have familiarized yourself with the arts standards that were approved by the District of Columbia State Board of Education on May 21, 2008. These standards lay the foundation for a well-rounded education in the arts, pursued through two distinct strategies—arts integration and the arts as a core subject. The four disciplines are dance, music, theatre, and visual arts. Each is organized around the four interrelated types of artistic activity: creating, performing, responding, and connecting. Music has a fifth strand for reading and notating.

These standards have been developed collaboratively by teachers, administrators, artists, and many diverse community organizations over the past several years. Members of this task force gave their time and expertise in developing these learning standards. Great efforts were made to ensure that the District of Columbia's standards are aligned with national learning standards for the arts. Arts education is essential because it provides students with the means to think, feel, and understand the world around them in ways distinct from other academic disciplines.

It is essential that we work together to make arts education succeed. Together, we can work toward the goal that the District of Columbia lead the nation in arts education excellence by having clear statements about what students should know and be able to do upon graduation from high school. Thank you for taking a leading role in making this goal a reality.

A handwritten signature in black ink, appearing to read 'D. Gist', written in a cursive style.

Deborah A. Gist  
State Superintendent of Education

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In its recent report, "Tough Choices, Tough Times," the National Center on Education and the Economy wrote compellingly about future skills that will be needed by America's workforce, and the transformation that is going to have to occur in our nation's schools in order to compete in the global economy.<sup>1</sup> Reports continue to document that "United States leadership depends on creativity and innovation and not technology alone in order to compete in the global marketplace. Strong skills in the arts are essential qualities needed for success in the workplace: "creative and innovative, self-disciplined and well organized team players who are flexible and adaptable to change and facility with the use of ideas and abstractions."<sup>2</sup> The arts enable students to develop the capacities to create, perform, use critical judgment, problem solve and appreciate many forms of art.

One goal of arts education in Washington, DC (District) is to prepare our students to be vibrant participants in a creative economy and positive contributors in our democratic society. Americans for the Arts, a leading nonprofit organization promoting the arts in America, estimates that the economic impact of the arts in the greater Washington metropolitan area is \$2.1 billion, and that they contribute \$144 million to the region's tax base. The industry supports almost 12,000 jobs in the District of Columbia alone, 45,000 in the greater metro area.

High quality, sequential education in the arts, along with interaction with cultural organizations and artists, contributes in multiple ways to the development of workforce skills and the capacity to learn. Time dedicated to the study of the arts does not work to the detriment of other academic subjects. The arts reinforce learning, motivate and engage students, reduce dropout rates, defuse school violence and help retain teachers. The arts provide meaning to academics and to life.

Those in the arts community often talk about the "intrinsic" and "instrumental" value of the arts. Whether being awed by a dance performance, moved by music, captivated by the theater, or enthralled by a painting, art for art's sake, has a powerful inherent value. For the District's school children to compete in today's world, the arts must play an instrumental role in the overall curriculum. We cannot ignore the growing body of literature that relates art education to the learning of other subjects like social studies, mathematics and reading.

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<sup>1</sup> "Tough Choices or Tough Times: The Report on the New Commission on the Skills of the American Workforce" (National Education and the Economy, 2006).

<sup>2</sup> "The Imagine Nation: Moving America's Children Beyond Average imagination and the 21st Century Education (Poll conducted by Lake Research Partners and released by AEP The ImagineNation, January, 2008)

In March 2008, the results of a major, scientific three-year study, *The Dana Consortium Report on Arts and Cognition: Learning, Arts, and the Brain*, stated that training in the arts has positive benefits for “more cognitive mechanisms.”<sup>3</sup> For example, the study found correlations existing between music training and both reading acquisition and sequence learning. Training in acting appeared to lead to memory improvement. Eliot W. Eisner, Ph.D., one of the nation’s leading education thinkers, believes that among many positive outcomes, the arts teach students to make valuable judgments about qualitative relationships, recognize that problems in life can have more than one solution, celebrate multiple perspectives, understand and recognize that small differences can have large effects and say what cannot be written or spoken.<sup>4</sup>

The State Board of Education and the Office of the State Superintendent of Education acknowledge that every student in the District can benefit from a sequential Pre-K to 12 education in the arts. The Standards that follow have been developed collaboratively by teachers, administrators, artists, and many diverse community organizations over the past several years. It is now essential that the entire city work together to make arts education succeed. The District’s educational model should become a major resource for the entire country.

### **How the document is organized**

The Standards presented on the following pages represent a well-rounded education in the arts, pursued through two distinct strategies: arts integration and the arts as core subjects. The four disciplines are dance, music, theatre, and visual arts. Each is organized around the four interrelated types of artistic activity: creating, performing, responding, and connecting. Music has a fifth strand for reading and notating.

The District’s standards specify grade level proficiency requirements for students from Pre-Kindergarten through 8th grade. The high school standards contain a set of proficient and advanced expectations in each of the four disciplines. Responsibility for achieving Pre-K to 8 standards must be shared by arts educators, artists, and regular classroom teachers. Elementary and middle school teachers are encouraged to work with all resources available in their schools and communities to deliver the instruction necessary to fulfill the requirements of these Standards.

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<sup>3</sup> “Learning, Arts, and the Brain.” Report released by the Dana Foundation on March 4, 2008. The Report was based on a three-year scientific study conducted by seven major universities across the United States.

<sup>4</sup> “Elliot W. Eisner, Ph.D., Stanford University, works in Arts Education, Curriculum Studies, and Qualitative Research Methodology. See “The Arts and the Creation of the Mind,” Chapter 4 (Yale University Press, 2002).

In order to graduate from high school, students must earn .5 Carnegie Units (CUs) – or one semester – in “art”, .5 in music, and for students entering 9th grade in the 2007-2008 school year, 1.5 CUs in “electives”, which include, but are not limited to arts classes. Potentially, a student could undertake a total of 2.5 years of study in the arts to fulfill graduation requirements. High school students may choose to satisfy the graduation requirement by achieving proficiency in several disciplines or by mastery in a single course of study.

### Assessing mastery<sup>5</sup>

In lieu of a district-wide assessment protocol, each local education agency (LEA) in the District of Columbia is encouraged to establish reliable, effective, and holistic assessment practices in order to determine the extent to which their students achieve the expressed Standards. Assessments allow parents and educators to understand the impact of arts education in their schools, and at the same time, support valuable arts education programs. Using a variety of formal and informal assessments can help to balance the approach. Tools to measure achievement can include observations, traditional tests and quizzes, portfolios, projects, and student self-assessments. Since learning in the arts occurs over time, assessment should be thought of as a collection of evidence, instead of a single event that happens only at the end of instruction.

Formative, performance and portfolio assessments, which have recently been adopted by other disciplines, have traditionally been used in the arts. However, merely completing a performance task such as a recital, assembling a portfolio, or developing a script does not constitute an assessment of learning. Assessments must employ the use of criteria based on the Standards, as well as valid and reliable scoring procedures. When scoring criteria are made explicit with input from educators and students, and then shared with students to make them aware of rigorous expectations, assessment is more likely to result in the improvement of student learning.<sup>6</sup> We encourage the District education staff to create assessments for the arts through the same inclusive process that created these Standards.

### A Call to the Community

District Standards for arts learning represent a crucial piece of comprehensive, high-quality, equal access-for-all, sequential arts education. For the full potential of these Standards to be realized, and for all students to have access to quality arts education, District leadership must fully support arts education

<sup>5</sup> Adapted from the Massachusetts Curriculum Framework for the Arts

<sup>6</sup> Adapted from the Massachusetts Curriculum Framework for the Arts

through policies and school plans, funding structures, and ongoing partnerships that strengthen the work of school staff with community resources. These Standards seek to establish a framework for the teaching and assessing of the arts in public schools in the District. Success requires the introduction of arts programs in many schools that do not presently have one, as well as arts integration into the core curriculum by regular classroom teachers and trained art professionals. Teacher professional development is a key component. The District's cultural community has long been a leader in providing this training, and this must continue.

Arts education requires the collaborative efforts of many community resources. The State Board of Education and the State Superintendent of Education urge museum educators, performing arts organizations, arts departments in our city's outstanding institutions of higher learning, local artists, business organizations, and all who make up the rich cultural fabric of this world-class city, to use these Standards to serve our city's schools and enable our children to have the best education they so richly deserve.

The Arts standards were approved by the District of Columbia State Board of Education on May 21, 2008.



# Dance



## DANCE STANDARDS

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## Introduction<sup>1</sup>

Dance, like the other arts, is an educational experience. It transforms creative inspiration into action, which is reflected upon, and revised for improvement. It is an experience of discovery and learning for self expression, for communal interaction, or to make an artistic statement. Dance is a truly personal art in that the body is both the medium and the instrument. To achieve excellence in dance, the dancer must work on oneself.

The standards for dance education outline a process by which students and educators can engage in creative exploration of the art of dance. By establishing these learning standards, the District of Columbia Public Schools acknowledges the intrinsic and instrumental value of creating, performing, assessing, responding to, and learning of dance both as a core subject, and in relation to other content areas, artistic disciplines, and life in general. The dance standards provide a foundation of dance instruction for students in pre-kindergarten through twelfth grade. They outline clear benchmarks for student achievement in dance, based upon developmentally appropriate expectations of what learners of dance should know and demonstrate by the end of each grade or course. They detail the skills involved in creating and performing works of art, responding to existing works, and interconnecting dance with other aspects of education and life. Although written in sections that departmentalize the dance experience, it is recognized that educational and creative dance activities involve many areas of the standards simultaneously.

## Overview<sup>2</sup>

Dance helps children mature physically, emotionally, socially, and cognitively. Every society our students study embodies movement in a form of dance. Humans move for pleasure, self-expression, communal bonding, and ritual. Dance reflects human nature and imparts the values and beliefs of the society from which the dance emerges. It celebrates play, piety, courtship, recreation, entertainment, and the human need to communicate the meaning of life in art. To study the art of dance is to learn the language of bodily movement as it expresses and communicates the essence of humanity. These standards for dance education in the arts outline the breadth and scope of the dance experience that can provide students with a well-rounded curriculum. They are construed to cross dance genres, styles, and cultures in an aesthetic, creative, and multicultural approach to learning and teaching the art of dance. Dance education serves to stimulate conscious understanding of the language of movement, and develop aesthetic knowledge and skill in movement expression. To learn dance provides students with deep thought provoking experiences that integrate other art forms and disciplines. Dance involves both context and content. The context provides an historical or environmental perspective within culture and society. The content defines specific knowledge or perspective. The by-product of learning dance include the instrumental benefits of physical health, emotional maturation, social awareness, cognitive development, and academic achievement. Learning and growth in each of these areas are embedded in the standards.

<sup>1</sup> Adapted from the National Dance Education Organization Standards for Learning and Teaching Dance in the Arts (for reference see: <http://www.ndeo.org/standards.asp>)

<sup>2</sup> As outlined by the NAEP Arts Assessment (for reference see: [http://nces.ed.gov/programs/quarterly/vol\\_1/1\\_4/3-esq14-b.asp](http://nces.ed.gov/programs/quarterly/vol_1/1_4/3-esq14-b.asp))

<sup>3</sup> Excerpted and adapted from the National Dance Education Organization Standards for Learning and Teaching Dance in the Arts



# DANCE STANDARDS

Strand 1: Create

Understand and create choreographic forms and meaning in dance

PRE-KINDERGARTEN

DANCE

PK.1.1 Create a short improvised dance that has a beginning and an end.

PK 1.2 Explore movement that expresses a feeling.

PK.1.3 Improvise to music, a song, or a story with original movements that interpret the music, song, or story.

## KINDERGARTEN

## GRADE 1

## GRADE 2

K.1.1 Create a short improvised dance that has a beginning, middle, and end.

K.1.2 Explore movement that expresses a feeling, idea, or image.

K.1.3 Improvise movements in response to teacher-initiated stimuli that interpret music, a song, a story, or poem.

1.1.1 Improvise a short dance that uses a variety of movements and has a beginning, a middle in which there is a change or issue, and an end.

1.1.2 Improvise using themes that express feelings, ideas, or images in dance.

1.1.3 Improvise dance movements based on a theme inspired from music, a song, a story, or a poem.

2.1.1 Create combinations of dance movements using changes in directions, pathways, levels, rhythms, and energy.

2.1.2 Create a short improvised dance that communicates a feeling or idea.

2.1.3 Create a short improvised dance with a partner inspired from music, a song, a story, or a poem that uses skills such as copying, leading, following, or mirror imaging.

# DANCE STANDARDS

Strand 1: Create

Understand and create choreographic forms and meaning in dance

## GRADE 3

**3.1.1** Explore, reflect, select, and revise movement to solve movement problems as an impetus to create new dance sequences or phrases.

**3.1.2** Explore, reflect, select, and revise movement to choreograph dance sequences that develop themes and ideas through the use of pantomime, gesture, and motif.

**3.1.3** Respond to a variety of motivational stimuli in movement to communicate literal or non-literal ideas in solo, duet, and group forms.

## GRADE 4

**4.1.1** Create and remember a dance sequence, then manipulate and alter the sequences to create a variation.

**4.1.2** Express one's own themes, feelings, and ideas in dance sequences and teach them to a partner or group.

**4.1.3** Research a topic and interpret the ideas in movement.

## GRADE 5

**5.1.1** Create a short dance using a common choreographic form (such as narrative, theme and variation, ABA, canon, and call-and-response) that is frequently used in dance.

**5.1.2** Create and perform a short expressive dance.

**5.1.3** Research a topic of interest and create a short dance based upon the topic.



# DANCE STANDARDS

Strand 1: Create

Understand and create choreographic forms and meaning in dance

## GRADE 6

6.1.1 Create dance studies using common choreographic forms (such as narrative, theme and variation, ABA, canon, and call-and-response).

6.1.2 Create, perform, reflect, and revise a short dance using a theme that communicates a feeling or idea.

6.1.3 Research a topic of interest. Create a short dance that communicates the meaning of the research. Receive response, and revise the choreography to perform and communicate more clearly.

## GRADE 7

7.1.1 Identify and apply a variety of choreographic forms (rondo, palindrome, theme and variation) to create a dance.

7.1.2 Create, perform, reflect, and revise a dance that has personal meaning.

7.1.3 Research a topic of social interest. Use improvisation as a means to experiment and create choreographed material that communicates the meaning of the research in solo, duet, and group forms. Receive response and revise the choreography to perform and communicate more clearly.

## GRADE 8

8.1.1 Choreograph complex choreographic forms (different facings, contrapuntal rhythms, complex groupings of dancers, variations in elements of dance). Demonstrate aesthetic principles of balance, symmetry/asymmetry, and harmony.

8.1.2 Create, perform, reflect, and revise a dance of personal significance that communicates an issue, and ends with resolution of the issue.

8.1.3 Research a topic of social significance. Use improvisation as a means to experiment and develop a dance that communicates the issues in solo, duet, or group forms. Receive response and revise the choreography to perform and communicate more clearly.

DANCE



# DANCE STANDARDS

Strand 1: Create

Understand and create choreographic forms and meaning in dance

## GRADES 9-12 PROFICIENT

**HSP.1.1** Synthesize a combination of choreographic principles and structures (such as rondo, palindrome, theme and variation) that demonstrates movement invention and innovation.

**HSP.1.2** Use improvisation as a means to experiment with movement possibilities, revise choreography, and develop a dance of personal significance.

**HSP.1.3** Research a topic of social conflict and use improvisation as a means to experiment and develop a dance that communicates the issues in solo, duet, and group forms. Receive response and revise the choreography to perform and communicate more clearly.

## GRADES 9-12 ADVANCED

**HSA.1.1** Synthesize a combination of choreographic strategies and choreographic forms, principles, and structures to create a solo, duet, and group dance and explain how the forms and structures serve to communicate the intent of the dance.

**HSA.1.2** Create and perform with accuracy, expression and clarity of meaning, a group dance of personal significance that makes a meaningful artistic statement. Verbally explain how the choreography communicates the meaning of the dance.

**HSA.1.3** Research a topic of social conflict and choreograph a dance that makes a meaningful artistic statement about the issue. Receive response and revise the choreography to perform and communicate more clearly.



## Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

### PRE-KINDERGARTEN

- PK.2.1 Dance using non-locomotor movements: bend, twist, reach (lateral and cross-lateral), rock, shake, wiggle, kick, sway; and dance using locomotor movements: roll, slither, crawl, walk, march, run, gallop, jump, and tiptoe.
- PK.2.2 Dance using different levels (high and low), directions (forwards, backwards, and sideways), and shapes (bent, straight or curved).
- PK.2.3 Dance to different tempos (fast and slow).
- PK.2.4 Dance changing dynamics (energy) to reflect dancing different ideas (e.g. dancing opposite dynamics: soft/hard, jagged/smooth, sticky/slippy).
- PK.2.5 Identify major body parts (head, neck, arms, hands, fingers, legs, feet, toes, torso, shoulders, hips, back) and dance moving them in a variety of directions.
- PK.2.6 Dance spontaneously and in response to instructions from the teacher.
- PK.2.7 Identify and dance in personal space.



# DANCE STANDARDS

## Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

KINDERGARTEN	GRADE 1	GRADE 2
<p>K.2.1 Dance using a series of non-locomotor movements including stretch (lateral and cross-lateral), swing, and spin; dance using a series of locomotor movements including hop, skip, slide, and leap.</p> <p>K.2.2 Dance using different levels (high middle, and low), directions (forwards, backwards, right and left, and diagonals), pathways (straight, curved and circular), and shape (circle, rectangle, or angular).</p> <p>K.2.3 Dance to a steady beat of different tempos (fast, medium, and slow)</p> <p>K.2.4 Dance different dynamics (energy) to reflect dancing different ideas, feelings, and situations (e.g. a soft cloud, a prickly thorn bush, bounding joy).</p> <p>K.2.5 Understand the difference between bones, muscles and joints and dance moving them in a variety of directions.</p> <p>K.2.6 Improvise one's original movement and dance following instruction using ideas, images, and other stimuli.</p> <p>K.2.7 Identify and dance in one's personal space (kinesphere) and respect the personal space of others.</p>	<p>1.2.1 Dance in place using a variety of axial (non-locomotor) movements; dance through space using a variety of locomotor movements.</p> <p>1.2.2 Dance using a variety of levels, directions, pathways, and shapes.</p> <p>1.2.3 Dance using and repeating different rhythms of different tempos.</p> <p>1.2.4 Identify and dance combinations of different dynamics (energy) to reflect different, ideas, feelings, and situations.</p> <p>1.2.5 Identify the common name for bones, muscles and joints and dance moving them in a variety of movement possibilities.</p> <p>1.2.6 Improvise movement using ideas, images, or feelings, and learn choreographed movements.</p> <p>1.2.7 Demonstrate dancing safely without hurting oneself or disrupting the movement of others.</p>	<p>2.2.1 Dance in place using a combination of axial (non-locomotor) movements; dance through space using a combination of locomotor movements.</p> <p>2.2.2 Dance using combinations of levels, directions, pathways, and shapes.</p> <p>2.2.3 Dance using and repeating a variety of different rhythms from different meter.</p> <p>2.2.4 Identify and dance a change in dynamics (energy) to reflect a progression of ideas, feelings, and situations (e.g. a duck waddling on land but swimming smoothly in water, water boiling and bubbling in a pot and evaporating in the air as steam).</p> <p>2.2.5 Understand that bones, muscles and joints align to allow for efficient movement.</p> <p>2.2.6 Improvise dance combinations using ideas, images, or feelings, and learn choreographed dance combinations.</p> <p>2.2.7 Demonstrate dancing safely with respect for one's body and the bodies of others.</p>

# DANCE STANDARDS

## Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

GRADE 3	GRADE 4	GRADE 5
<p>3.2.1 Perform a dance movement sequence using a combination of axial (non-locomotor) movements and locomotor movements.</p> <p>3.2.2 Perform a dance movement sequence using a variety of levels, directions, pathways, and shapes.</p> <p>3.2.3 Perform dance movement sequences using and repeating a variety of rhythms from different meter.</p> <p>3.2.4 Perform dance movement sequences using different dynamics (energy) to reflect different, ideas, feelings, and meanings.</p> <p>3.2.5 Align bones, muscles and joints to allow for efficient movement.</p> <p>3.2.6 Remember and perform choreographed dance sequences using ideas, images, or feelings.</p> <p>3.2.7 Dance with a partner or group respecting others' kinesphere, ideas and co-operating with others.</p>	<p>4.2.1 Perform a dance phrase using a combination of axial (non-locomotor) and locomotor movements.</p> <p>4.2.2 Perform a dance phrase using a variety of levels, directions, pathways, and shapes.</p> <p>4.2.3 Perform dance phrases using and repeating a variety of rhythms from different meter.</p> <p>4.2.4 Perform dance phrases using changes in dynamics (energy) to reflect different, ideas, feelings, and meaning.</p> <p>4.2.5 Align bones, muscles and joints to allow for efficient movement, balance, flexibility, coordination, and physical control.</p> <p>4.2.6 Remember, perform, reflect, and revise the performance of choreographed dance demonstrating focused concentration and kinesthetic awareness to improve performance.</p> <p>4.2.7 Demonstrate ability to work safely, cooperatively, and collaboratively with other students in improvised or choreographed movement activities.</p>	<p>5.2.1 Perform a dance that uses inventive combinations of axial (non-locomotor) and locomotor movements.</p> <p>5.2.2 Perform a dance that uses a variety of levels, directions, pathways, and shapes.</p> <p>5.2.3 Perform a dance that demonstrates musicality, including accuracy in moving to a musical beat and responding to changes in tempo and phrasing.</p> <p>5.2.4 Perform a dance that uses changes in dynamics (energy) to reflect different, ideas, feelings, and meaning.</p> <p>5.2.5 Identify anatomical terminology for major bones, muscles and joints and understand how they allow for efficient movement, balance, flexibility, coordination, and physical control.</p> <p>5.2.6 Remember, perform, reflect, and revise the performance of choreographed dances demonstrating focused concentration, kinesthetic awareness, and responsibility for one's role in a dance.</p> <p>5.2.7 Demonstrate safe and respectful practices and relationships during movement activities when working with a partner or group.</p>

# DANCE STANDARDS

## Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

GRADE 6	GRADE 7	GRADE 8
<p>6.2.1 Perform a dance and demonstrate physical control, alignment, balance, and coordination in performing locomotor and axial movements from a chosen dance genre (e.g. ballet, modern dance, jazz).</p> <p>6.2.2 Perform a group dance that uses space inventively with great variations of facings, levels, directions, pathways, and shapes.</p> <p>6.2.3 Perform a dance that reflects the phrasing, structure, tone, and dynamic of its accompanying music.</p> <p>6.2.4 Perform a group dance that uses variations of dynamics (energy) to reflect the ideas, feelings, images, and meaning of the dance.</p> <p>6.2.5 Identify major bones, muscles and joints in anatomical terminology. Understand how they function to create efficient movement, balance, flexibility, coordination, and physical control.</p> <p>6.2.6 Remember, perform, reflect, and revise choreographed dances. Demonstrate focused concentration, kinesthetic awareness, and responsibility for one's role in a dance and the production.</p> <p>6.2.7 Perform a group dance developing cooperative relationships with others as follower, leader, soloist, group participant.</p>	<p>7.2.1 Perform a dance and demonstrate centered physical control in weight shifts, coordination, skill, and accurate reproduction in performing locomotor and axial movements from different dance genres.</p> <p>7.2.2 Perform a dance with clear and accurate use of spatial design.</p> <p>7.2.3 Understand musical structures in at least two dance genres and relate to them in performing dance with or without music.</p> <p>7.2.4 Perform a dance that uses variations of dynamics (energy) and communicate the ideas, feelings, images, and meaning of the choreography.</p> <p>7.2.5 Understand how a dance warm up prepares bones, muscles and joints to achieve efficient balance, flexibility, coordination, and physical control.</p> <p>7.2.6 Remember accurately, perform, reflect and revise choreographed dances to communicate the meaning of the dance with focused concentration, kinesthetic awareness, and responsibility for one's role in a dance and the production.</p> <p>7.2.7 Demonstrate awareness of the safe use of space, physical discipline, projection, and clarity in rehearsals and dance performances.</p>	<p>8.2.1 Perform a dance and understand the differences in technique required by a variety of dance genres.</p> <p>8.2.2 Perform a dance that conveys complex concepts or meaning through spatial relationships.</p> <p>8.2.3 Understand musical structures in a variety of dance genres and convey complex concepts or meaning through basic musical elements (rhythm, meter, phrasing, and accents).</p> <p>8.2.4 Perform a dance that uses variations of dynamics (energy) and clearly and expressively communicate the ideas, feelings, images, and meaning of the choreography.</p> <p>8.2.5 Understand how a dance warm up prepares bones, muscles and joints to improve balance, flexibility, coordination, and physical control.</p> <p>8.2.6 Remember accurately, perform, reflect, and revise choreographed dances to expressively communicate the meaning of the dance with focused concentration and kinetic awareness as a responsible performer and positive participant in the production.</p> <p>8.2.7 Perform a group dance developing constructive and positive relationships with others as choreographer, learner, and cast participant.</p>

## GRADES 9-12 PROFICIENT

HSP.2.1 Demonstrate technical proficiency in dances from a variety of dance genres (centered alignment, placement, flexibility, endurance, balance, articulation, power, speed, and strength).

HSP.2.2 Accurately perform a dance that uses complex spatial relationships to convey concepts or meaning.

HSP.2.3 Understand musical structures and phrasing in a variety of dance genres and convey complex concepts or meaning through musical interpretation, rhythm, or phrasing with or without music.

HSP.2.4 Expressively perform a dance that uses variations of dynamics (energy) and to communicate the ideas, feelings, images, and meaning of the choreography.

HSP.2.5 Understand how the training in a variety of dance genres prepares the body to perform the movements and techniques inherent in each genre.

HSP.2.6 Remember, repeat, reflect upon, and refine movement in the rehearsal process to perform choreographed dances expressively, and communicate the meaning of the dance with focused concentration and kinetic awareness. Act responsibly and supportively in all aspects of performance production.

HSP.2.7 Demonstrate understanding of how dance promotes strength, health, physical safety, provide stress relief, injury prevention, and encourages positive relationships; develop personal strategies to achieve goals in dance and to maintain or achieve personal health and well-being through dance.

## GRADES 9-12 ADVANCED

HSA.2.1 Demonstrate kinesthetic awareness, artistic expression, and technical clarity and accuracy in performing dances from a variety of dance genres and choreographers.

HSA.2.2 Accurately perform dances by a variety of choreographers that use complex spatial structures and relationships to convey concepts and meaning.

HSA.2.3 Artistically and musically phrase movement in a variety of dance genres and expressively convey complex concepts or meaning through musical interpretation, rhythm, or phrasing with or without music.

HSA.2.4 Clearly and expressively perform dances by a variety of choreographers that use variations of dynamics (energy) to communicate the ideas, feelings, images, and meaning of the choreography.

HSA.2.5 Perform dance warm ups in a variety of genres that train the body to perform the movements and techniques inherent in each genre employing somatic understanding in body use.

HSA.2.6 Remember, repeat, reflect upon, and refine movement in the rehearsal process to perform choreographed dances with technical accuracy and expression, and communicate the meaning of choreography with focused concentration and kinetic awareness. Serve as a leader and role model in all aspects of the performance production.

HSA.2.7 Develop personal strategies/goals in dance and to maintain or achieve personal health and well-being through dance and develop a system of self-assessment to maintain awareness of progress.

# DANCE STANDARDS

Strand 3: Respond

Analyze, critique, and respond to dance

PRE-KINDERGARTEN

DANCE

- PK.3.1 Observe ballet, modern dance, jazz dance, and tap dance and identify what genre dance it is. Use dance terminology, identify non-locomotor movements, locomotor movements.
- PK.3.2 Sit attentively while watching a dance and applaud when it is over.
- PK.3.3 Describe one quality that makes ballet, modern dance, jazz dance, and tap dance genres enjoyable.
- PK.3.4 Observe dance and describe it.

## KINDERGARTEN

## GRADE 1

## GRADE 2

K.3.1 Observe a ballet, modern dance, jazz dance, and tap dance and identify the genre of dance and title of the dance. Use dance terminology to identify solo, duet, trio, spatial directions, levels and pathways, and body parts of the head, torso, and limbs.

K.3.2 Sit attentively while watching a dance, applaud when it is over, and, if speaking with the performer afterwards, tell them something positive about their performance.

K.3.3 Observe dance and describe what is interesting in the dance and why it is interesting.

K.3.4 Observe dance and describe the main idea, feeling, or image of the dance.

1.3.1 Observe a variety of performances and world dance genres; identify the genre, and title of each dance. Verbally describe a dance using dance terminology.

1.3.2 Display and discuss audience etiquette: walk quietly in the theatre, speak softly, sit attentively while watching a dance, applaud when it is over, and speak positively to performers.

1.3.3 Observe dance and verbally describe interesting changes in space, time, and energy.

1.3.4 Observe dance and verbally describe the main idea, feeling, or image of the dance and other aspects of the dance (e.g. style, costumes, and music).

2.3.1 Observe a variety of performances and world dance genres; identify the genre, title, and choreographer of each dance. Compare and contrast two or more dances using dance terminology.

2.3.2 Understand that the dance studio, stage, and theatre are special places for dance, and not for general play or games.

2.3.3 Observe dance and describe how variations in the use of space, time, and energy make the dance interesting.

2.3.4 Observe dance and describe how the main idea, feeling, or image of the dance is communicated through the movement and other aspects of the dance (style, costumes, and music).

Strand 3: Respond

Analyze, critique, and respond to dance

## GRADE 3

3.3.1 Explore the life and work of a famous dancer or choreographer. Identify the genre in which he/she worked, and name a dance he/she choreographed or performed. Using dance terminology, describe basic movements used in his/her choreography or dancing.

3.3.2 Define ways in which the dance studio, stage, and theatre are special places for dance, and develop rules that respect the function of each space.

3.3.3 Observe dance and describe how variations in the use of space, time, and energy change from the beginning of the dance to the end of the dance.

3.3.4 Observe dance and describe the ideas, feelings, or images in the beginning of the dance, and how they develop to the end of the dance.

## GRADE 4

4.3.1 Explore the life and work of several famous dancers or choreographers and describe the personal qualities that made them outstanding. Use dance terminology to compare or contrast their choreography or performances, mentioning specific dance positions, movements, or steps that were choreographed or performed effectively.

4.3.2 Understand the functions of training, rehearsal, the performance, and the audience response as essential processes in creating and performing dance.

4.3.3 Observe dance and describe how the use of space, time, and energy develops a change from the beginning of the dance to the end of the dance.

4.3.4 Observe dance and analyze the development of the idea, feeling, or image from the beginning of the dance to the end of the dance. Suggest additional movement possibilities.

## GRADE 5

5.3.1 Explore the life and work of several famous dancers or choreographers from different dance genres. Articulate in dance terminology, either orally or in writing, the similarities and differences in the dance genres.

5.3.2 As an audience member, respect and honor the dancer for their devoted work in training, rehearsing, and performing dance.

5.3.3 Observe dance performed in several different dance genres and, either orally or in writing, compare and contrast their use of space, time, and energy.

5.3.4 Observe a dance and analyze how the movement fulfills the intent of the choreographer. Suggest additional movement possibilities



Strand 3: Respond

Analyze, critique, and respond to dance

## GRADE 6

- 6.3.1 Observe dances of several famous companies and, either orally or in writing, compare their dance styles and ideas. Identify and support personal preferences for dances observed using dance terminology.
- 6.3.2 Demonstrate knowledge of dance protocols in the dance class, rehearsal, and performance.
- 6.3.3 Apply knowledge of the elements of dance and the principles of choreography to respond verbally or in writing to an observed dance performance.
- 6.3.4 Identify and formulate criteria to assess the quality of a dance performance (e.g. originality of movement, technical skill, coherence, visual or emotional impact). Either orally or in writing, critique personal performances and performances of others.

## GRADE 7

- 7.3.1 Observe dances of several famous companies and, either orally or in writing, analyze their dance styles and ideas. Analyze personal preferences for dances observed or performed using dance terminology.
- 7.3.2 Observe dance protocols in the dance class, rehearsal, and performance.
- 7.3.3 Develop aesthetic criteria to critique performances of several dance companies.
- 7.3.4 Apply aesthetic criteria to evaluate the choreography and performances of several dance companies.

## GRADE 8

- 8.3.1 Observe major repertory of several famous companies from different dance genres and analyze and compare their dance styles and ideas. Articulate responses in the form of written critical analysis of their performances using dance terminology.
- 8.3.2 Observe, respect, and support dance class, rehearsal, and performance protocols.
- 8.3.3 Provide rationales for aesthetic decisions, conceptualizations, and effectiveness of personal performances, improvisations, and choreography.
- 8.3.4 Evaluate thematic movement in dance through an explanation of movement choices.



## GRADES 9-12 PROFICIENT

HSP.3.1 Observe major repertory of several famous companies. Analyze the success of the choreography and performances in relation to the intent of the choreographers' artistic statements. Articulate responses in the form of written critical analyses.

HSP.3.2 Explain conventions of audience etiquette and dance protocols and how they relate to dance and performance in a variety of cultures and settings.

HSP.3.3 Defend personal original work using elements of dance, aesthetic principles, choreographic principles, and performance competencies as criteria to assess the work.

HSP.3.4 Explore and describe artistic decisions that affect the conceptualization, the expression and the effectiveness of personal performances, improvisations, and choreography. Suggest alternative movement possibilities.



## GRADES 9-12 ADVANCED

HSA.3.1 Observe major repertory from a variety of international dance companies. Analyze the success of the choreography and performances in relation to their dance styles, choreographic approaches, and the intent of the choreographers' artistic statements. Articulate, verbally and in writing, how the meaning of the dance is portrayed through style, choreographic approach, and performance techniques, and analyze how the dance fulfills the intent of the choreographer.

HSA.3.2 Understand dance as an expression of the values and beliefs of a culture and how the protocols of dance relate to these beliefs.

HSA.3.3 Critique personal dance performances and performances of others. Analyze the elements of dance, aesthetic principles, choreographic principles, and performance competencies to determine creative and artistic value.

HSA.3.4 Use multiple sets of criteria for improvised and choreographed material to defend personal performances and critique the choreography and performance of others. Suggest alternative movement possibilities. Articulate responses in the form of verbal and written critical analyses.

# DANCE STANDARDS

Strand 4: Interconnect

Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

PRE-KINDERGARTEN

DANCE

- PK.4.1 Improvise dance movements from sensate stimuli (that which is seen, heard, felt, tasted or smelled, or sung).
- PK.4.2 Improvise dance movements expressing a natural phenomenon (for example, leaves falling, waves of water, flower growing).
- PK.4.3 Improvise dance movements expressing a story or poem that is read aloud.
- PK.4.4 View dance from other countries and cultures.

## KINDERGARTEN

## GRADE 1

## GRADE 2

- K.4.1 Improvise dance to express feelings, images and ideas from music, songs, drawings, paintings, sculpture, or puppets.
- K.4.2 Respond in dance to a wide range of stimuli (e.g. numbers or counting, pictures of animals, natural phenomenon).
- K.4.3 Respond in dance to a story or poem read from a book.
- K.4.4 Observe dances from different cultures and describe what is interesting about the dances.

- 1.4.1 Create a short improvised dance with a beginning, middle, and end that expresses feelings and ideas inspired by music, songs, drawings, paintings, sculpture, or a play.
- 1.4.2 Perform a short improvised dance about a subject learned in school (e.g. addition or subtraction, animals, history, shapes).
- 1.4.3 Perform a short improvised dance based on reading skills (e.g. the shapes of letters, the sounds of letters, the interpretation of a story or poem, the creation of a story or poem).
- 1.4.4 Perform dances from different cultures and describe what is interesting about the dances, costumes and music.

- 2.4.1 Observe, perform and discuss dances that are inspired by other artistic disciplines (theatre, music, and visual art).
- 2.4.2 Create and perform dance sequences that are inspired by other core academic subject areas (social studies, math, and science)
- 2.4.3 Use literature or other written material to inspire dance ideas (e.g. narrative, poem, article).
- 2.4.4 Remember and perform dance sequences from different cultures and describe the differences and similarities between them.

# DANCE STANDARDS

## Strand 4: Interconnect

Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

### GRADE 3

- 3.4.1 Observe a dance that uses music, scenery, and costumes and discuss how these heighten the experience of the movement.
- 3.4.2 Demonstrate knowledge of curricular concepts through dance (e.g. geometric shapes, spatial pathways and maps, functional anatomy and movement, rhythm and number patterns).
- 3.4.3 Create and perform dance phrases that are inspired by sentences, and write sentences inspired by dance phrases.
- 3.4.4 Remember and perform dances from different cultures and compare the connections or differences between one's own cultural dance and the dance from other cultures.

### GRADE 4

- 4.4.1 Observe the work of several famous choreographers and discuss how the work can relate to other artistic disciplines.
- 4.4.2 Solve movement problems that are inspired by other academic subjects (e.g. dance a verb that you do in the morning, move in the spatial pathways of the planets, create a dance based on multiplication).
- 4.4.3 Use movement to express images, ideas, situations, and feelings read in literature, poetry, or original writing.
- 4.4.4 Remember and perform with accuracy dances from different cultures or historic periods. Describe the cultural connections and differences between one's own culture or time period and the cultures expressed through the dances.

### GRADE 5

- 5.4.1 Explain how dance terminology relates to and shares the vocabulary of other art subjects (such as, shape, line, positive and negative space, rhythm, and phrase.)
- 5.4.2 Create dance studies based on the relationships between dance concepts and concepts from other subjects (force and motion, the body systems, maps and grids, narrative style).
- 5.4.3 Journal the creative and artistic processes of choreographing a dance (the images and ideas to be communicated, how artistic choices were decided, problems that needed to be solved).
- 5.4.4 Explore the function of dance in daily life in different countries and historic time periods.

# DANCE STANDARDS

Strand 4: Interconnect

Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

## GRADE 6

- 6.4.1 Use concepts from other art forms to choreograph dance studies (e.g. asymmetrical design, contrapuntal rhythm, and character development).
- 6.4.2 Identify and use different resources from other academic disciplines (such as newspapers, history books, maps, poetry) to generate ideas for dance compositions.
- 6.4.3 Create and perform a dance based upon personal original writing.
- 6.4.4 Analyze dances from different cultures or historical periods in relation to the values and beliefs of their society.

## GRADE 7

- 7.4.1 Analyze the choreographic process and its relation to other artistic processes through brainstorming, exploring and developing ideas, putting ideas into a form, and sequencing.
- 7.4.2 Research topics from other academic disciplines to create dance studies.
- 7.4.3 Analyze the choreographic process and its relation to the writing process (e.g. brainstorming, exploring and developing ideas, putting ideas into a form, and sequencing).
- 7.4.4 Research the historical development of a dance genre. Verbally or in writing, analyze its development in relation to the values and beliefs of the society from which it evolved.

## GRADE 8

- 8.4.1 Create, manipulate, and perform dance studies that reveal the relationships between dance and other art forms, using the elements of the chosen form.
- 8.4.2 Research different topics from other academic disciplines to create dance compositions of a personal or social statement.
- 8.4.3 Use a literary device as an impetus for original choreography.
- 8.4.4 Research the historical development of a variety of dance genres. Verbally or in writing, compare and contrast their development in relation to the values and beliefs of the society from which they evolved.

# DANCE STANDARDS

Strand 4: Interconnect

Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

## GRADES 9-12 PROFICIENT

- HSP.4.1 Create an original solo based upon a well-known work of an artist from another artistic discipline.
- HSP.4.2 Create an interdisciplinary project based on a theme that includes dance and two other academic disciplines.
- HSP.4.3 Create a dance based upon a literary work that explores the personal meaning behind the author's intent.
- HSP.4.4 Compare and contrast how choreographers use various forms, styles, and genres of dance for individual, cultural, and social expression in both the past and present.

## GRADES 9-12 ADVANCED

- HSA.4.1 Create and perform an original group dance based upon a well-known work of an artist from another artistic discipline that expresses the images, ideas, situations, emotions, and style of the artist's work.
- HSA.4.2 Create and perform an interdisciplinary project based on a theme that includes dance and two other academic disciplines, and facilitate an audience discussion about the content of the project.
- HSA.4.3 Create and perform a dance that combines movement and an original spoken script about a topic of personal meaning or social concern.
- HSA.4.4 Research important historical dance events. Create a project that illustrates their cultural, social, political and historical significance.

DANCE



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**AB/ABA:** a two-part compositional form with an A theme and a B theme/a three-part compositional form in which the first and third sections are the same theme, and the middle section contrasts with a different them.

**Accuracy:** the repetition of movement or choreography with exactness and precision.

**Aesthetic Criteria:** standards on which to make judgments about the artistic merit of a work.

**Agility:** the ability to move in a quick and easy fashion.

**Align:** the placement of body segments in balance to allow for great freedom and ease of movement.

**Alignment:** the organization of the skeleton in a functional relationship to gravity.

**Artistic Expression:** conception and execution in the expression of one of the artistic disciplines.

**Axial Movement:** movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact; movement that is organized in space around an axis of the body and does not travel in space from one location to another (non-locomotor).

**Balance:** a state of bodily equilibrium; the point where the sum of all the forces acting upon the body equals zero and the forces are in equilibrium.

**Ballet:** a genre of dance and traditional performance dance form with origins in the Italian and French Renaissance court, further developed in France and Russia as a concert dance form characterized by formal gymnastic movements and female dancers performing *en pointe*.

<sup>7</sup> Glossary excerpted and adapted from the documents *National Dance Education Organization Standards for Learning and Teaching Dance in the Arts: Ages 5-18*; *Massachusetts Arts Curriculum Framework*; *Visual and Performing Arts Content Standards for California Public Schools, Kindergarten Through Grade Twelve*; and *North Carolina Arts Education Standard Course of Study*.

**Beat:** the regular measurement or counting of movement or music; often an accented motion or tone that defines the tempo or speed of the movement or music.

**Canon:** a choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

**Choreographer:** a person who creates or composes dance movement or dance composition.

**Choreographic Principles:** compositional elements in dance; factors to be considered in the attainment of an aesthetically satisfying dance composition.

**Choreographic Structure:** the compositional form in which movement is structured to create a dance.

**Choreography:** dance movements that are planned and performed; the art of making dances; the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements; literally, "dance writing".

**Climax:** the "high point," or the point of culmination in a dance.

**Cognitive:** the process of thinking or acquiring knowledge.

**Crawling (creeping):** moving low to the ground on hands and knees in cross-lateral hand and leg movements.

**Creating:** the inventing, composing, and generating of dance.

**Creative Movement:** movements that are invented in order to express an idea, feeling, experience, or solution to a movement problem.

**Cross-lateral Movement:** movement that crosses the vertical mid-line of the body; movement that goes right to left or left to right.

**Curriculum:** a detailed plan of goals, objectives, skills, and lessons on a particular subject.

**Dance:** the language of movement as expressed by the human body for communication, aesthetic purposes.

**Improvise:** to spontaneously invent and perform movement.

**Isolation:** movement done with one body part or a small section of the body.

**Jazz Dance:** a contemporary dance genre that developed concurrently with jazz and popular music as show, musical, and theater dancing; a popular form of dance characterized by pelvic movements.

**Jump:** a movement that leaves the ground from two feet and lands on two feet and the release of energy or emotions.

**Dynamic:** also called "energy;" the qualities or characteristics of movement which lend themselves to expression and style.

**Elements:** the building blocks of dance movement; movement of the body using space, time, and dynamic (energy).

**Fine Motor Activities:** activities that involve the coordinated use of small muscle groups such as the fingers in handwriting, playing piano, or drawing.

**Flexibility:** range of motion determined by a person's particular skeletal structure and muscular elasticity.

**Force:** the instigator of movement, such as a push or pull.

**Form:** the overall structural organization of a dance or music composition and the interrelationships of movements within the overall structure.

**Gallop:** a springy locomotor run/leap in which the same foot always advances forward.

**Genre:** a particular kind or style of dance, such as ballet, jazz, modern, folk or tap.

**Gesture:** the movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.

**Gross Motor Activities:** activities that involve the use of large muscle groups such as the legs in running or jumping.

**Hop:** a movement that leaves the ground from one foot and lands on the same foot.

**Kinesphere** (personal space): the area or space directly surrounding one's body extending as far as a person can reach.

**Kinesthetic:** having to do with motion or movement of the body.

**Kinetic:** having to do with motion.

**Leap:** a locomotor movement that leaves the ground from one foot and lands on the other foot.

**Level:** the height of the dancer in relation to the floor: high—moving standing straight or on one's toes; middle moving with knees or body bent; low—moving close to or on the ground.

**Locomotor Movement:** movement that travels from one location to another or in a pathway through space.

**Mirror Imaging:** a "follow the leader" exercise for two or more dancers in which one person initiates movement and the other (or others) attempts to imitate the leader simultaneously and exactly.

**Modern Dance:** a contemporary performance dance genre developed in the early twentieth century to promote self-expression, movement invention, and to free the body from traditional movement and movement vocabulary constrictions.

**Motif:** a distinctive and recurring gesture used to provide a theme and unify ideas.

**Movement Problem:** a specific focus or task that serves as direction for exploration and composing, usually with specific criteria.

**Movement Vocabulary:** the range of movements or steps used in a particular dance style or genre; movements that suggest an idea or meaning.

**Multicultural:** acknowledging the strength and richness of human diversity.

**Musicality:** the attention and sensitivity to the musical elements of dance while creating or performing.

**Narrative:** a compositional structure that develops a story line with a beginning, middle, and end.

**Negative Space:** The empty or open space created when the body makes a shape.

**Non-locomotor Movement:** movement that remains in place; movement that does not travel from one location to another or in a pathway through space (axial).

**Pantomime:** a movement genre in which the performer relies totally on gesture, facial expression, and movement, rather than speech, for enactment of material.

**Pathway:** a line along which a person or a part of the person, such as an arm or head, moves (e.g., a circular path, a zigzag pathway).

**Partner/Group Skills:** skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.

**Pedagogy:** the art or science of teaching, and the principles of instruction.

**Performing:** the execution of movement and dance or the presentation of choreography.

**Personal Space (kinesphere):** the area or space directly surrounding one's body extending as far as a person can reach.

**Phrase:** a series or sequence of movements that has a sense of beginning and completion.

**Quality of Movement:** the dynamic, energy/force, effort, or characteristics that give movement its style or affect.

**Responding:** an affective, cognitive, or physical observation or reaction to that which is perceived or experienced.

**Rhythm:** the patterning or structuring of time through movement or sound.

**Rock:** movement of the torso that rhythmically tilts off the spinal axis from side-to-side or forward and backwards.

**Slither:** a form of crawling movement with the belly on the floor.

**Somatics:** systems of bodily movement that focus on moving with ease, lack of physical stress, and movement efficiency.

**Space:** an element of dance that refers to the immediate spherical area surrounding the body in all directions; the location where a dance takes place.

**Style:** dance that has specific characteristics or qualities that give it a distinctive identity.

**Technique:** the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances.

**Tempo:** the pace or speed of movement or music.

**Theme:** ideas or concepts that relate under one topic; a movement, phrase, or pattern that is repeated either verbatim or with variations.

**Time:** an element of dance involving rhythm, phrasing, tempo, accent, and duration.

**Transition:** an organized connection between dance movements that maintains flow and continuity in the dance.

**Unison:** dance movement that takes place at the same time in a group.

**Values:** qualities and behaviors that have intrinsic worth in the process of making or experiencing dance, or for personal development and health.

**World Dance:** international dance forms that are passed from generation to generation as traditions of a culture.



# MUSIC



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## Introduction

The music standards provide teachers and curriculum coordinators with a summary of what music content should be taught from grade to grade, prekindergarten through high school. Adapted from the highly regarded Virginia and Wisconsin curriculum frameworks, the standards incorporate the comments and suggestions of area teachers, administrators and representatives from community organizations. The standards outline what learners of music should know and demonstrate by the end of each grade or course. They detail the skills involved in creating and performing works of music as well as to responding to existing works<sup>8</sup> that students are expected to acquire at a particular grade level.



## The Resulting Student Experience<sup>9</sup>

The goal of music education is to empower students to experience music as a source of personal enrichment, as a vehicle for the constructive expression of human emotions, and as a unique intellectual discipline. This goal will be attained through a structured, sequential program of study. Students will develop an intellectual and physical understanding of music through experiences in singing, moving, listening, improvising, and playing instruments. They will learn to read and notate music, and to create compositions that transcribe their thoughts and emotions into concrete, musical forms of human expression. Students will exercise their critical thinking skills by investigating and analyzing all facets of the music discipline, employing both traditional modes of instruction and the latest technological advancements, and examine the cross cultural significance that music contributes and fosters within a global community. Through active involvement in music throughout the public school years, the students of the District of Columbia will build a foundation for a lifetime of participation in and enjoyment of music.



## Organization

The music standards reflect the gradual progression in musical development that culminates in a high level of artistic attainment at the secondary level. The standards are organized by areas and levels of instruction — General Music (PreKindergarten – 8, High School), Instrumental (Beginning, Intermediate, Proficient, and Advanced), and Vocal/Choral (Beginning, Intermediate, Proficient, and Advanced). Within each area and level of instruction, the Music Learning Standards are organized by five related strands.



<sup>8</sup>As outlined by the NAEP Arts Assessment (for reference see: [http://nces.ed.gov/programs/quarterly/vol\\_1/1\\_4/3-esq14-b.asp](http://nces.ed.gov/programs/quarterly/vol_1/1_4/3-esq14-b.asp))

<sup>9</sup>Excerpted and adapted from the Virginia Music Standards of Learning

## The Five Strands

- I. Listen to, analyze, and evaluate music. (National Music Standards 6 & 7)**
  - Listen to and analyze music
  - Evaluate music
- II. Sing and perform on instruments alone and with others, a varied repertoire of music. (National Music Standards 1 & 2)**
  - Sing
  - Perform on instruments
- III. Improvise, arrange, and compose music. (National Music Standards 3 & 4)**
- IV. Read and notate music. (National Music Standard 5)**
- V. Connect music to other art forms and subject areas through understanding the historical and cultural context of music. (National Music Standards 8 & 9)**
  - Connect to other subject areas
  - Connect to history and cultures

## General Music Standards

The general music standards identify content for the development of skills and knowledge in music for public schools in the District of Columbia. Standards are identified by grade level for pre-kindergarten through grade eight. For grades nine through twelve two levels of standards are given – proficient and advanced.

The general music standards provide the framework for students to learn ways in which the content of the separate disciplines within and outside the arts are interrelated with those of music. The strands are integrated through a variety of classroom and performance activities. Through individualized instruction and the provision of multiple educational opportunities, students will obtain valuable music skills and knowledge to prepare them for future educational, occupational, and personal endeavors.



The Instrumental and Vocal/Choral Music Standards are organized into four levels – Beginning, Intermediate, Proficient, and Advanced. These four levels are based on the sequential development of skills, as opposed to grade level. Since students in the District of Columbia begin instrumental and vocal/choral ensemble instruction at varying grades, the use of these four levels allows for needed flexibility.

The instrumental standards includes benchmarks for both band and string instruments. The descriptive lists of skills and activities related to the standards are organized with band content indicated before string content.

The general description for each level of the instrumental and vocal/choral standards:

## **Beginning**

The standards for the “Beginning” level are designed for students experiencing their first ensemble class. A beginning ensemble program may be found at any grade level within the elementary, middle, or secondary school setting. The standards at this level emphasize fundamental development and an introduction to music reading and writing for the beginning ensemble performer.

## **Intermediate**

The standards for the “Intermediate” level are designed for students who have achieved competency in the beginning ensemble class. An intermediate ensemble program may be found at any grade level within the elementary, middle, or secondary school setting. The standards at this level emphasize continuing development and ensemble participation. Music reading and writing skills continue to be emphasized and improved for the intermediate ensemble performer. Students will continue to explore the relationship between music and the other arts.

## **Proficient**

The standards for the “Proficient” level are designed for students who have achieved competency in individual performance. A proficient instrumental program is more likely to be found at the middle, or secondary school level. The standards at this level emphasize continuing development and ensemble participation. Students will demonstrate an expanded ability in performance, creativity, and analytical investigation, and will demonstrate leadership and evaluative skills in groups and individual settings. Students will continue to explore the relationship between music and the other arts.

## **Advanced**

The standards for the “Advanced” level require refined musical skills in individual and group performance. Students will continue to explore the relationship between music and the other arts.

# GENERAL MUSIC STANDARDS

## Strand 1

## Listen to, analyze, and evaluate music

PRE-KINDERGARTEN

### Listen to and analyze music:

PK.1.L1 Identify various sound sources (e.g., voices: singing, speaking, whisperings, shouting; body: clapping, tapping; environment: animal sounds, wind, rain, etc.).

### Evaluate music:

PK.1.E1 Respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles.

PK.1.E2 Use own vocabulary to describe voices, instruments, and music of various genres, styles, and periods from diverse cultures.

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# GENERAL MUSIC STANDARDS

## Strand 1

## Listen to, analyze, and evaluate music

KINDERGARTEN	GRADE 1	GRADE 2
<p><u>Listen to and analyze music:</u>                      K.1.L1 Recognize when music changes from one section to a contrasting section.</p> <p>K.1.L2 Identify classroom instruments by sight and sound.</p> <p>K.1.L3 Distinguish between tone colors: voices versus instruments; men's versus women's versus children's voices.</p> <p>K.1.L4 Recognize and demonstrate elements of music: fast/slow, high/low, long/short, and loud/soft.</p> <p><u>Evaluate music:</u>                      K.1.E1 Respond to music with movement: employ large body movement; demonstrate various locomotor and non-locomotor movements; use movement to enhance music, stories, and poems; and use the body to illustrate moods and contrasts in music.</p> <p>K.1.E2 Demonstrate awareness of the elements of music and changes in their usage (e.g., steady beat, high and low sounds, same/different phrases).</p>	<p><u>Listen to and analyze music:</u>                      1.1.L1 Recognize simple musical forms such as phrase, AB, and echo.</p> <p>1.1.L2 Identify pitched and non-pitched classroom instruments by sight and sound.</p> <p>1.1.L3 Distinguish between extreme contrasts of sound and between melodic rhythm and steady beat.</p> <p>1.1.L4 Recognize sudden dynamic and tempo changes in music.</p> <p>1.1.L5 Identify high pitches and low pitches and demonstrate different pitches vocally, instrumentally, and with movement.</p> <p><u>Evaluate music:</u>                      1.1.E1 Respond to music with movement: perform line and circle dances; perform dances and games from various cultures; dramatize songs, stories, and poems; and perform choreographed movements.</p> <p>1.1.E2 Identify, talk about, sing, or play music written for specific purposes (e.g., work song, lullaby).</p> <p>1.1.E3 Describe how ideas or moods are communicated through music.</p>	<p><u>Listen to and analyze music:</u>                      2.1.L1 Recognize musical forms such as like and unlike melodic phrases; music in two-part (AB) form; and the beginning and ending of phrases.</p> <p>2.1.L2 Identify selected orchestral and folk instruments by sight and sound.</p> <p>2.1.L3 Distinguish between accompanied and unaccompanied vocal music.</p> <p>2.1.L4 Recognize sudden and gradual changes in music, especially the dynamics and tempo.</p> <p>2.1.L5 Use music terminology to identify and describe melody patterns that move upward, downward, and remain the same, and demonstrate different patterns vocally, instrumentally, and with movement.</p> <p><u>Evaluate music:</u>                      2.1.E1 Respond to music with movement: perform traditional folk dances (choreographed and non-choreographed), and interpretive movement.</p> <p>2.1.E2 Create movements to music that reflect the pitch, tempo, and dynamics in music.</p> <p>2.1.E3 Develop an opinion, contribute, and take turns to discuss music in terms of likes and dislikes.</p>

# GENERAL MUSIC STANDARDS

Strand 1

Listen to, analyze, and evaluate music

## GRADE 3

Listen to and analyze music:

3.1.L1 Identify simple musical forms, emphasizing verse/refrain, AB and ABA forms.

3.1.L2 Identify ascending/descending melody in selected pieces of music.

3.1.L3 Identify the four orchestral families (woodwind, string, brass, percussion) by sight and sound and the way in which sound is produced on various instruments.

Evaluate music:

3.1.E1 Demonstrate appropriate audience behavior and contribute to a post-concert discussion of performance events, likes and dislikes.

3.1.E2 Use music vocabulary (e.g. tempo - speed, dynamics - loud/soft, pitch - high/low, rhythm - beat and mood - feeling) to describe music.

3.1.E3 Respond through physical movement to selected prominent music characteristics or to specific music events while listening to music (e.g., changes in pitch direction, tempo, and dynamics).

## GRADE 4

Listen to and analyze music:

4.1.L1 Identify simple music forms upon listening to a given example such as AABA, AABB, rondo, and round.

4.1.L2 Identify phrases and sections of music that are the same, similar, or different.

4.1.L3 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and other instruments from various cultures, as well as male and female adult voices.

4.1.L4 Use music terminology to describe how pitch levels may move upward, downward, or stay the same and demonstrate the melodic shape (contour) of a musical phrase.

Evaluate music:

4.1.E1 Devise specific criteria for evaluating performances and compositions.

4.1.E2 State personal preferences in music and explain reasons for the selections.

## GRADE 5

Listen to and analyze music:

5.1.L1 Define the special properties of musical sounds (pitch, duration, volume and timbre).

5.1.L2 Analyze how musical sounds are used in various genres and culture.

5.1.L3 Identify vocal and instrumental ensembles from a variety of genres and cultures (e.g., classical, jazz, blues, gamelan, mariachi, cumbia, salsa, mambo, reggae).

5.1.L4 Demonstrate perceptual skills by listening to and comparing and contrasting music of various styles and cultures.

Evaluate music:

5.1.E1 Devise and apply specific criteria for evaluating performances and compositions.

5.1.E2 Identify and analyze difference in tempo and dynamics in contrasting music selections.

# GENERAL MUSIC STANDARDS

## Strand 1

## Listen to, analyze, and evaluate music

### GRADE 6

Listen to and analyze music:

6.1.L1 Describe larger music forms such as sonata-allegro form, concerto, theme and variations.

6.1.L2 Analyze and compare the use of the elements of music of several genres and cultures, emphasizing meter and rhythm.

6.1.L3 Identify and explain the following specific musical elements while listening to a given musical example: scales, tonality, syncopation, tone color, and meter.

Evaluate music:

6.1.E1 Develop and apply criteria for evaluating the quality of music performances and compositions and apply the criteria to personal performances.

6.1.E2 Explain how images, feeling, or emotion are conveyed in a specific musical work.



### GRADE 7

Listen to and analyze music:

7.1.L1 Describe larger musical forms such as canon, fugue, suite, opera, and oratorio.

7.1.L2 Analyze and compare the use of musical elements of several genres, styles, and cultures, emphasizing tonality and intervals.

7.1.L3 Identify and explain the following specific musical elements while listening to a given musical example: ostinato, form, sequence, repetition, and imitation.

Evaluate music:

7.1.E1 Evaluate the quality of their own and others' performances and compositions and offer constructive suggestions for improvement.

7.1.E2 Compare and contrast the means used to create images or evoke feelings and emotions in musical works.

### GRADE 8

Listen to and analyze music:

8.1.L1 Describe larger musical forms such as symphony and tone poem.

8.1.L2 Analyze and compare the use of musical elements of several genres, styles, and cultures, emphasizing chords and harmonic progressions.

8.1.L3 Identify and explain the following specific musical elements while listening to a given musical example: counter-melody, cross-rhythm, retrograde chord progressions.

8.1.L4 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions and their application in analyzing written and/or aural examples of music (meter, cross-rhythms, melodic contour analysis, sequence, retrograde, imitation, repetition, scales/tonality, chord progressions, form).

Evaluate music:

8.1.E1 Evaluate the quality and effectiveness of own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

8.1.E2 Compare and contrast the differences between two performances of a specific musical work.

# GENERAL MUSIC STANDARDS

Strand 1

Listen to, analyze, and evaluate music

## HIGH SCHOOL PROFICIENT

### Listen to and analyze music:

HSP.1.L1 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.

HSP.1.L2 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples of a varied repertoire of music representing diverse genres, styles, and cultures.

HSP.1.L3 Analyze the use of forms in a varied repertoire of music representing diverse genres, styles, and cultures.

HSP.1.L4 Define and use the technical vocabulary of music (e.g., Italian terms, form, harmony, tempo markings).

HSP.1.L5 Describe and identify stylistic traits and genres.

### Evaluate music:

HSP.1.E1 Develop and apply specific criteria for making informed critical evaluations of the quality and effectiveness of music performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

HSP.1.E2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

## HIGH SCHOOL ADVANCED

### Listen to and analyze music:

HSA.1.L1 Compare ways in which musical devices are used in a given example relative to ways in which they are used in other works of the same genre or style.

HSA.1.L2 Analyze and describe significant musical events perceived and remembered in a given aural example.

HSA.1.L3 Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.

HSA.1.L4 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.

### Evaluate Music:

HSA.1.E1 Apply and refine specific criteria for making informed critical evaluations of the quality and effectiveness of music performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

HSA.1.E2 Evaluate a given musical work in terms of its qualities and explain the musical means used to evoke feelings and emotions.



## Strand 2

Sing and perform on instruments alone and with others, a varied repertoire of music

PRE-KINDERGARTEN

### Sing:

PK.2.S1 Use voices expressively to speak, chant, and sing (imitate sounds of animals and sounds in the home and neighborhood).

PK.2.S2 Sing a variety of simple songs in various keys, meters, and genres, alone and with a group, becoming increasingly accurate in rhythm and pitch.

### Perform on Instruments:

PK.2.P2 Use a variety of instruments and other sound sources to create musical sounds.

PK.2.P3 Move or use body percussion to demonstrate awareness of beat and tempo.



MUSIC

# GENERAL MUSIC STANDARDS

Strand 2

Sing and perform on instruments alone and with others, a varied repertoire of music

KINDERGARTEN	GRADE 1	GRADE 2
<p><u>Sing:</u>                      K.2.S1 Sing simple songs from memory individually and in groups.</p> <p>K.2.S2 Demonstrate the difference between a singing voice and a speaking voice.</p> <p>K.2.S3 Imitate two pitch (sol-mi) patterns.</p> <p>K.2.S4 Demonstrate steady beat when singing.</p> <p>K.2.S5 Use the singing voice to echo short melodic patterns.</p> <p><u>Perform on Instruments:</u>                      K.2.P1 Use body percussion and classroom instruments to accompany songs and chants while demonstrating a steady beat.</p> <p>K.2.P2 Perform rhythmic patterns that include long and short sounds and silences.</p> <p>K.2.P3 Match movement to rhythm patterns.</p>	<p><u>Sing:</u>                      1.2.S1 Sing from memory a variety of simple songs, echoes, and chants, individually and in groups, with accuracy.</p> <p>1.2.S2 Develop a repertoire of songs with and without accompaniment.</p> <p>1.2.S3 Demonstrate use of pitch (high/low, upward/downward, melody skips, repeats, melodic patterns, ostinatos) and timbre of the voice. 1.2.S4 Demonstrate melodic rhythm when singing.</p> <p><u>Perform on Instruments:</u>                      1.2.P1 Perform simple accompaniments on pitched and non-pitched classroom instruments.</p> <p>1.2.P2 Perform rhythm patterns that include long and short sounds and repeated patterns.</p> <p>1.2.P3 Relate rhythm patterns to notation.</p> <p>1.2.P4 Demonstrate melodic rhythm (ostinato, melodic patterns).</p>	<p><u>Sing:</u>                      2.2.S1 Sing a variety of songs in various keys, meters, and genres, alone and with a group, with accuracy in rhythm and pitch, from memory.</p> <p>2.2.S2 Develop a repertoire of songs, including those with and without accompaniment, with and without harmony, and songs with ostinatos and meter in 2 and 3.</p> <p>2.2.S3 Match single pitches and groups of pitches played on the piano, individually, and in groups.</p> <p>2.2.S4 Read lyrics containing more than one verse and including words divided into syllables.</p> <p>2.2.S5 Sing in a two-part ensemble.</p> <p><u>Perform on Instruments:</u>                      2.2.P1 Perform rhythmic ostinatos and single-chord accompaniments on classroom instruments.</p> <p>2.2.P2 Perform and match notated rhythm patterns.</p> <p>2.2.P3 Play instruments to demonstrate awareness of beat, tempo, dynamics, and melodic direction.</p>

# GENERAL MUSIC STANDARDS

Strand 2

Sing and perform on instruments alone and with others, a varied repertoire of music

GRADE 3	GRADE 4	GRADE 5
<p><u>Sing:</u>            3.2.S1 Sing from memory a variety of seasonal, game, folk, and patriotic songs with or without accompaniment.</p> <p>3.2.S2 Develop a repertoire of familiar songs from diverse cultures, including melodies, rounds/canons, partner songs, and songs with ostinatos and meters in 2, 3, and 4.</p> <p>3.2.S3 Sing in tune with clear tone quality, dynamics, phrasing, pitch, diction, and interpretation.</p> <p>3.2.S4 Sing melodies within the range of an octave.</p> <p><u>Perform on Instruments:</u>            3.2.P1 Perform (by printed notation and by note) major and minor scales.</p> <p>3.2.P2 Perform on instruments using a wide range of tempos and dynamics.</p> <p>3.2.P3 Perform in a two-part music ensemble.</p> <p>3.2.P4 Identify and perform sets of beats that are grouped in two's and three's using descriptive terminology to identify which beats are strong and which beats are weak.</p> <p>3.2.P5 Maintain instruments, voice, performance and practice areas carefully and responsibly.</p>	<p><u>Sing:</u>            4.2.S1 Sing from memory a varied repertoire of songs from diverse cultures, including countermelodies, rounds/canons, partner songs, descants, and songs with ostinatos, alone and with others.</p> <p>4.2.S2 Sing independently with good pitch, diction, and posture, and maintain a steady tempo.</p> <p>4.2.S3 Distinguish between the "head voice" (high register, light tone color) and the "chest voice" (low register, heavy tone color).</p> <p><u>Perform on Instruments:</u>            5.2.P1 Perform (by printed notation and by rote) rhythmic and melodic ostinatos and I and V (V7) chords to accompany a two-chord melody, using available pitched classroom instruments.</p> <p>4.2.P2 Perform easy rhythmic, melodic, and chordal patterns on rhythmic, melodic, and harmonic classroom instruments.</p> <p>4.2.P3 Perform on pitch, in rhythm, with appropriate dynamics and a steady tempo.</p> <p>4.2.P4 Play in instrumental groups in order to learn how to respond to the directions of a conductor.</p> <p>4.2.P5 Echo short rhythmic and melodic patterns.</p> <p>4.2.P6 Maintain instruments, voice, performance and practice areas carefully and responsibly.</p>	<p><u>Sing:</u>            5.2.S1 Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures, including rounds/canons, descants, and songs with ostinatos and songs in two-part harmony, alone and with others.</p> <p>5.2.S2 Sing with accurate pitch, rhythm, diction, and posture, maintaining a steady tempo.</p> <p>5.2.S3 Sing in groups, blending vocal timbres, dynamic levels, and respond to the cues of the conductor.</p> <p><u>Perform on Instruments:</u>            5.2.P1 Perform melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, ostinatos, and two-part harmony, by oneself and with others, on classroom instruments.</p> <p>5.2.P2 Use appropriate embouchure and breath control, bowing or drumstick grip to produce tones on instruments.</p> <p>5.2.P3 Perform independent instrumental parts while other students sing or play contrasting parts.</p> <p>5.2.P4 Accompany singing with rhythm and/or melody instruments.</p> <p>5.2.P5 Maintain instruments, voice, performance and practice areas carefully and responsibly.</p>

# GENERAL MUSIC STANDARDS

Strand 2

Sing and perform on instruments alone and with others, a varied repertoire of music

GRADE 6	GRADE 7	GRADE 8
<p><u>Sing:</u> 6.2.S1 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>6.2.S2 Sing a varied repertoire of vocal literature, alone and in ensembles, demonstrating good posture, tone quality, vowel formation, and with good breath control.</p> <p>6.2.S3 Sing music written in two and/or three parts.</p> <p><u>Perform on Instruments:</u> 6.2.P1 Perform on one or more instruments a repertoire of instrumental literature, representing various genres, styles, and cultures, demonstrating technical accuracy, tone quality and articulation, by oneself and in ensembles.</p> <p>6.2.P2 Perform music representing diverse genres and cultures, including special occasions, folk, and holiday.</p>	<p><u>Sing:</u> 7.2.S1 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>7.2.S2 Sing a varied repertoire of vocal literature, alone and in ensembles, demonstrating good posture, tone quality, vowel formation, and with good breath control.</p> <p>7.2.S3 Sing music written in three and/or four parts.</p> <p><u>Perform on Instruments:</u> 7.2.P1 Perform on one or more instruments a repertoire of instrumental literature, representing various genres, styles, and cultures, technical accuracy, tone quality and articulation, by oneself and in small and large ensembles.</p> <p>7.2.P2 Perform music representing diverse genres and cultures, including ethnic and contemporary pop.</p>	<p><u>Sing:</u> 8.2.S1 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>8.2.S2 Sing a varied repertoire of vocal literature, alone and in ensembles, demonstrating good posture, tone quality, vowel formation, and with good breath control.</p> <p>8.2.S3 Sing music written in three and/or four parts.</p> <p><u>Perform on Instruments:</u> 8.2.P1 Perform on one or more instruments a repertoire of instrumental literature, representing various genres, styles, and cultures (e.g. classical, jazz, and opera), with technical accuracy, tone quality and articulation, by oneself and in small and large ensembles.</p> <p>8.2.P2 Play by ear, simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p>

# GENERAL MUSIC STANDARDS

Strand 2

Sing and perform on instruments alone and with others, a varied repertoire of music

## HIGH SCHOOL PROFICIENT

**Sing:**

HSP.2.S1 Sing in small ensembles demonstrating effective balance, intonation, and rhythmic unity (level of difficulty: 4 on a scale of 1-6).

HSP.2.S2 Sing with stylistic and technical accuracy, a large and varied repertoire of vocal literature, written and memorized (level of difficulty: 4 on a scale of 1-6).

HSP.2.S3 Sing music written in two, three, and/or four parts with and without accompaniment.

**Perform on instruments:**

HSP.2.P1 Perform instrumental literature, representing various genres, styles, and cultures, and demonstrate technical accuracy, tone quality and articulation (level of difficulty: 4 on a scale of 1-6) on one or more instruments.

HSP.2.P2 Perform on an instrument in small ensembles, demonstrating effective balance, intonation, and well-developed ensemble skills (level of difficulty: 4 on a scale of 1-6).



## HIGH SCHOOL ADVANCED

**Sing:**

HSA.2.S1 Sing in small ensembles, with one performer for each part, demonstrating effective balance, intonation, and rhythmic unity (level of difficulty: 5 on a scale of 1-6).

HSA.2.S2 Sing with stylistic and technical accuracy, a large and varied repertoire of vocal literature, written and memorized, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).

HSA.2.S3 Sing music written in more than four parts with and without accompaniment.

**Perform on instruments:**

HSA.2.P1 Perform on one or more instruments, a large and varied repertoire of instrumental literature, representing various genres, styles, and cultures, and demonstrate technical accuracy, tone quality and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).

HSA.2.P2 Perform on an instrument in small ensembles, demonstrating effective balance, intonation, and well-developed ensemble skills (level of difficulty: 5 on a scale of 1-6).



# GENERAL MUSIC STANDARDS

## Strand 3

## Improvise, arrange, and compose music

PRE-KINDERGARTEN

- PK.3.1 Improvise and arrange songs to accompany play activities.
- PK.3.2 Improvise and arrange instrumental accompaniments to songs, recorded selections, stories, and poems.
- PK.3.3 Use classroom instruments to imitate and make sounds.

### KINDERGARTEN

- K.3.1 Imitate sounds made with the voice.
- K.3.2 Use the voice (singing and speaking) to create accompaniments for songs, recorded selections, stories, and poems.
- K.3.3 Create accompaniments to stories using the voice or a variety of instruments.

### GRADE 1

- 1.3.1 Imitate and create tonal patterns that ascend, descend, and repeat.
- 1.3.2 Create melodies to familiar nursery rhymes or chants.
- 1.3.3 Create tonal patterns that ascend, descend, and repeat.

### GRADE 2

- 2.3.1 Improvise simple rhythmic and melodic accompaniments, using voice, body percussion, or classroom instruments.
- 2.3.2 Improvise accompaniments and ostinatos (melodic, rhythmic) to enhance songs, stories, and poems (e.g., match sounds with visuals/images to create improvisations inspired by an event, poem or story).
- 2.3.3 Compose and arrange simple rhythmic and melodic accompaniments using voice, body percussion, or classroom instruments.

### GRADE 3

- 3.3.1 Compose, arrange, and improvise accompaniments and ostinato (melodic, rhythmic) for songs and chants.
- 3.3.2 Improvise lyrics to familiar melodies and new verses to songs.
- 3.3.3 Compose music to enhance stories and poems.

### GRADE 4

- 4.3.1 Improvise simple rhythmic and melodic ostinato accompaniments (meter in 2 and 3, dotted rhythm, syncopation).
- 4.3.2 Improvise short songs and instrumental pieces, using a variety of sound sources, including the voice, sounds available in the classroom (instruments), body sounds, and sounds produced by electronic means.
- 4.3.3 Compose and arrange short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means.

### GRADE 5

- 5.3.1 Improvise, compose, and arrange simple melodies on a given scale (e.g., pentatonic).
- 5.3.2 Improvise, compose, and arrange basic rhythmic, melodic and harmonic patterns on classroom instruments and available technology.
- 5.3.3 Improvise, compose, and arrange music to accompany readings and dramatizations.
- 5.3.4 Improvise and compose short songs and/or instrumental pieces in duple and triple meter using the following musical devices: imitation and repetition.

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GRADE 6	GRADE 7	GRADE 8
<p>6.3.1 Improvise, compose, and arrange melodies and harmonic accompaniments.</p> <p>6.3.2 Improvise and compose short songs and/or instrumental pieces in duple and triple meter using the following musical devices: imitation and repetition, and ostinato.</p> <p>6.3.3 Improvise, compose, and arrange simple melodies and harmonic accompaniments using traditional and nontraditional sources of sound, including digital/electronic (if available).</p>	<p>7.3.1 Improvise and compose simple rhythmic variations and melodic embellishments and variations on given diatonic melodies.</p> <p>7.3.2 Improvise and compose short songs and instrumental pieces in duple and triple meter using the following musical devices: imitation and repetition, ostinato, and syncopation.</p> <p>7.3.3 Improvise, compose, and arrange simple pieces for voice and instruments, using traditional and nontraditional sources of sound, including digital/electronic (if available).</p>	<p>8.3.1 Improvise, compose, and arrange short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.</p> <p>8.3.2 Improvise and compose melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.</p> <p>8.3.3 Improvise, compose, and arrange short songs and instrumental pieces using the following musical devices: imitation and repetition, ostinato, syncopation, accompaniment and chord progressions, using traditional and nontraditional sources of sound, including digital/electronic (if available).</p>
HIGH SCHOOL PROFICIENT		HIGH SCHOOL ADVANCED
<p>HSP.3.1 Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.</p> <p>HSP.3.2 Improvise stylistically appropriate harmonizing parts.</p> <p>HSP.3.3 Improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.</p> <p>HSP.3.4 Compose music in several distinct styles, demonstrating creativity in using the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form) for expressive effect.</p> <p>HSP.3.5 Arrange simple pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.</p> <p>HSP.3.6 Compose and arrange music for voices and/or various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources.</p>		<p>HSA.3.1 Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major, minor and modal keys.</p> <p>HSA.3.2 Improvise stylistically appropriate harmonizing parts in a variety of styles.</p> <p>HSA.3.3 Improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality.</p> <p>HSA.3.4 Compose music, demonstrating imagination and technical skill in applying the principles of composition.</p> <p>HSA.3.5 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional musical devices.</p> <p>HSA.3.6 Compose improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, mariachi).</p>

# GENERAL MUSIC STANDARDS

## Strand 4

## Read and notate music

PRE-KINDERGARTEN

- PK.4.1 Make up physical movements to illustrate the "high & low," "up & down," and "long & short".
- PK.4.2 Recognize whole, half, and quarter notes.

### KINDERGARTEN

- K.4.1 Recognize symbolic representations and patterns for high/low, fast/slow, long/short, and soft/loud sounds.
- K.4.2 Echo-clap/tap short steady beat patterns while following notation.
- K.4.3 Recognize and produce through clapping whole, half, quarter and eighth notes.

### GRADE 1

- 1.4.1 Interpret rhythmic and tonal patterns and tempo and dynamic symbols.
- 1.4.2 Read (using rhythmic solfege) simple sets of rhythms using quarter and eighth note patterns.
- 1.4.3 Imitate use of solfege syllables (e.g., do, re, mi...) to read short tonal patterns that move up, down, or repeat.
- 1.4.4 Describe the purpose of notes, staff, and clef signs.

### GRADE 2

- 2.4.1 Notate rhythm patterns using traditional notation.
- 2.4.2 Read (using in rhythmic solfege) sets of simple rhythms that use the quarter rest with quarter, half, and eighth note patterns.
- 2.4.3 Read (sing) easy melodic patterns using letters (e.g., A, B, C, D, E, F, G) and also using solfege syllables (e.g., do, re, mi, fa, sol, la, si).

### GRADE 3

- 3.4.1 Read (using rhythmic solfege) half, quarter, eighth, dotted half, whole notes, and rests.
- 3.4.2 Read (sing) short melodic patterns that move up and down and repeat using syllables (e.g., do, re, mi, etc.).
- 3.4.3 Identify symbols (icons/terms) for loud (f - forte) and soft (p - piano).

### GRADE 4

- 4.4.1 Read (using rhythmic solfege) and notate whole, half, quarter, eighth, and dotted notes in duple and triple meter signatures.
- 4.4.2 Read (sing) simple pitch notation in the treble clef in major keys, using a moveable "Do" solfege system of syllables.
- 4.4.3 Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- 4.4.4 Recognize major and minor intervals (e.g., major and minor seconds, thirds).

### GRADE 5

- 5.4.1 Read (using rhythmic solfege) rhythmic notation, including sixteenth notes, dotted notes, and syncopation (e.g., eighth/quarter/eighth note and eighth-rest/quarter/eighth note).
- 5.4.2 Read (sing) melodic notation in treble clef in major keys and minor keys, using solfege.
- 5.4.3 Use standard symbols to notate meter, rhythm, pitch, and dynamics in song.
- 5.4.4 Recognize and construct basic chords and chord patterns (e.g., I, V, and V7).

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GRADE 6	GRADE 7	GRADE 8
<p>6.4.1 Read and perform rhythmic notation, including quarter-note triplets and tied syncopation.</p> <p>6.4.2 Read and sing intervals and triads.</p> <p>6.4.3 Transcribe simple aural examples into rhythmic notation.</p> <p>6.4.4 Sight-read (sing) melodies in the treble and bass clef.</p> <p>6.4.5 Recognize and use correct notational symbols for pitch, rhythm, articulation, and dynamics.</p>	<p>7.4.1 Read and perform rhythmic and melodic notation in duple, triple, and mixed meters.</p> <p>7.4.2 Read and perform intervals, chords, and harmonic progressions.</p> <p>7.4.3 Transcribe simple aural examples into melodic notation.</p> <p>7.4.4 Sight-read melodies in the treble and bass clef.</p> <p>7.4.5 Use standard notation to write down original musical ideas.</p>	<p>8.4.1 Read and perform (using solfege) rhythmic and melodic notation in duple, triple, compound, and mixed meters.</p> <p>8.4.2 Read and perform augmented and diminished intervals, minor chords, and harmonic minor progression.</p> <p>8.4.3 Transcribe aural examples into rhythmic and melodic notation.</p> <p>8.4.4 Use standard notation to write down original musical ideas.</p>
HIGH SCHOOL PROFICIENT		HIGH SCHOOL ADVANCED
<p>HSP.4.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form) are used.</p> <p>HSP.4.2 Notate simple melodies when presented aurally showing the melodic and rhythmic structure of each (level of difficulty: 1 on a scale of 1-6).</p> <p>HSP.4.3 Identify major and minor keys and key changes.</p> <p>HSP.4.4 Sight-read music accurately (level of difficulty: 3 on a scale of 1-6).</p>		<p>HSA.4.1 Read a full instrument or vocal score and explain how the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form) are used.</p> <p>HSA.4.2 Notate simple melodies when presented aurally showing the melodic and rhythmic structure of each (level of difficulty: 2 on a scale of 1-6).</p> <p>HSA.4.3 Identify major and minor keys and key changes, and transpose from one key to another.</p> <p>HSA.4.4 Sight-read music accurately (level of difficulty: 4 on a scale of 1-6).</p>

# GENERAL MUSIC STANDARDS

Strand 5

Connect music to other art forms and subject areas through understanding the historical and cultural context of music

PRE-KINDERGARTEN

**Connect to other subject areas:**

PK.5.S1 Identify different kinds of music that can be heard in daily life.

**Connect to history and cultures:**

PK.5.H1 Use appropriate movements to respond to music from various historical periods and cultures.

PK.5.H2 Sing and play simple singing games from various cultures.

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# GENERAL MUSIC STANDARDS

Strand 5 Connect music to other art forms and subject areas through understanding the historical and cultural context of music

## KINDERGARTEN

Connect to other subject areas:

K.5.S1 Participate in activities that explore relationships between music and other arts through drawing, drama, movement, dance, and storytelling.

K.5.S2 Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.

Connect to history and cultures:

K.5.H1 Discuss and interpret characteristics of music heard in the home and community.

K.5.H2 Identify family members and friends who sing or play instruments.

K.5.H3 Sing songs and play singing games from various cultures.



## GRADE 1

Connect to other subject areas:

1.5.S1 Describe relationships between music and other arts through drawing, drama, movement, dance, and storytelling.

1.5.S2 Use music, together with dance, theatre, and the visual arts, for storytelling.

1.5.S3 Count note values/patterns and model properties of numbers.

Connect to history and cultures:

1.5.H1 Listen to/sing music and folk songs of various countries/regions.

1.5.H2 Identify roles of musicians in various settings and the uses of specific music in daily or special events.

1.5.H3 Name and characterize the use of specific instruments by people of a particular culture (e.g., conga drums and shakers - African & Latino, castanets- Spanish, tom tom drums and bell clusters- Native American).

## GRADE 2

Connect to other subject areas:

2.5.S1 Explore meaning and relationships of terms that express "rhythm" among the arts (e.g., fast, slow, accent, rhythm patterns, beat, etc.).

2.5.S2 Interpret song lyrics/describe sounds of classroom instruments.

2.5.S3 Interpret patterns and model properties of numbers.

Connect to history and cultures:

2.5.H1 Interpret holiday songs.

2.5.H2 Identify the uses of music in various cultures and time periods.

2.5.H3 Listen to a variety of folk music (e.g., American, African, Latin, Asian), identify the artists, and describe their similarities and differences in terms of rhythm, mood, instruments and tone color.

2.5.H4 Recognize and talk about music and celebrations of the cultures represented in the school population.

# GENERAL MUSIC STANDARDS

Strand 5

Connect music to other art forms and subject areas through understanding the historical and cultural context of music

## GRADE 3

Connect to other subject areas:

3.5.S1 Explore meaning and relationships of terms that express "melody" among the arts (e.g., melody, theme, subject, line, main idea, etc.).

3.5.S2 Develop and use symbolic representations of number patterns.

Connect to history and cultures:

3.5.H1 Sing songs and play singing games from various cultures.

3.5.H2 Identify and describe roles (past and present) of musicians in and/or from Washington, D.C.

3.5.H3 Recognize the influence of various cultures on music in Washington, D.C.

## GRADE 4

Connect to other subject areas:

4.5.S1 Identify similarities and differences in the meanings of common terms used in the various arts.

4.5.S2 Identify similar themes in stories, songs, and art forms (e.g., patterns, texture).

Connect to history and cultures:

4.5.H1 Explain orally or in writing the relationship between music and events in early American history.

4.5.H2 Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.

4.5.H3 Explain how experiences, surroundings, stories, and history are expressed through music.

## GRADE 5

Connect to other subject areas:

5.5.S1 Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).

5.5.S2 Produce sound fundamentals for classroom instruments.

Connect to history and cultures:

5.5.H1 Describe in writing the roles of musicians in each of the four periods of music history (e.g., Baroque, Classical, Romantic and Contemporary) and include a composer and composition representative of each period.

5.5.H2 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures.

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# GENERAL MUSIC STANDARDS

Strand 5

Connect music to other art forms and subject areas through understanding the historical and cultural context of music

## GRADE 6

Connect to other subject areas:

6.5.S1 Compare the terminology used for various artistic elements in each of two or more arts.

6.5.S2 Explain the role of music in community events and in daily life.

Connect to history and cultures:

6.5.H1 Describe (orally or in writing) the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

6.5.H2 Describe (orally or in writing) the influences of various cultures and historical events on musical forms and styles.

6.5.H3 Describe (orally or in writing) distinguishing characteristics of representative composers, musical genres, and styles from two or more cultures.

## GRADE 7

Connect to other subject areas:

7.5.S1 Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.

7.5.S2 Describe how music functions in the media and entertainment industries.

Connect to history and cultures:

7.5.H1 Compare (orally or in writing) music from two or more cultures of the world as to the functions the music serves and the roles of musicians, including representative composers.

7.5.H2 Listen to and describe (orally or in writing) the role of music in ancient and medieval civilizations (e.g., African, Chinese, European, Islamic, Asian, South American).

7.5.H3 Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.

## GRADE 8

Connect to other subject areas:

8.5.S1 Interpret songs in other languages.

8.5.S2 Describe how music is used and adapted for use in film, video, radio, and television.

Connect to history and cultures:

8.5.H1 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically created and performed.

8.5.H2 Describe (orally or in writing) the influences of various cultures on the music of early United States.

8.5.H3 Classify exemplary composers and works of music by style and genre.

8.5.H4 Compare and contrast works of music from today and works from the Classical, Baroque, or Romantic periods.

# GENERAL MUSIC STANDARDS

## Strand 5

Connect music to other art forms and subject areas through understanding the historical and cultural context of music

### HIGH SCHOOL PROFICIENT

Connect to other subject areas:

HSP.5.S1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various art forms.

HSP.5.S2 Identify and research five careers in music that do not involve performing (e.g., producing, managing artists, marketing, copyright law, etc.).

Connect to history and cultures:

HSP.5.H1 Research the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

HSP.5.H2 Explain the various roles that musicians perform in society (e.g., historical periods, various cultures), providing specific examples of musicians and their achievements.

HSP.5.H3 Describe the differences between styles in traditional folk genres within the United States.

HSP.5.H4 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

HSP.5.H5 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

### HIGH SCHOOL ADVANCED

Connect to other subject areas:

HSA.5.S1 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art.

HSP.5.S2 Compare and contrast two careers in music that do not involve performing (e.g., producing, managing artists, marketing, copyright law, etc.).

HSA.5.S3 Analyze the process for arranging, underscoring, and composing music for film and video productions.

Connect to history and cultures:

HSA.5.H1 Compare and contrast musical styles within various popular genres in North America and South America.

HSA.5.H2 Compare and contrast the social function of a variety of music forms in various cultures and time periods.

HSA.5.H3 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).

HSA.5.H4 Compare and classify exemplary musical works by genre, style, historical period, composer, and title and explain the characteristics that cause each work to be considered exemplary.

HSA.5.H5 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.

# INSTRUMENTAL MUSIC STANDARDS

## Strand 1

## Listen to, analyze, and evaluate music

### BEGINNING

### INTERMEDIATE

### PROFICIENT

### ADVANCED

Listen to and analyze music:

I-B.1.L1 Demonstrate the ability to adjust pitch while playing an instrument.

I-B.1.L2 Demonstrate ensemble skills by blending instrumental timbres, matching dynamic levels, responding to basic conducting gestures, and maintaining a steady tempo.

Evaluate Music:

I-B.1.E1 Evaluate individual and group performance by offering suggestions for improvement.

Listen to and analyze music:

I-I.1.L1 Demonstrate the ability to adjust and match pitches.

I-I.1.L2 Demonstrate ensemble skills by blending instrumental timbres; matching dynamic levels, style, and intonation; and responding to conducting gestures.

Evaluate Music:

I-I.1.E1 Evaluate individual and group performance by offering suggestions for improvement.

Listen to and analyze music:

I-P.1.L1 Demonstrate the ability to adjust and match pitches.

I-P.1.L2 Demonstrate ensemble skills blending instrumental timbres; matching dynamic levels, style, and intonation; responding to conducting gestures; using conducting gestures.

Evaluate Music:

I-P.1.E1 Diagnose and correct personal performance errors.

Listen to and analyze music:

I-A.1.L1 Demonstrate the ability to adjust and match pitches.

I-A.1.L2 Demonstrate ensemble skills blending instrumental timbres; matching dynamic levels, style, and intonation; responding to conducting gestures; using conducting gestures.

I-A.1.L3 Analyze a specific work and discuss how the music elements are used to create expression.

Evaluate Music:

I-A.1.E1 Evaluate and improve personal performance by comparison with an exemplary model.



# INSTRUMENTAL MUSIC STANDARDS

Strand 2

Sing and perform on instruments, alone and with others, a varied repertoire of music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
<p><u>Sing:</u> I-B.2.S1 Sing selected lines from the material being studied.</p> <p><u>Perform on Instruments:</u> I-B.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.</p> <p>I-B.2.P2 Produce tones that are clear and sustained.</p> <p>I-B.2.P3 Maintain a steady tempo while performing materials being studied.</p> <p>I-B.2.P4 Use contrasting articulation:</p> <ul style="list-style-type: none"> <li>• winds: tonguing, slurring</li> <li>• strings: détaché, pizzicato, slurring.</li> </ul> <p>I-B.2.P5 Perform four major scales ascending and descending, one octave:</p> <ul style="list-style-type: none"> <li>• winds and percussion: F, Bb, Eb, Ab</li> <li>• strings: D, G, C, F.</li> </ul> <p>I-B.2.P6 Perform six (long roll, five stroke roll, nine stroke roll, flam, single paradiddle, ruff) of The Thirteen Essential Rudiments from the National Association of Rudimental Drummers (NARD), open-close-open (for Percussion students).</p> <p>I-B.2.P7 Perform a one-octave chromatic scale, ascending and descending (for Wind/Percussion students).</p>	<p><u>Sing:</u> I-1.2.S1 Sing a part while other students sing contrasting parts.</p> <p><u>Perform on Instruments:</u> I-1.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.</p> <p>I-1.2.P2 Produce tones that are clear, free of tension, sustained, and unwavering in pitch.</p> <p>I-1.2.P3 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.</p> <p>I-1.2.P4 Demonstrate a variety of articulations or bowings:</p> <ul style="list-style-type: none"> <li>• wind: staccato, legato tongue, accent, marcato, tenuto</li> <li>• strings: staccato, brush stroke, hooked bowings, martelé, marcato, tremolo, multiple-note slurs.</li> </ul> <p>I-1.2.P5 Perform selected major scales ascending and descending in eighth notes (M.M. quarter note = 72):</p> <ul style="list-style-type: none"> <li>• winds: D, G, C, F, Bb, Eb, Ab, Db</li> <li>• violin: C, G, D, A, Bb, Ab, two octaves</li> <li>• viola/cello: C, G, D, E, F, Eb, two octaves</li> <li>• string bass: C, G, D, A, E, F, Bb, Ab, one octave.</li> </ul>	<p><u>Sing:</u> I-P.2.S1 Sing a part while other students play contrasting parts.</p> <p><u>Perform on Instruments:</u> I-P.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.</p> <p>I-P.2.P2 Produce tones that are clear, free of tension, sustained, and unwavering in pitch.</p> <p>I-P.2.P3 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.</p> <p>I-P.2.P4 Demonstrate a variety of articulations or bowings:</p> <ul style="list-style-type: none"> <li>• winds: double-tongue, triple-tongue, breath attacks</li> <li>• strings: spiccato, sforzando, louré, flautando).</li> </ul> <p>I-P.2.P5 Perform all major scales and selected melodic minor scales with one-octave tonic arpeggios and in thirds, ascending and descending in eighth notes (M.M. quarter note = 72):</p> <ul style="list-style-type: none"> <li>• winds/percussion: e, a, d, g, c, f, b-flat, e-flat</li> <li>• violin: g, a, b-flat, c, three octaves</li> <li>• viola/cello: c, d, three octaves</li> <li>• string bass: e, f, g, two octaves.</li> </ul>	<p><u>Sing:</u> I-A.2.S1 Sing a part while other students sing or play contrasting parts.</p> <p><u>Perform on Instruments:</u> I-A.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.</p> <p>I-A.2.P2 Produce tones that are clear, free of tension, sustained, and unwavering in pitch.</p> <p>I-A.2.P3 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.</p> <p>I-A.2.P4 Perform all articulations or bowings indicated in materials being studied.</p> <p>I-A.2.P5 Perform all major and melodic minor scales, selected modes, harmonic minor and pentatonic scales, ascending and descending in a variety of rhythm patterns and articulations.</p> <p>I-A.2.P6 Perform all of the Percussive Arts Society International Drum Rudiments (Percussive Arts Society), open-close-open (For Percussion students).</p>

MUSIC



# INSTRUMENTAL MUSIC STANDARDS

Strand 2

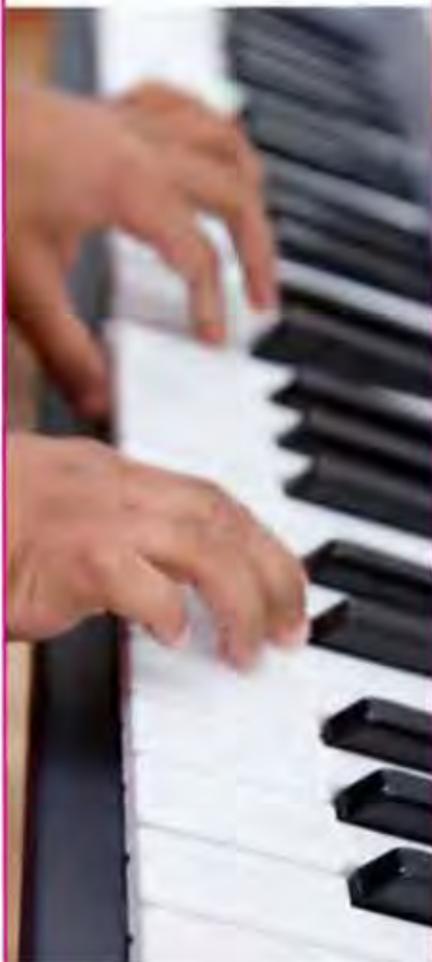
Sing and perform on instruments, alone and with others, a varied repertoire of music

## BEGINNING

I-B.2.P8 Use dynamic contrast as a means of expression.

I-B.2.P9 Demonstrate musical phrasing (melodic contour, natural accents, use of breath or bow) in materials being studied.

I-B.2.P10 Perform music from a variety of cultures, styles, and historical periods.



## INTERMEDIATE

I-I.2.P6 Perform The Thirteen Essential Rudiments from the National Association of Rudimental Drummers (NARD), open-close-open (for Percussion students).

I-I.2.P7 Perform a chromatic scale, ascending and descending, in eighth notes (M.M. quarter note = 72) (for wind/percussion students).

I-I.2.P8 Use dynamic contrast and technical skills as means of expression:

- winds: vibrato, alternate fingerings, trills, grace notes
- percussion: multiple mallets and auxiliary instrument techniques, technique on two timpani
- strings: shifting (violin/viola up to third position; cello/bass up to fourth position), alternate fingerings, vibrato).

I-I.2.P9 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied.

I-I.2.P10 Perform music from a variety of cultures, styles, and historical periods.

## PROFICIENT

I-P.2.P6 Perform The Standard 26 American Drum Rudiments from the National Association of Rudimental Drummers (NARD), open-close-open (for Percussion students).

I-P.2.P7 Perform a chromatic scale, ascending and descending, throughout the practical range of the instrument in sixteenth notes (M.M. quarter note = 72) (for Wind/Percussion students).

I-P.2.P8 Use dynamic contrast and technical skills as a means of expression:

- winds: vibrato, alternate fingerings, trills, grace notes
- keyboard percussion: three-mallet technique
- auxiliary percussion: multiple percussion techniques; timpani technique on 3 to 4
- timpani: tune drums to reference pitches, make tuning changes within an instrumental work
- strings: shifting (violin/viola up to fifth position; cello/bass up to thumb position), alternate fingerings, and vibrato.

## ADVANCED

I-A.2.P7 Perform a chromatic scale, ascending and descending, throughout the practical range of the instrument in sixteenth notes (M.M. quarter note = 96) (for Wind/Percussion students).

I-A.2.P8 Use dynamic contrast and technical skills as means of expression varying speeds of vibrato, harmonics, and a variety of timbre effects:

- winds: embellishments, extreme tessitura, and a variety of timbre effects
- keyboard percussion: four-and/or six- mallet technique
- auxiliary percussion: multiple percussion techniques
- timpani technique on 4 or more drums: tuning all drums to a single reference pitch, make tuning changes within a piece using intervallic pitches
- strings: shifting (violin/viola 5th position and higher; cello/bass thumb position and above).

I-A.2.P9 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied.

## INSTRUMENTAL MUSIC STANDARDS

Strand 2	Sing and perform on instruments, alone and with others, a varied repertoire of music			
	BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
			<p>I-P.2.P9 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied.</p> <p>I-P.2.P10 Perform music from a variety of cultures, styles, and historical periods.</p>	I-A.2.P10 Perform music from a variety of cultures, styles, and historical periods.
Strand 3	Improvise, arrange, and compose music			
	<p>I-B.3.1 Embellish two to four measures of a folk song after echoing sample rhythm examples found in folk materials being studied based on I and V (V7) chords.</p> <p>I-B.3.2 Compose a two to four measure melody using available technology and teacher specified rhythms and pitches.</p>	<p>I-I.3.1 Embellish a folk song by creating rhythmic and melodic variations based on I, IV, and V (V7) chords.</p> <p>I-I.3.2 Compose an eight-measure melody using available technology within teacher specified parameters.</p>	<p>I-P.3.1 Improvise a melody to a 12 bar blues and ii-V7-I chord progression.</p> <p>I-P.3.2 Harmonize a teacher specified melody using available technology.</p>	<p>I-A.3.1 Improvise a melody to a 12 bar blues, iii-VI-ii-V, and ii-V7-I chord progression in various key centers.</p> <p>I-A.3.2 Compose a selection for two or more instruments making use of available technology.</p>
Strand 4	Read and notate music			
	<p>I-B.4.1 Sight-read music of varying styles (level of difficulty: 1 on a scale of 1 to 6).</p> <p>I-B.4.2 Identify and count rhythm patterns from instructional materials using an established rhythm solfege system.</p> <p>I-B.4.3 Identify and define music terms and symbols from materials being studied (e.g., letter names, fingerings or positions, location of notes).</p>	<p>I-I.4.1 Sight-read music of varying styles (level of difficulty: 2 on a scale of 1 to 6).</p> <p>I-I.4.2 Identify and count rhythm patterns from instructional materials using an established rhythm solfege system.</p> <p>I-I.4.3 Identify, define, and apply music terms and symbols encountered in the material being studied.</p>	<p>I-P.4.1 Sight-read music of varying styles (level of difficulty: 3-4 on a scale of 1 to 6).</p> <p>I-P.4.2 Identify and count rhythm patterns from instructional materials using an established rhythm solfege system.</p> <p>I-P.4.3 Identify, define, and apply music terms and symbols encountered in the material being studied.</p>	<p>I-A.4.1 Sight-read music of varying styles (level of difficulty: 5-6 on a scale of 1 to 6).</p> <p>I-A.4.2 Identify, count, and analyze rhythm patterns from instructional materials using an established rhythm solfege system.</p> <p>I-A.4.3 Identify, define, and apply music terms and symbols encountered in the material being studied.</p>

# INSTRUMENTAL MUSIC STANDARDS

Strand 5 | Connect music to other art forms and subject areas through understanding the historical and cultural context of music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
<p><u>Connect to other subject areas:</u> I-B.5.S1 Associate terminology common to music with other disciplines.</p> <p>I-B.5.S2 Identify career options in music.</p> <p><u>Connect to history and cultures:</u> I-B.5.H1 Discuss cultures, styles, composers, and historical periods from materials being studied.</p>	<p><u>Connect to other subject areas:</u> I-I.5.S1 Describe concepts common to music and other disciplines.</p> <p>I-I.5.S2 Identify career and vocational options in music.</p> <p><u>Connect to history and cultures:</u> I-I.5.H1 Discuss cultures, styles, composers, and historical periods from materials being studied.</p>	<p><u>Connect to other subject areas:</u> I-P.5.S1 Discuss relationships between music concepts and other disciplines.</p> <p>I-P.5.S2 Research career and vocational options in music using available technology.</p> <p><u>Connect to history and cultures:</u> I-P.5.H1 Compare and contrast materials being studied in its historical and cultural context.</p>	<p><u>Connect to other subject areas:</u> I-A.5.S1 Analyze concepts common to music and other disciplines.</p> <p>I-A.5.S2 Research career and vocational options in music using available technology.</p> <p><u>Connect to history and cultures:</u> I-A.5.H1 Associate aural examples of music to a variety of cultures, styles, and historical periods.</p>



# VOCAL/CHORAL MUSIC STANDARDS

## Strand 1

## Listen to, analyze, and evaluate music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
<p><u>Listen to and analyze music:</u>                      VC-B.1.L1 Use movement to demonstrate understanding of basic beat and inner rhythm.</p> <p>VC-B.1.L2 Use movement to enhance various styles of music.</p> <p>VC-B.1.L3 Identify similar and contrasting phrases.</p> <p>VC-N.1.L4 Recognize aurally and visually AB and ABA forms.</p> <p><u>Evaluate Music:</u>                      VC-B.1.E1 Create and apply basic criteria for evaluating vocal/choral performances and compositions.</p>	<p><u>Listen to and analyze music:</u>                      VC-I.1.L1 Create movement for diverse styles of music.</p> <p>VC-I.1.L2 Analyze four-measure phrases using a symbol system.</p> <p>VC-I.1.L3 Identify monophonic, homophonic, and polyphonic textures.</p> <p>VC-I.1.L4 Recognize aurally and visually AB and ABA forms.</p> <p><u>Evaluate Music:</u>                      VC-I.1.E1 Create and refine criteria for evaluating vocal/choral performances and compositions.</p>	<p><u>Listen to and analyze music:</u>                      VC-P.1.L1 Create movement for diverse styles of music.</p> <p>VC-P.1.L2 Analyze traditional chord structures in the relationship between voice parts (and accompaniments, if present).</p> <p>VC-P.1.L3 Identify compositional methods in the music being studied, including (but not limited to) fugue, melodic chord patterns, word painting, modulation, and aleatoric music.</p> <p>VC-P.1.L4 Recognize aurally and visually musical form and understand its significance as the structural foundation of most music.</p> <p><u>Evaluate Music:</u>                      VC-P.1.E1 Diagnose and correct personal performance errors.</p>	<p><u>Listen to and analyze music:</u>                      VC-A.1.L1 Create movement for diverse styles of music.</p> <p>VC-A.1.L2 Analyze traditional and non-traditional chord structures in the relationship between voice parts (and accompaniments, if present).</p> <p>VC-A.1.L3 Identify compositional methods in the music being studied, including (but not limited to) fugue, melodic chord patterns, word painting, modulation, and aleatoric music.</p> <p>VC-A.1.L4 Recognize aurally and visually musical form and understand its significance as the structural foundation of most music.</p> <p>VC-A.1.L5 Apply listening skills to adjust individual intonation within the ensemble.</p> <p><u>Evaluate Music:</u>                      VC-A.1.E1 Evaluate and improve personal performance by comparison with an exemplary model.</p>

# VOCAL/CHORAL MUSIC STANDARDS

Strand 2 Sing and perform on instruments alone and with others, a varied repertoire of music

MUSIC

## BEGINNING

**Sing:**  
**Respiration:**  
 VC-B.2.S1 Use appropriate posture and body alignment to support vocal production.

VC-B.2.S2 Identify and describe basic vocal anatomy related to respiration.

VC-B.2.S3 Utilize proper breathing techniques while singing.

**Phonation/Resonance:**  
 VC-B.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-B.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-B.2.S6 Use vocal development exercises to achieve accurate pitch production.

VC-B.2.S7 Sing with purity of vowels, distinguish between vowel sounds, and perform them correctly.

VC-B.2.S8 Demonstrate knowledge of basic terminology related to phonation.

## INTERMEDIATE

**Sing:**  
**Respiration:**  
 VC-I.2.S1 Use appropriate posture and body alignment to support vocal production.

VC-I.2.S2 Demonstrate knowledge of breathing physiology.

VC-I.2.S3 Utilize proper breathing techniques while singing.

**Phonation/Resonance:**  
 VC-I.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-I.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-I.2.S6 Use vocal development exercises to achieve accurate pitch production.

VC-I.2.S7 Sing with purity of vowels, distinguish between vowel sounds, and perform them correctly.

VC-I.2.S8 Demonstrate knowledge of basic terminology related to phonation and knowledge of individual singing ranges.

## PROFICIENT

**Sing:**  
**Respiration:**  
 VC-P.2.S1 Demonstrate understanding of vocal technique and be able to apply it to advanced vocal literature.

VC-P.2.S2 Demonstrate knowledge of vocal anatomy.

VC-P.2.S3 Exhibit knowledge of breathing physiology and the ability to apply it to singing.

**Phonation/Resonance:**  
 VC-P.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-P.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-P.2.S6 Use vocal development exercises to achieve accurate pitch production.

VC-P.2.S7 Sing with vowel purity, distinguishing between pure vowel sounds and diphthongs.

VC-P.2.S8 Demonstrate the use of vowel placement to adjust tone.

## ADVANCED

**Sing:**  
**Respiration:**  
 VC-A.2.S1 Demonstrate command of vocal technique and be able to apply it to advanced vocal literature.

VC-A.2.S2 Use vocal techniques in the control of dynamics and articulation throughout the vocal range.

VC-A.2.S3 Exhibit increased knowledge of breathing physiology and the ability to apply it to singing.

**Phonation/Resonance:**  
 VC-A.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-A.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-A.2.S6 Use vocal development exercises to achieve accurate pitch production.

# VOCAL/CHORAL MUSIC STANDARDS

Strand 2 Sing and perform on instruments alone and with others, a varied repertoire of music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
<p>Articulation: VC-B.2.S9 Demonstrate clarity of consonants.</p> <p>VC-B.2.S10 Sing in English (and any other languages) in a way that can be understood.</p> <p>Interpretation VC-B.2.S11 Demonstrate indicated dynamics and tempo in individual and group singing.</p> <p>VC-B.2.S12 Apply dynamic markings including p, f, mp, mf, pp, ff, crescendo, diminuendo.</p> <p>VC-B.2.S13 Apply tempo markings as indicated.</p> <p>Performing Literature: VC-B.2.S14 Sing at least three of the following: rounds, canons, descants, partner songs.</p> <p>VC-B.2.S15 Sing literature in two-part harmony.</p> <p>VC-B.2.S16 Sing literature with and without instrumental accompaniment.</p>	<p>Articulation: VC-I.2.S9 Develop skills in articulation and clarity of pronunciation.</p> <p>VC-I.2.S10 Sing in English (and any other languages) in a way that can be understood.</p> <p>Interpretation VC-I.2.S11 Apply dynamic markings consistently.</p> <p>VC-I.2.S12 Demonstrate awareness of blend and balance in choral singing.</p> <p>VC-I.2.S13 Apply tempo markings as indicated.</p> <p>Performing Literature: VC-I.2.S14 Sing literature in three-part or four-part harmony.</p> <p>VC-I.2.S15 Sing literature with and without instrumental accompaniment.</p> <p>VC-I.2.S16 Perform music from various cultures and traditions.</p>	<p>Articulation: VC-P.2.S9 Demonstrate the difference between voiced and unvoiced consonants.</p> <p>VC-P.2.S10 Sing in English (and any other languages) in a way that can be understood.</p> <p>Interpretation VC-P.2.S11 Incorporate appropriate mood, dynamics, tempo, and tone color into performance.</p> <p>VC-P.2.S12 Demonstrate blending vocal timbres.</p> <p>VC-P.2.S13 Demonstrate an understanding of phrasing as it effects expression.</p> <p>Performing Literature: VC-P.2.S14 Perform literature with traditional and non-traditional harmonies and other musical elements.</p> <p>VC-P.2.S15 Sing music in at least four parts, with and without accompaniment.</p>	<p>VC-A.2.S7 Sing with vowel purity, distinguishing between pure vowel sounds and diphthongs.</p> <p>VC-A.2.S8 Sing acappella music in a variety of keys.</p> <p>Articulation: VC-A.2.S9 Use the International Phonetic Alphabet (IPA) as a resource tool.</p> <p>VC-A.2.S10 Sing in English (and any other languages) in a way that can be understood.</p> <p>Interpretation VC-A.2.S11 Incorporate appropriate mood, dynamics, tempo, and tone color into performance.</p> <p>VC-A.2.S12 Demonstrate blending vocal timbres and matching dynamic levels.</p> <p>VC-A.2.S13 Demonstrate an understanding of phrasing as it effects expression.</p>

# VOCAL/CHORAL MUSIC STANDARDS

Strand 2

Sing and perform on instruments alone and with others, a varied repertoire of music

## BEGINNING

VC-B.2.S17 Perform music from various world cultures and traditions.

Perform on Instruments:  
VC-B.2.P1 Use body percussion to practice and perform rhythms.

VC-B.2.P2 Identify the musical alphabet and play C, F, and G scales on a piano or keyboard.

## INTERMEDIATE

Perform on Instruments:  
VC-I.2.P1 Clap melodic rhythm from simple melodies.

VC-I.2.P2 Play simple chords and scales on a piano or keyboard.

## PROFICIENT

VC-P.2.S16 Perform music from various cultures and traditions in a variety of languages.

VC-P.2.S17 Sing in small ensembles with one singer on a part.

Perform on Instruments:  
VC-P.2.P1 Play an individual voice part on a melodic instrument.

## ADVANCED

Performing Literature:  
VC-A.2.S14 Perform literature with complex and non-traditional harmonies and other non-traditional musical elements.

VC-A.2.S15 Sing music in at least four parts, with and without accompaniment.

VC-A.2.S16 Perform music from various cultures and traditions in a variety of languages.

VC-A.2.S17 Sing independently, from memory, a solo from the standard vocal repertoire that is appropriate for an audition.

Perform on Instruments:  
VC-A.2.P1 Play an accompaniment to a voice part on a melodic instrument.



# VOCAL/CHORAL MUSIC STANDARDS

## BEGINNING

## INTERMEDIATE

## PROFICIENT

## ADVANCED

### Strand 3 *Improvise, arrange, and compose music*

VC-B.3.1 Create variations of familiar melodic phrases on a neutral syllable.

VC-B.3.2 Improvise "responses" in a similar style to given rhythmic and melodic phrases.

VC-B.3.3 Compose rhythmic patterns and simple melodies within specified guidelines.

VC-I.3.1 Embellish a folk song by creating rhythmic and melodic variations based on I, IV, and V (V7) chords.

VC-I.3.2 Compose rhythmically interesting melodies within specified guidelines.

VC-I.3.3 Create harmony for a given melody.

VC-P.3.1 Improvise a melody to a 12 bar blues and ii-V7-I chord progression.

VC-P.3.2 Compose rhythmically interesting melodies within specified guidelines.

VC-P.3.3 Create harmonies for a given melody.

VC-A.3.1 Improvise a melody to a 12 bar blues, iii-VI-ii-V, and ii-V7-I chord progression in various key centers.

VC-A.3.2 Compose a selection for two or more voices making use of available technology.

### Strand 4 *Read and notate music*

VC-B.4.1 Sight-read, analyze and practice simple phrases of up to four measures using music notation.

VC-I.4.1 Sight-read, analyze and practice simple phrases of up to eight measures using music notation.

VC-I.4.2 Read and notate rhythmic patterns in various meters at various tempi.

VC-P.4.1 Sight-read individual voice parts in a vocal score.

VC-P.4.2 Use a symbol system to sight-read melodies in major keys.

VC-P.4.3 Read and notate rhythmic and melodic notation.

4VC-A.1 Sight-read individual voice parts in a vocal score.

VC-A.4.2 Use a symbol system to sight-read melodies in major and minor keys.

VC-A.4.3 Read and notate rhythmic and melodic notation.

### Strand 5 *Connect music to other art forms and subject areas through understanding the historical and cultural context of music*

Connect to other subject areas:  
VC-B.5.S1 Associate common music elements and descriptive terms with those used in art, dance, and drama.

VC-B.5.S2 Explore careers in music and relate them to careers in the other fine and performing arts.

Connect to history and cultures:  
VC-B.5.H1 Compare and contrast the functions of vocal/choral music in various cultures.

VC-B.5.H2 Associate distinguishing characteristics of representative choral music from a variety of cultures.

Connect to other subject areas:  
VC-I.5.S1 Examine and evaluate characteristics of various arts from a particular historic period and various cultures, using appropriate terms.

VC-I.5.S2 Explore careers in music and relate them to careers in the other fine and performing arts.

Connect to history and cultures:  
VC-I.5.H1 Classify an exemplary vocal/choral work by music style.

VC-I.5.H2 Describe distinguishing characteristics of representative choral music from a variety of cultures.

Connect to other subject areas:  
VC-P.5.S1 Discuss relationships between music concepts and other disciplines.

VC-P.5.S2 Research career and vocational options in music using available technology.

Connect to history and cultures:  
VC-P.5.H1 Compare and contrast materials being studied in its historical and cultural context, including music from the 20<sup>th</sup> and/or 21<sup>st</sup> century.

Connect to other subject areas:  
VC-A.5.S1 Analyze concepts common to music and other disciplines.

VC-A.5.S2 Research career and vocational options in music using available technology.

Connect to history and cultures:  
VC-A.5.H1 Associate aural examples of music to a variety of cultures, styles, and historical periods.

**Accompaniment:** vocal or instrumental parts that accompany a melody.

**Aleatory:** music in which composers deliberately leave parts of the composition and performance undetermined (aspects such as melody, rhythm, dynamics, timbre, and form are left wholly or partly to the discretion and creativity of the performer).

**Articulation:** the manner in which notes are performed, such as staccato or legato.

**Atonal:** a type of music in which tones and chords are not related to a central keynote.

**Blues:** African-American form of secular folk music, related to jazz, that is based on a simple, repetitive poetic-musical structure.

**Call and response:** performance style with a singing leader who is imitated by a chorus of followers.

**Canon:** a musical form in which a melody is imitated exactly in one or more parts; similar to a *round*.

**Chord:** three or more tones sounded simultaneously.

**Classroom instruments:** instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

**Crescendo:** the dynamic effect of gradually growing louder, indicated in the musical score by the marking "<."

**Decrescendo:** the dynamic effect of gradually growing softer indicated in the musical score by the marking ">." This is also referred to as *diminuendo*.

**Duple meter:** a time signature with groups of two beats to the measure.

**Dynamics:** varying degrees of volume in the performance of music.

**Elements of music:** pitch, rhythm, harmony, dynamics, timbre, texture, form.

**Embellishments: melodic and rhythmic:** notes added to ornament a melody or rhythmic pattern.

**Expression, expressive, expressively:** with appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

**Form:** the overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

**Gamelan:** musical ensemble of Java or Bali, made up of gongs, chimes, metallophones and drums, among other instruments.

**Genre:** a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

**Harmony:** the simultaneous combination of notes and the ensuing relationships of intervals and chords. Not all music of the world rely on harmony for interest, but it is central to most Western music.

**Heterophonic:** texture in which two or more voices (or parts) elaborate the same melody simultaneously, often the result of improvisation.

**Homophonic:** texture with principal melody and accompanying harmony, as distinct from polyphony.

**Improvisation:** creation of a musical composition while it is being performed, seen in Baroque ornamentation, cadenzas of concertos, jazz, and some non-Western music.

**Jazz:** a musical style created mainly by African-Americans in the early twentieth century that blended elements drawn from African music with the popular and art traditions of the West.

**Level of difficulty:** for purposes of these standards, music is classified into six levels of difficulty:

- Level 1- Very easy. Easy keys, meters, and rhythms; limited ranges.
- Level 2- Easy. May include changes of tempo, key, and meter; modest ranges.
- Level 3- Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- Level 4- Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- Level 5- Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.
- Level 6- Very difficult. Suitable for musically mature students of exceptional competence. (Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991).

**MIDI (Musical Instrument Digital Interface):** standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

**Monophonic:** single-line texture, or melody without accompaniment.

**Ostinato:** a brief melodic, rhythmic, or harmonic pattern that is repeated throughout a composition.

**Polyphonic:** a texture which is characterized by the simultaneous combination of different melodies and rhythms.

**Pitch:** the location of a note related to its highness or lowness.

**Rhythm:** the combinations of long and short, even or uneven sounds that convey a sense of movement in time.

**Solfège, Solfeggio:** a method of singing using the syllables, "DO, RE, MI, FA, SOL, LA, TI, DO" to represent pitches within a tonality.

**Style:** the distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

**Symphony:** a long orchestral work divided into three or five movements.

**Syncopation:** the placement of rhythmic accents on weak beats or weak portions of beats.

**Technical accuracy, technical skills:** the ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

**Texture:** the character of the different layers of horizontal and vertical sounds.

**Timbre:** tone color or quality of sound heard.

**Tone poem:** an orchestral composition based on an extra-musical idea; a tone picture (e.g., *The Pines of Rome*, by Ottorino Respighi).

**Triple meter:** a time signature with groups of three beats to the measure.

**Word painting:** musical representation of words from the text as an expressive device; a prominent feature of the Renaissance madrigal.