



This document is designed to help North Carolina educators teach the Essential Standards (Standard Course of Study). NCDPI staff are continually updating and improving these tools to better serve teachers.

## *K-12 Music* • Unpacked Content

For the new Essential Standards that will be effective in all North Carolina schools in 2012-13 school year.

### **What is the purpose of this document?**

To increase student achievement by ensuring educators understand specifically what the new standards mean a student must know, understand and be able to do.

### **What is in the document?**

Descriptions of what each standard means a student will know, understand and be able to do. The “unpacking” of the standards done in this document is an effort to answer a simple question “What does this standard mean that a student must know and be able to do?” and to ensure the description is helpful, specific and comprehensive for educators.

### **How do I send Feedback?**

We intend the explanations and examples in this document to be helpful and specific. That said, we believe that as this document is used, teachers and educators will find ways in which the unpacking can be improved and made ever more useful. Please send feedback to us at [feedback@dpi.state.nc.us](mailto:feedback@dpi.state.nc.us) and we will use your input to refine our unpacking of the standards. Thank You!

### **Just want the standards alone?**

You can find the standards alone at: <http://www.ncpublicschools.org/acre/standards/phase2/>.

Note on Numbering: **K-8** - Grade Level

**B**-Beginning High School Standards

**I** - Intermediate High School Standards

**P** - Proficient High School Standards

**A**-Advanced High School Standards

Note on Strands: **ML** – Musical Literacy, **MR** – Musical Response, **CR** – Contextual Relevancy

Note: The study of music is cumulative and sequential to include learning from previous levels. Students at the high school level will have the option of studying an individual arts discipline as an area of interest or specializing or completing a concentration in studies to prepare them for further education and/or a career in the arts. A student’s entry into a specific high school proficiency level will be based upon his/her student profile or prior experiences in music. Students who have received a complete K-8 sequence, or following completion of Beginning level standards, will enter the Intermediate level standards.

## K-2 Musical Literacy

Essential Standard	Kindergarten	1 <sup>st</sup> Grade	2 <sup>nd</sup> Grade
<b>ML.1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.</b>	<p>K.ML.1.1: Exemplify proper technique when singing and playing a variety of music.</p> <p>K.ML.1.2: Use accurate pitch to imitate two-pitch melodic patterns.</p> <p>K.ML.1.3: Execute simple rhythms using body, instruments, or voice.</p> <p>K.ML.1.4: Recognize how music changes (such as dynamics and tempo).</p> <p>K.ML.1.5: Illustrate a steady beat.</p>	<p>1.ML.1.1: Use proper technique when singing and playing a variety of music.</p> <p>1.ML.1.2: Use accurate pitch to imitate three-pitch melodic patterns.</p> <p>1.ML.1.3: Execute rhythmic patterns using body, instruments, or voice.</p> <p>1.ML.1.4: Apply changes in dynamics and tempo when singing and playing music.</p>	<p>2.ML.1.1: Apply problem solving strategies to improve musical technique when singing and playing instruments.</p> <p>2.ML.1.2: Use accurate pitch to sing three-pitch patterns.</p> <p>2.ML.1.3: Execute extended rhythmic patterns using body, instruments, or voice.</p> <p>2.ML.1.4: Apply changes in music to the elements of dynamics, tempo, melody, and form.</p>
<b>ML.2 Interpret the sound and symbol systems of music.</b>	<p>K.ML.2.1: Interpret iconic symbols for rhythms.</p> <p>K.ML.2.2: Recognize iconic symbols for at least two different pitches.</p> <p>K.ML.2.3: Recognize by sound quarter notes and quarter rest durations.</p>	<p>1.ML.2.1: Interpret rhythm patterns that use iconic or standard notation for quarter notes, quarter rests and beamed eighth notes.</p> <p>1.ML.2.2: Execute three-pitch songs with voice and/or instruments.</p> <p>1.ML.2.3: Use iconic symbols to notate quarter notes and quarter rests.</p>	<p>2.ML.2.1: Interpret rhythm patterns using standard notation for half and quarter notes, half and quarter rests, and beamed eighth notes.</p> <p>2.ML.2.2: Interpret three-pitch songs that use traditional music notation with voice and/or by playing pitched instruments.</p> <p>2.ML.2.3: Use standard notation to notate half and quarter notes, half and quarter rests, and beamed eighth notes.</p>

<p><b>ML.3 Create music using a variety of sound and notational sources.</b></p>	<p>K.ML.3.1: Use improvisation to produce one-phrase responses using two different pitches.</p> <p>K.ML.3.2: Select vocal and/or instrumental sounds to accompany readings, stories or dramatizations.</p> <p>K.ML.3.3: Create patterns that illustrate a steady beat.</p>	<p>1.ML.3.1: Use improvisation to create two-phrase melodies using three pitches.</p> <p>1.ML.3.2: Select a variety of traditional and non-traditional sound sources to accompany readings, stories, or dramatizations.</p> <p>1.ML.3.3: Use iconic notation to compose simple rhythm patterns consisting of quarter notes, beamed eighth notes, and quarter rest durations.</p>	<p>2.ML.3.1: Use improvisation to create simple rhythmic and melodic variations on familiar melodies.</p> <p>2.ML.3.2: Create extended rhythmic patterns over a steady beat.</p> <p>2.ML.3.3: Create rhythm patterns using half and quarter notes, half and quarter rests, and beamed eighth notes in duple and triple meter.</p>
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**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades K – 2 Unpacking** (What does this mean a child will know and be able to do?)**The Musical Literacy Strand**

The Musical Literacy Strand incorporates all aspects of music that lead to development of literacy, that is, the ability to read, write, interpret, create, and perform music. Musical literacy includes the ability to sing and play instruments, to read and notate music, and to improvise, compose, and arrange music.

**Essential Standards**

There are three Essential Standards (ML.1, ML.2, and ML.3) in the Musical Literacy Strand for Music:

- ML.1 requires students to apply the elements of music and musical techniques in order to sing and play music with accuracy and expression. At the early elementary level, students should be able to match two- to three-pitch melodies and imitate what the teacher sings or plays. For example, students may imitate teacher-modeled examples of three-pitch melodic patterns using solfege (sol - mi - la) syllables and hand signs, pitch numbers with body levels, or melody bells or other pitched instruments. Students are able to maintain a steady beat and execute extended rhythmic patterns using body, instruments, or voice. Students understand changes in music, such as soft-loud, high-low, fast-slow and are able to apply changes in music to the elements of dynamics, tempo, melody, and form. For example, students may sing and play rhythmic patterns with varying dynamic levels and at varying tempi. Students use correct position and technique to sing and play instruments. For example, students may use strategies, such as improving posture, to produce a more well-supported vocal sound, holding mallets correctly when playing barred instruments or wood blocks, or patting a drum lightly or with more force to change the dynamic level.
- ML.2 requires students to interpret the sound and symbol systems of music. At the early elementary level, students interpret rhythm patterns using standard notation for half and quarter notes, half and quarter rests, and beamed eighth notes. For example, students may read 4-beat rhythm patterns from iconic or standard notation and perform through clapping or playing unpitched percussion instruments such as drums, sticks, etc. Students use the voice and/or a melodic instrument (melody bells, glockenspiel, etc.) to interpret three-pitch songs from traditional notation. Students move from simple identification of quarter notes and quarter rest durations when they are clapped, chanted, or played on unpitched instruments by the teacher to using iconic notation (popsicle sticks, pictures, symbols, etc.) and traditional music notation to notate simple rhythmic patterns using half and quarter notes, half and quarter rests, and beamed eighth notes.
- ML.3 focuses on the creation of music using a variety of sound and notational sources. At the early elementary level, students improvise to create simple rhythmic and melodic variations on a known tune, such as, “Twinkle, Twinkle, Little Star.” Students select a variety of traditional and non-traditional sound sources to accompany readings, stories, or dramatizations. For example, students select various sounds (instruments, vocal, environmental) to represent words, phrases, characters, or sounds in literary works. Students create rhythm patterns, for example, using iconic note cards, pictures, or manipulatives to create rhythmic patterns using half and quarter notes, half and quarter

rests, and beamed eighth notes in duple and triple meter.

Note: The K-2 music program is designed to encourage children's natural enthusiasm for music. For many children, this is their first experience with any type of structured music class. Through singing, playing instruments, creating, moving, guided listening, and other experiential involvement, young children discover and develop their musical abilities.

Many young children are creatively uninhibited, and tend to be eager to perform their accomplishments in front of a willing audience. The creative process motivates students to share, analyze, and evaluate their own work and the work of others. Opportunities for informal sharing are developmentally appropriate at the K-2 level. "Informances" may be used to demonstrate the process for how students arrive at the product or performance as a result of instruction. Presenting what has been studied or created in the music class is a learning experience that helps children define the roles of performers and audience members, teaches students to respond to and critique music appropriately, and helps students build confidence and pride in their work. Sharing musical experiences also helps students foster an appreciation of music as an art form and as a form of communication.

## 3-5 Musical Literacy

Essential Standard	3 <sup>rd</sup> Grade	4 <sup>th</sup> Grade	5 <sup>th</sup> Grade
<b>ML.1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.</b>	<p>3.ML.1.1: Apply elemental changes, including changes to dynamics, tempo, timbre, or texture, when singing or playing music.</p> <p>3.ML.1.2: Execute the performance of major scale tones using the voice.</p> <p>3.ML.1.3: Use instruments to perform rhythmic and melodic patterns accurately and independently on classroom rhythmic and melodic instruments.</p>	<p>4.ML.1.1: Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.</p> <p>4.ML.1.2: Execute the performance of vocal ostinatos, partner songs, counter-melodies, and rounds in two or more parts.</p> <p>4.ML.1.3: Use voice and/or instruments to execute melodic movement through pentatonic melodies on the treble staff.</p>	<p>5.ML.1.1: Illustrate independence and accuracy while singing and playing instruments within a group or ensemble.</p> <p>5.ML.1.2: Illustrate blending vocal timbres, matching dynamic levels, and responding to the gestures of a conductor while singing in groups.</p> <p>5.ML.1.3: Use instruments to perform rhythmic, melodic, and chordal patterns accurately and independently on classroom rhythmic, melodic, and harmonic instruments.</p>
<b>ML.2 Interpret the sound and symbol systems of music.</b>	<p>3.ML.2.1: Interpret rhythm patterns, including notes and rests in 3/4 and 4/4 meter signatures.</p> <p>3.ML.2.2: Interpret through voice and/or instruments visual representation of the major scale.</p> <p>3.ML.2.3: Recognize standard symbols and traditional terms for dynamics, tempo, and articulation.</p> <p>3.ML.2.4: Use standard symbols to notate rhythm and pitch in 3/4 and 4/4 meter signatures.</p>	<p>4.ML.2.1: Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.</p> <p>4.ML.2.2: Interpret through voice and/or instruments simple pitch notation in the treble clef in major keys.</p> <p>4.ML.2.3: Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.</p> <p>4.ML.2.4: Use standard symbols to notate rhythm, meter, and dynamics in simple patterns.</p>	<p>5.ML.2.1: Interpret rhythm patterns, including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.</p> <p>5.ML.2.2: Recognize pitches on the treble and bass staves, including ledger lines, in order to understand the continuum of standard pitch notation.</p> <p>5.ML.2.3: Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.</p> <p>5.ML.2.4: Use standard symbols to notate rhythm, meter, pitch, and dynamics.</p>

<p><b>ML.3 Create music using a variety of sound and notational sources.</b></p>	<p>3.ML.3.1: Use improvisation to create rhythmic and melodic ostinato accompaniments.</p> <p>3.ML.3.2: Create soundscapes using a variety of sound sources.</p> <p>3.ML.3.3: Create rhythmic compositions using whole, half, and quarter notes; half and quarter rests; and beamed eighth notes in duple or triple time.</p>	<p>4.ML.3.1: Use improvisation to create stylistically appropriate answers to given rhythmic and melodic phrases.</p> <p>4.ML.3.2: Create compositions and arrangements using a variety of traditional and non-traditional sound sources.</p> <p>4.ML.3.3: Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beamed eighth notes in duple and triple time and which are arranged using a variety of sound sources.</p>	<p>5.ML.3.1: Use improvisation to create short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means.</p> <p>5.ML.3.2: Create compositions and arrangements within specified guidelines.</p> <p>5.ML.3.3: Create rhythmic compositions using notation for whole, dotted half, half, and quarter notes; whole, half and quarter rests; and beamed eighth notes in duple, triple, and common time and which are arranged using a variety of sound sources.</p>
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**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades 3-5 Unpacking (What does this mean a child will know and be able to do?)****The Musical Literacy Strand**

The Musical Literacy Strand incorporates all aspects of music that lead to development of literacy, that is, the ability to read, write, interpret, create, and perform music. Musical literacy includes the ability to sing and play instruments, to read and notate music, and to improvise, compose, and arrange music.

**Essential Standards**

There are three Essential Standards (ML.1, ML.2, and ML.3) in the Musical Literacy Strand for Music:

- ML.1 requires students to apply the elements of music and musical techniques in order to sing and play music with accuracy and expression. At the upper elementary level, students should be able to produce accurate pitch with expanded ranges. Students sing and play their musical parts independently. Students create harmony in multiple ways using their voices and/or instruments, for example, layering vocal or instrumental ostinatos with a song, singing partner songs, and singing rounds in two parts using accurate pitch. Students apply elemental changes (tempo, dynamics, etc.) to sing or play music using correct techniques and with expression. Students demonstrate the ability to sing with a group by blending their voices, matching dynamics, and responding appropriately to the cues of a conductor.
- ML.2 requires students to interpret the sound and symbol systems of music. At the upper elementary level, students should be able to interpret (read and perform) rhythm patterns, including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures. For example, students interpret rhythm patterns on instruments using syllables, words, or body percussion, when presented visually (e.g., chart or score). Students can interpret through voice and/or instruments simple pitch notation in the treble clef in major keys. They recognize pitches on the treble and bass staves, including ledger lines. Students apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music and use standard symbols to notate rhythm, meter, pitch, and dynamics.
- ML.3 focuses on the creation of music using a variety of sound and notational sources. At the upper elementary level, students should be able to use improvisation to create short songs and instrumental pieces using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means. For example, students may collaborate using body percussion, vocalizations, software (MIDI) sounds, and/or instruments to create a soundscape of a thunder storm. Students create compositions and arrangements within specified guidelines. Using computer technology or pencil and staff paper, students may create and notate an eight measure diatonic composition in C Major. Students create rhythmic compositions using notation for whole, dotted half, half, and quarter notes; whole, half, and quarter rests; and beamed eighth notes in duple, triple, and common time and which are arranged using a variety of



sound sources. For example, students may create and arrange original rhythmic compositions and work in small groups to arrange and layer their rhythmic compositions into a four-measure performance using a variety of sound sources.

Note: The 3-5 music program is designed to reinforce the experiential learning of the primary grades and to create a foundation for additional music study as children progress to middle school. Performing, composing, improvising, and listening are supported by discussion and reflection to enhance musical understanding. In addition to participating in general music class, students may have the opportunity to begin band, orchestral, choral, or other specialized music studies.

Presentation of work is a natural outcome in the study of music. Students will have opportunities to demonstrate their work in many venues at the elementary school level; however, the final product should not be the primary emphasis in the music class. Performances are simply a culmination of the process of studying and/or creating music. Presentations may take place through informal or formal sharing within the classroom for individuals, small groups, the entire class, or for various other audiences. The learning experience is the focus of these presentations, even though a final product may be produced. “Informances” may be used to demonstrate the process for how students arrive at the product or performance as a result of instruction. These experiences provide opportunities to define the roles of performers and audience members, teach students to respond to and critique music appropriately, and help children to build confidence and pride in their work.

## 6-8 Musical Literacy

Essential Standard	6 <sup>th</sup> Grade	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
<b>ML.1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.</b>	<p>6.ML.1.1: Use steady tone when performing music.</p> <p>6.ML.1.2: Recognize the fundamental techniques necessary to sing and play an instrument.</p> <p>6.ML.1.3: Recognize expressive elements (such as dynamics, timbre, blending, and phrasing) of music.</p>	<p>7.ML.1.1: Use developing tone and discriminating pitch when performing music.</p> <p>7.ML.1.2: Use the fundamental techniques (such as posture, playing position, breath control, fingerings, and bow/stick control) necessary to sing and/or play an instrument.</p> <p>7.ML.1.3: Use expressive elements (such as accents, attacks, releases, and interpretation), while singing and/or playing a varied repertoire of music.</p>	<p>8.ML.1.1: Use characteristic tone and consistent pitch when performing music alone and collaboratively, in small and large ensembles, using a variety of music.</p> <p>8.ML.1.2: Integrate the fundamental techniques (such as posture, playing position, breath control, fingerings, and bow/stick control) necessary to sing and/or play an instrument.</p> <p>8.ML.1.3: Interpret expressive elements, including dynamics, timbre, blending, accents, attacks, releases, phrasing, and interpretation, while singing and/or playing a varied repertoire of music with technical accuracy.</p>
<b>ML.2 Interpret the sound and symbol systems of music.</b>	<p>6.ML.2.1: Recognize whole, half, quarter, eighth, sixteenth, and dotted note and rest duration in 2/4, 3/4, and 4/4 meters.</p> <p>6.ML.2.2: Interpret, through instrument and/or voice, standard notation symbols for pitch.</p> <p>6.ML.2.3: Recognize standard notation symbols for music.</p>	<p>7.ML.2.1: Interpret standard musical notation for whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in 2/4, 3/4, 4/4, and 6/8 meter signatures.</p> <p>7.ML.2.2: Interpret, through instrument and/or voice, standard notation symbols for pitch in appropriate clefs.</p> <p>7.ML.2.3: Classify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p>	<p>8.ML.2.1: Interpret standard musical notation for whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.</p> <p>8.ML.2.2: Interpret, through instrument and/or voice, standard notation symbols in two different clefs, using extended staves.</p> <p>8.ML.2.3: Use standard symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to notate musical ideas.</p>

<p><b>ML.3 Create music using a variety of sound and notational sources.</b></p>	<p>6.ML.3.1: Produce short rhythmic improvisations using a variety of traditional and non-traditional sound sources.</p> <p>6.ML.3.2: Construct arrangements of simple pieces for voices or instruments other than those for which the pieces were written.</p>	<p>7.ML.3.1: Produce short melodic improvisations.</p> <p>7.ML.3.2: Construct simple examples of musical styles or forms using a variety of traditional and non-traditional sound, notational, and technological sources.</p>	<p>8.ML.3.1: Produce simple rhythmic and melodic improvisations on pentatonic or blues scales, pentatonic melodies, and/or melodies in major keys.</p> <p>8.ML.3.2: Construct short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique), using a variety of traditional and non-traditional sound, notational, and 21st century technological sources.</p>
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**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades 6-8 Unpacking** (What does this mean a child will know and be able to do?)**The Musical Literacy Strand**

The Musical Literacy Strand incorporates all aspects of music that lead to development of literacy, that is, the ability to read, write, interpret, create, and perform music. Musical literacy includes the ability to sing and play instruments, to read and notate music, and to improvise, compose, and arrange music.

**Essential Standards**

There are three Essential Standards (ML.1, ML.2, and ML.3) in the Musical Literacy Strand for Music:

- ML.1 requires students to apply the elements of music and musical techniques in order to sing and play music with accuracy and expression. At the middle grades level, students should be able to use characteristic tone and consistent pitch when performing music alone and collaboratively, for example, as a member of a band, orchestra, or vocal ensemble. Students integrate the fundamental techniques (such as posture, playing position, breath control, fingerings, and bow/stick control) necessary to sing and/or play an instrument. Students interpret expressive elements, including dynamics, timbre, blending, accents, attacks, releases, phrasing, and interpretation, while singing and/or playing a varied repertoire of music with technical accuracy.
- ML.2 requires students to interpret the sound and symbol systems of music. At the middle grades level, students should be able to interpret standard musical notation for whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures. They interpret, through instrument and/or voice, standard notation symbols in two different clefs, using extended staves. For example, students may interpret (sight-read and perform) an example of music difficulty level 2 (on a scale of 1-6), after a five-minute analysis. Students recognize and use standard symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to notate musical ideas. For example, students may label music symbols within a given passage of music and explain their use and function to a peer.
- ML.3 focuses on the creation of music using a variety of sound and notational sources. At the middle grades level, students should be able to produce simple rhythmic and melodic improvisations on pentatonic or blues scales, pentatonic melodies, and/or melodies in major keys. For example, students may select a folk song or familiar children's song from teacher-provided samples. Using this song as a "theme," students create variations that utilize different rhythms, meters, and melodic patterns. Students construct arrangements of simple pieces for voices or instruments other than those for which the pieces were written. For example, band, orchestra, piano, or guitar students may construct an arrangement of a vocal melody for their instrument. Students construct short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique), using a variety of traditional and non-traditional sound, notational, and 21st century technological sources.

Note: Students will have many opportunities to experience music at the middle grades level. They may choose to participate in general, choral, and/or instrumental music courses. Singing experiences are adjusted appropriately to accommodate the changing voice. Because the curriculum is described in a grade-by-grade format, it will be necessary for the teacher to differentiate objectives appropriately, according to the nature of the course and the instructional levels of students.

Presentation of work is a natural outcome in the study of music. Students are provided opportunities to demonstrate their work in many venues at the middle school level. However, the final product or performance should not be the primary emphasis in the music class; performances are simply a culmination of the process of studying and/or creating music. “Informances,” demonstrating the process for how students arrive at a performance as a result of instruction, are appropriate at this level. Performing is a learning experience that helps students define the roles of performers and audience members, teaches students to respond to and critique music appropriately, and helps students to build confidence and pride in their work. Performances also help foster an appreciation of music as an art form and as a form of communication.

## High School Musical Literacy

Essential Standard	Beginning	Intermediate	Proficient	Advanced
<b>ML.1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.</b>	<p>B.ML.1.1: Use steady tone while performing music.</p> <p>B.ML.1.2: Illustrate the fundamental techniques of singing or playing an instrument properly with a diverse and varied repertoire of music.</p> <p>B.ML.1.3: Recognize expressive elements (such as dynamics, timbre, blending, and phrasing) when singing or playing a varied repertoire of music.</p>	<p>I.ML.1.1: Use characteristic tone and consistent pitch to sing and/or play music.</p> <p>I.ML.1.2: Use the fundamental techniques (such as posture, playing position, breath control, fingerings, and bow hold) to sing or play an instrument properly.</p> <p>I.ML.1.3: Interpret expressive elements, including dynamics, timbre, blending, accents, attacks, releases, phrasing, and interpretation, while singing or playing a diverse repertoire of music with technical accuracy.</p>	<p>P.ML.1.1: Use characteristic tone and consistent pitch while performing music.</p> <p>P.ML.1.2: Use technical and interpretive skills to sing or play personally challenging literature that requires attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.</p> <p>P.ML.1.3: Illustrate well-developed ensemble skills by performing an appropriate part in an ensemble.</p>	<p>A.ML.1.1: Use refined tone and consistent pitch while performing music alone and collaboratively.</p> <p>A.ML.1.2: Use advanced technical and interpretive skills to sing or play difficult literature, which requires the ability to perform music with complex rhythms and meters, attention to phrasing and interpretation, and subtle dynamic changes.</p> <p>A.ML.1.3: Exemplify independence and collaboration as a musician.</p>

<b>ML.2 Interpret the sound and symbol systems of music.</b>	<p>B.ML.2.1: Recognize whole, half, quarter, eighth, sixteenth, and dotted note and rest duration in 2/4, 3/4, and 4/4 meters.</p> <p>B.ML.2.2: Interpret standard notation symbols for pitch.</p> <p>B.ML.2.3: Recognize standard notation symbols for basic elements of music, such as pitch, rhythm, dynamics, tempo, articulation, and expression.</p>	<p>I.ML.2.1: Interpret whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in simple duple, simple triple, and simple compound meters.</p> <p>I.ML.2.2: Interpret standard notation symbols for pitch in appropriate clefs.</p> <p>I.ML.2.3: Use standard symbols for pitch and rhythm to notate personal musical ideas and the musical ideas of others.</p>	<p>P.ML.2.1: Interpret whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in simple duple, simple triple, simple compound, triple compound, and mixed meters.</p> <p>P.ML.2.2: Interpret standard notation symbols for pitch in appropriate clefs using extended staves and some non-traditional notations.</p> <p>P.ML.2.3: Use standard symbols for pitch, rhythm, dynamics, and tempo to notate personal musical ideas and the musical ideas of others.</p>	<p>A.ML.2.1: Interpret a variety of note and rest durations in simple duple, simple triple, simple compound, triple compound and mixed meters.</p> <p>A.ML.2.2: Interpret at sight standard notation symbols for pitch and rhythm in appropriate clefs, using extended staves and some non-standard notations.</p> <p>A.ML.2.3: Use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to notate personal musical ideas and the musical ideas of others.</p> <p>A.ML.2.4: Analyze how the elements of music are used, including the use of transpositions and clefs, in works of music.</p>
<b>ML.3 Create music using a variety of sound and notational sources.</b>	<p>B.ML.3.1: Produce short, rhythmic improvisations using a variety of traditional and non-traditional sound sources.</p> <p>B.ML.3.2: Create simple rhythmic and/or melodic compositions using a variety of traditional and non-traditional sound, notational, and technological sources.</p>	<p>I.ML.3.1: Use improvisation to create simple melodies over given chord progressions.</p> <p>I.ML.3.2: Construct music examples using a variety of traditional and non-traditional sound, notational, and technological sources.</p>	<p>P.ML.3.1: Produce short rhythmic and melodic improvisations on given pentatonic melodies and melodies in major and minor keys.</p> <p>P.ML.3.2: Create arrangements of pieces for voices or instruments.</p>	<p>A.ML.3.1: Use improvisation to create original melodies over given chord progressions, each in a consistent style, meter, and tonality.</p> <p>A.ML.3.2: Create original music using imagination and technical skill in applying the principles of composition.</p>

**High School Unpacking** (What does this mean a child will know and be able to do?)**The Musical Literacy Strand**

The Musical Literacy Strand incorporates all aspects of music that lead to development of literacy, that is, the ability to read, write, interpret, create, and perform music. Musical literacy includes the ability to sing and play instruments, to read and notate music, and to improvise, compose, and arrange music.

**Essential Standards**

There are three Essential Standards (ML.1, ML.2, and ML.3) in the Musical Literacy Strand for Music:

- ML.1 requires students to apply the elements of music and musical techniques in order to sing and play music with accuracy and expression. At the high school level, students should be able to use refined tone and consistent pitch while performing music alone and collaboratively. They use advanced technical and interpretive skills to sing or play difficult literature, which requires the ability to perform music with complex rhythms and meters, attention to phrasing and interpretation, and subtle dynamic changes. Students interpret (read and perform) expressive elements while singing or playing a diverse repertoire of music with technical accuracy. Students illustrate well-developed ensemble skills by performing an appropriate part in an ensemble and can also exemplify independence and collaboration as a musician.
- ML.2 requires students to interpret the sound and symbol systems of music. At the high school level, students should be able to interpret a variety of note and rest durations in simple duple, simple triple, simple compound, triple compound and mixed meters. Students interpret at sight (sight read) standard notation symbols for pitch and rhythm in appropriate clefs, using extended staves and some non-standard notations. They use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression to notate personal musical ideas and the musical ideas of others. Students are able to analyze how the elements of music are used, including the use of transpositions and clefs, in works of music. For example, students may describe the interrelationships in a full instrumental or vocal score by examining the effects, influences, and impacts of the elements of music and explaining all transpositions and clefs.
- ML.3 focuses on the creation of music using a variety of sound and notational sources. At the high school level, students should be able to use improvisation to create original melodies over given chord progressions, each in a consistent style, meter, and tonality. For example, students may begin by creating rhythmic variations to a simple melody by altering the meter, sub-dividing, syncopating, or extending the rhythmic values. By the advanced level, students should be able to use improvisation to create an original blues melody over a 12-bar blues harmonic progression. Students create an original arrangement for instruments or voices other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music. Students create original music using imagination and technical skill in applying the principles of composition. For example, students may create an original melody in the meter and key of their choice. Using that melody, they create a larger composition that employs the compositional technique(s) of their choosing, such as diminution,



augmentation, inversion, retrograde, theme and variations, fugue, etc.

Note: Music at the high school level builds on K-8 music experiences as a comprehensive, sequential, and discipline-based program. Students continue to broaden their respect for and understanding of music as an art form. Students examine the relationship of music to other content areas and the role and meaning of music in various social, cultural, and historical contexts. Technical expertise, artistic expression, and aesthetic judgment are enhanced through reflective practice, study, and evaluation of their own work and that of others.

Presentation of work through high-quality performance is only one of many valid outcomes of music education. Students will have opportunities to demonstrate their work in many venues at the high school level. Performances are a culmination of the process of studying and/or creating music. Performances should not determine the curriculum; but excellent, high-quality performances are typical at the high school level. “Informances,” demonstrating the process that students use to arrive at a performance as a result of instruction, are also appropriate at this level. Performing is a learning experience that helps students to define the roles of performers and audience members, teaches students to respond to and critique music appropriately, and helps students to build confidence and pride in their work. Performances also help foster an appreciation of music as an art form and as a form of communication.

## K-2 Musical Response

Essential Standard	Kindergarten	1 <sup>st</sup> Grade	2 <sup>nd</sup> Grade
MR.1 Understand the interacting elements to respond to music and music performances.	<p>K.MR.1.1: Use singing, playing, and/or moving to respond to a variety of musical ideas.</p> <p>K.MR.1.2: Recognize contrasts in music, such as high/low pitch, loud/soft dynamics, fast/slow tempo, and same/different sections of music.</p> <p>K.MR.1.3: Recognize that music is performed in a variety of settings and for a variety of purposes.</p> <p>K.MR.1.4: Illustrate different vocal timbres by type (whispering, speaking, singing, and shouting).</p> <p>K.MR.1.5: Classify sound sources as musical or environmental.</p>	<p>1.MR.1.1: Use corresponding movements or actions to respond to prominent music characteristics (such as patterns in rhythm, melodic contour, dynamics, and form) while listening to and/or singing music.</p> <p>1.MR.1.2: Recognize melodic patterns, rhythmic patterns, dynamics, and forms when presented aurally.</p> <p>1.MR.1.3: Compare appropriate behaviors for different types of music performances (such as outdoor concerts, concerts with audience participation, vocal concerts, etc.).</p> <p>1.MR.1.4: Classify timbre by pitched or unpitched instruments and sounds.</p>	<p>2.MR.1.1: Illustrate prominent musical characteristics or specific musical events while listening to and/or singing music.</p> <p>2.MR.1.2: Illustrate melodic patterns, dynamics, and forms.</p> <p>2.MR.1.3: Illustrate audience and participant behavior appropriate for the purpose and setting that music is performed.</p> <p>2.MR.1.4: Differentiate various instruments based on how their sounds are produced.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades K-2 Unpacking (What does this mean a child will know and be able to do?)****The Musical Response Strand**

Responding refers to reacting to music and music performances through any modality or combinations of modalities, such as writing, speaking, singing, playing, moving, or other forms of response. Music response requires the use of skills, such as listening to, describing, analyzing, critiquing, and evaluating music. Responses may be a combination of physical, intellectual, or emotional reactions to music that is viewed, heard, and/or performed.

**Essential Standards**

There is one Essential Standard in the Musical Response Strand for Music (MR.1):

- MR.1 requires students to understand the interacting elements of music to respond to music and music performances. At the early elementary level, students should be able to use singing, playing, and/or moving to respond to a variety of musical ideas, prominent musical characteristics, or specific musical events. They recognize contrasts in music, such as high/low pitch, loud/soft dynamics, fast/slow tempo, and same/different sections of music. For example, students may indicate whether the melody goes up, down, or stays the same using hand signs or body levels. Students recognize melodic patterns, rhythmic patterns, dynamics, and forms when presented aurally and can illustrate melodic patterns, dynamics, and forms. One example would be for students to perform patterned or traditional dances to illustrate the musical form of a piece of music. Students illustrate audience and participant behavior appropriate for the purpose and setting that music is performed (such as outdoor concerts, concerts with audience participation, vocal concerts, etc.). Students can differentiate various vocal timbres and instruments based on how their sounds are produced. For example, students might listen to examples of various sounds and organize them into the appropriate corresponding category: chordophones (sound is made by vibrating strings); aerophones (sound is produced by vibrating air, usually within the instrument); membranophones (sound begins with vibration over a stretched membrane); idiophones (sound is produced by vibration of the instrument itself); electrophone (sound is produced primarily through electrical means); or corpophones (sounds produced by the body as an instrument).

### 3-5 Musical Response

Essential Standard	3 <sup>rd</sup> Grade	4 <sup>th</sup> Grade	5 <sup>th</sup> Grade
MR.1 Understand the interacting elements to respond to music and music performances.	<p>3.MR.1.1: Illustrate the corresponding response to conductor gestures for meter, tempo, and dynamics.</p> <p>3.MR.1.2: Use musical terminology when describing music that is presented aurally.</p> <p>3.MR.1.3: Use established criteria to evaluate music.</p> <p>3.MR.1.4: Identify the sounds of a variety of instruments and voices, including many orchestral instruments, instruments from various cultures, children’s voices, and male and female adult voices.</p>	<p>4.MR.1.1: Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.</p> <p>4.MR.1.2: Explain personal preferences for specific musical works and styles, using appropriate music terminology.</p> <p>4.MR.1.3: Design a set of criteria for evaluating music performances and compositions.</p> <p>4.MR.1.4: Classify instruments into Western orchestral categories of wind, string, percussion, and brass.</p>	<p>5.MR.1.1: Interpret through instruments and/or voice the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, when singing and playing music.</p> <p>5.MR.1.2: Use music terminology in explaining music, including notation, instruments, voices, and performances.</p> <p>5.MR.1.3: Exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed.</p> <p>5.MR.1.4: Classify classroom, Western orchestral, and world instruments into categories based on how their sounds are produced.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades 3-5 Unpacking (What does this mean a child will know and be able to do?)****The Musical Response Strand**

Responding refers to reacting to music and music performances through any modality or combinations of modalities, such as writing, speaking, singing, playing, moving, or other forms of response. Music response requires the use of skills such as, listening to, describing, analyzing, critiquing, and evaluating music. Responses may be a combination of physical, intellectual, or emotional reactions to music that is viewed, heard, and/or performed.

**Essential Standards**

There is one Essential Standard in the Musical Response Strand for Music (MR.1):

MR.1 requires students to understand the interacting elements of music to respond to music and music performances. At the upper elementary level, students should be able to interpret through instruments and/or voice the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, when singing and playing music. Students use music terminology in explaining music, including notation, instruments, and voices, and can design a set of criteria for evaluating music performances and compositions. Students exemplify appropriate behaviors as a participant and observer of music in relation to the context and style of music performed. For example, while attending a performance, sharing with one another in class, or participating in music, students illustrate the behavior appropriate to the performance situation. Students identify the sounds of a variety of instruments and voices and classify classroom, Western orchestral, and world instruments according to categories based on how their sounds are produced. For example, students may listen to examples of music representing various orchestral families and classify these according to wind, string, percussion or brass.

## 6-8 Musical Response

Essential Standard	6 <sup>th</sup> Grade	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
MR.1 Understand the interacting elements to respond to music and music performances.	<p>6.MR.1.1: Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.</p> <p>6.MR.1.2: Analyze aural examples of music in terms of the basic musical elements and their interrelationships, using appropriate music terminology.</p> <p>6.MR.1.3: Identify criteria for evaluating performances, compositions, and musical ideas and apply the criteria in personal listening and performing.</p>	<p>7.MR.1.1: Execute specific gestures of a conductor in response to the various elements of music (such as meter, dynamics, phrasing, etc.).</p> <p>7.MR.1.2: Analyze aural musical examples representing diverse genres, styles, and cultures, using appropriate music terminology.</p> <p>7.MR.1.3: Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music.</p>	<p>8.MR.1.1: Interpret the gestures of a conductor when singing or playing an instrument</p> <p>8.MR.1.2: Identify principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions using appropriate music terminology in analyses of music.</p> <p>8.MR.1.3: Evaluate performances, compositions, and musical ideas using a specified set of criteria (such as tone quality, intonation, blend/ balance, technique, musical effect, interpretation, and diction).</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades 6-8 Unpacking (What does this mean a child will know and be able to do?)****The Musical Response Strand**

Responding refers to reacting to music and music performances through any modality or combinations of modalities, such as writing, speaking, singing, playing, moving, or other forms of response. Music response requires the use of skills, such as listening to, describing, analyzing, critiquing, and evaluating music. Responses may be a combination of physical, intellectual, or emotional reactions to music that is viewed, heard, and/or performed.

**Essential Standards**

There is one Essential Standard in the Musical Response Strand for Music (MR.1):

- MR.1 requires students to understand the interacting elements of music to respond to music and music performances. At the middle grades level, students illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures. For example, they may illustrate their musical perceptions to a piece of music, such as responding through movement (e.g., conducting pattern), to illustrate understanding of tempo and meter. They interpret the gestures of a conductor when singing or playing an instrument. For example, students might use a rubric or other guide to assess their responsiveness to conductor gestures by watching a video of a rehearsal or performance. Students analyze aural musical examples representing diverse genres, styles, and cultures, using appropriate music terminology and identifying principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses. For example, students might describe what is happening musically in an aural example of music (“Does the melody re-appear? Is there a moment of tension and release? Is the texture thick or thin?”). Students evaluate performances, compositions, and musical ideas using a specified set of criteria (such as tone quality, intonation, blend/ balance, technique, musical effect, interpretation, and diction). For example, students may listen to each other’s improvisations, evaluate the effectiveness of the improvisation based on specific criteria, and offer constructive suggestions for improvement based on the given criteria.

## High School Musical Response

Essential Standard	Beginning	Intermediate	Proficient	Advanced
MR.1 Understand the interacting elements to respond to music and music performances.	<p>B.MR.1.1: Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.</p> <p>B.MR.1.2: Analyze aural examples of music representing diverse genres, styles, and cultures in terms of the basic elements of music and their interrelationships.</p> <p>B.MR.1.3: Identify criteria for evaluating performances, compositions, and musical ideas and apply the criteria in personal listening and performing.</p>	<p>I.MR.1.1: Interpret the gestures of a conductor when singing or playing an instrument.</p> <p>I.MR.1.2: Classify examples of music by genre or style and by historical period or culture, explaining the justification for the classifications using correct musical terminology.</p> <p>I.MR.1.3: Generate specific criteria for evaluating the quality and effectiveness of music and apply criteria in personal participation in music.</p>	<p>P.MR.1.1: Interpret conductor gestures to elicit expressive singing or playing.</p> <p>P.MR.1.2: Analyze aural examples of music using correct music terminology, in terms of how compositional devices and techniques are used to structure compositions.</p> <p>P.MR.1.3: Critique musical performances and compositions, generating suggestions for improvement.</p>	<p>A.MR.1.1: Execute the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, to elicit expressive singing or playing.</p> <p>A.MR.1.2: Analyze musical works using correct music terminology, in terms of the interaction of elements that make the works unique, interesting, and expressive.</p> <p>A.MR.1.3: Critique music in terms of aesthetic qualities, including how music is used to evoke feelings and emotions.</p> <p>A.MR.1.4: Evaluate music performances, including one's own, by comparing them to exemplary models.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.



**High School Unpacking (What does this mean a child will know and be able to do?)****The Musical Response Strand**

Responding refers to reacting to music and music performances through any modality or combinations of modalities, such as writing, speaking, singing, playing, moving, or other forms of response. Music response requires the use of skills, such as listening to, describing, analyzing, critiquing, and evaluating music. Responses may be a combination of physical, intellectual, or emotional reactions to music that is viewed, heard, and/or performed.

**Essential Standards**

There is one Essential Standard in the Musical Response Strand for Music (MR.1):

- MR.1 requires students to understand the interacting elements of music to respond to music and music performances. For example, students respond to music examples from various styles and cultures through description of what they perceive, such as describing in detail significant musical events occurring in a given aural example. At the high school level, students should be able to execute the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, to elicit expressive singing or playing. For example, in peer conducting sessions or by watching a video of a rehearsal or performance, students evaluate their peers to determine the effectiveness of conducting cues and gestures. Using correct music terminology, students analyze aural examples of music in terms of how compositional devices and techniques are used to structure compositions and in terms of the interaction of elements that make the works unique, interesting, and expressive. For example, while listening to a composition, students may identify significant events (such as fugal entrances, chromatic modulations, and developmental devices) and analyze the relationship of these devices to the overall structure of the music and its effects. Students critique music in terms of aesthetic qualities, including how music is used to evoke feelings and emotions and evaluate music performances, including their own. For example, following the completion of a composition project, students may perform each others' work and critique the composition based upon identified criteria and provide suggestions to one another for improvement.

## K-2 Contextual Relevancy

Essential Standard	Kindergarten	1 <sup>st</sup> Grade	2 <sup>nd</sup> Grade
CR.1 Understand global, interdisciplinary, and 21st century connections with music.	<p>K.CR.1.1: Use music to illustrate how people express themselves differently.</p> <p>K.CR.1.2: Recognize the relationships between music and concepts from other areas.</p>	<p>1.CR.1.1: Recognize how music is used in customs and traditions of various cultures.</p> <p>1.CR.1.2: Understand the relationships between music and concepts from other areas.</p>	<p>2.CR.1.1: Exemplify music representing the heritage, customs, and traditions of various cultures.</p> <p>2.CR.1.2: Understand the relationships between music and concepts from other areas.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades K-2 Unpacking (What does this mean a child will know and be able to do?)****The Contextual Relevancy Strand**

Contextual relevancy refers to applying knowledge of music in relation to history, culture, heritage, other content areas, ideas, skills (including 21<sup>st</sup> century skills) and life-long learning.

**Essential Standards**

There is one Essential Standard in the Contextual Relevancy Strand (CR.1):

- CR.1 requires students to understand global, interdisciplinary, and 21<sup>st</sup> century connections with music. At the early elementary level, students use music to illustrate how people express themselves differently within the school community, for example, through the singing a school song, individual improvisations, family traditions, etc. They exemplify music representing the heritage, customs, and traditions of various cultures. For example, students may identify and sing music that is used in various cultures and historical periods to celebrate customs and traditions. Students understand the relationships between music and concepts from other areas. For example, students may recognize mathematical and visual patterns with patterns that are heard in music. Students might make simple instruments using recycled materials to experience physical properties of different materials in sound, (e.g., making shakers with paper plates and dry materials and playing simple rhythms, or filling bottles with water to create pitch and play a simple melody). This activity allows students to explore concepts with sound, science, and environmental literacy.

### 3-5 Contextual Relevancy

Essential Standard	3 <sup>rd</sup> Grade	4 <sup>th</sup> Grade	5 <sup>th</sup> Grade
CR.1 Understand global, interdisciplinary, and 21st century connections with music.	<p>3.CR.1.1: Exemplify how music is used by various groups for artistic expression within the local community.</p> <p>3.CR.1.2: Understand the relationships between music and concepts from other areas.</p>	<p>4.CR.1.1: Understand how music has affected, and is reflected in, the culture, traditions, and history of North Carolina.</p> <p>4.CR.1.2: Understand the relationships between music and concepts from other areas.</p>	<p>5.CR.1.1: Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.</p> <p>5.CR.1.2: Understand the relationships between music and concepts from other areas.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

## Grades 3-5 Unpacking (What does this mean a child will know and be able to do?)

### **The Contextual Relevancy Strand**

Contextual relevancy refers to applying knowledge of music in relation to history, culture, heritage, other content areas, ideas, skills (including 21<sup>st</sup> century skills) and life-long learning.

### **Essential Standards**

There is one Essential Standard in the Contextual Relevancy Strand (CR.1):

- CR.1 requires students to understand global, interdisciplinary, and 21<sup>st</sup> century connections with music. At the upper elementary level, students exemplify how music is used by various groups for artistic expression within the local community. Students may identify ways that they and others in the community use music for self-expression, to express beliefs, in rituals or ceremonies, etc. They understand how music has affected, and is reflected in, the culture, traditions, and history of North Carolina and the United States. For example, students may explore and summarize the characteristics of and contexts for work songs, Appalachian folk songs, spirituals, and game songs in NC and United States history. Students understand the relationships between music and concepts from other areas. For example, in mathematics, students explore and describe how equivalent fractions and symmetry relate to meter, rhythm, and form in music. Students may create a Venn diagram to compare meanings of common terms and elements used in the arts on the basis of how they are used within each art form. Students may compare elements and themes of music with elements of the other arts disciplines. For example, each of the arts disciplines are outlets for creative expression, each arts discipline is not dependent on verbal modalities, and each arts discipline is able to express what is often inexpressible through other means. Students may recognize ethical issues for accessing and sharing digital and print music and identify legal ways to download and share music.

## 6-8 Contextual Relevancy

Essential Standard	6 <sup>th</sup> Grade	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
CR.1 Understand global, interdisciplinary, and 21st century connections with music.	<p>6.CR.1.1: Understand music in relationship to the geography, history, and culture of world civilizations and societies from the beginning of human society to the emergence of the First Global Age (1450).</p> <p>6.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>6.CR.1.3: Understand potential health and wellness issues for musicians.</p>	<p>7.CR.1.1: Understand music in relationship to the geography, history, and culture of modern societies from the emergence of the First Global Age (1450) to the present.</p> <p>7.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>7.CR.1.3: Understand the functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p>8.CR.1.1: Understand the role of music in North Carolina and the United States in relation to history and geography.</p> <p>8.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>8.CR.1.3: Understand laws regarding the proper access, use, and protection of music.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.

**Grades 6-8 Unpacking (What does mean a child will know and be able to do?)****The Contextual Relevancy Strand**

Contextual relevancy refers to applying knowledge of music in relation to history, culture, heritage, other content areas, ideas, skills (including 21<sup>st</sup> century skills) and life-long learning.

**Essential Standards**

There is one Essential Standard in the Contextual Relevancy Strand (CR.1):

- CR.1 requires students to understand global, interdisciplinary, and 21<sup>st</sup> century connections with music. At the middle grades level, students should be able to understand music in relationship to the geography, history, and culture of world civilizations and societies from the beginning of human society to the present. For example, students may listen to and identify examples of music prior to 1450 within a cultural and/or historical context (Medieval chants, hymns, polyphonic compositions, dance music, etc.) and discuss the factors for limitations on original source material from this period (printing had not yet been invented, music notation was evolving, hand-copying was tedious, etc.). Students may classify representative samples of music from 1450 to the present within a cultural and/or historical context. Students understand the role of music in North Carolina and the United States in relation to history and geography. For example, students may learn about the evolution of anti-war songs or protest music during the civil rights movement. Or, they may learn about the major blues styles associated with various regions of the United States. Students understand the relationships between music and concepts from other areas. For example, while exploring connections with music and science, students may examine the creation and propagation of sound waves as demonstrated by various instrumental timbres and explain the relationships among the rate of vibration, the medium through which vibrations travel, sound, and hearing. They may compare, in two or more arts areas, how elements, artistic processes (such as imagination or craftsmanship) and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways. Students understand potential health and wellness issues for musicians, such as dangers in prolonged exposure to loud music. Students may compare the decibel levels of typical performance settings, such as a chamber vocal ensemble, a full orchestra, a marching band, and a rock concert. Students understand the functions music serves, roles of musicians, and conditions under which music is typically performed. They understand laws regarding the proper access, use, and protection of music. For example, students may use Internet and/or print resources to research the copyright process and identify the various tools available for protecting original works and intellectual property.

## High School Contextual Relevancy

Essential Standard	Beginning	Intermediate	Proficient	Advanced
CR.1 Understand global, interdisciplinary, and 21st century connections with music.	<p>B.CR.1.1: Use music to explore concepts in world history and relate them to significant events, ideas, and movements from a global context.</p> <p>B.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>B.CR.1.3: Understand laws regarding the proper access, use, and protection of music.</p> <p>B.CR.1.4: Identify basic health and wellness issues that performing artists often experience.</p> <p>B.CR.1.5: Compare the various roles that musicians can and do perform and the conditions under which music is performed.</p>	<p>I.CR.1.1: Use music to explore concepts of civics and economics (such as systems, functions, structures, democracy, economies, and interdependence).</p> <p>I.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>I.CR.1.3: Understand the importance of ethical responsibility in protecting creative works and intellectual property.</p> <p>I.CR.1.4: Recognize effective strategies for recognizing, monitoring, and overcoming performance anxiety.</p> <p>I.CR.1.5: Classify specific musical works in terms of the particular culture and time period in which they were produced.</p>	<p>P.CR.1.1: Understand the role of music in United States history as a means of interpreting past eras within an historical context.</p> <p>P.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>P.CR.1.3: Explain how advances in music technology influence traditional music careers and produce new opportunities.</p> <p>P.CR.1.4: Explain the causes of potential health and wellness issues for musicians.</p> <p>P.CR.1.5: Compare the roles of creators, performers, and others involved in the production and presentation of the various arts, in order to make informed decisions regarding participation and involvement in the arts.</p>	<p>A.CR.1.1: Interpret music from personal, cultural, and historical contexts.</p> <p>A.CR.1.2: Understand the relationships between music and concepts from other areas.</p> <p>A.CR.1.3: Summarize the ethical and legal issues surrounding the access and use of music in the 21st century.</p> <p>A.CR.1.4: Implement effective strategies for recognizing, monitoring, and overcoming performance anxiety.</p> <p>A.CR.1.5: Compare the use of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.</p>

**Note:** Clarifying objective numbers do not necessarily articulate across grade levels.



**High School Unpacking (What does this mean a child will know and be able to do?)****The Contextual Relevancy Strand**

Contextual relevancy refers to applying knowledge of music in relation to history, culture, heritage, other content areas, ideas, skills (including 21<sup>st</sup> century skills) and life-long learning.

**Essential Standards**

There is one Essential Standard in the Contextual Relevancy Strand (CR.1):

- CR.1 requires students to understand global, interdisciplinary, and 21<sup>st</sup> century connections with music. At the high school level, students should be able to explore concepts in world history and relate them to significant events, ideas, and movements from a global context. For example, in a written essay, class presentation, and/or electronic document, students may illustrate how people from different time periods and cultures use music to represent ideas, celebrate important events, and/or promote traditions. They use music to explore concepts of civics and economics (such as systems, functions, structures, democracy, economies, and interdependence), for example, explaining how music is used to represent and commemorate important events and traditions. Students understand the role of music in United States history as a means of interpreting past eras within an historical context and can interpret music from personal, cultural, and historical contexts. Students understand the relationships between music and concepts from other areas. For example, students may select a composition based on a literary work, world event, or tragic event. Using Internet and/or print resources, students research the topic and write a short essay discussing the compositional techniques used to communicate the story, emotions, events, etc. to the audience. Students may explore relationships between music and mathematical concepts (e.g., evolution of the scale, chords, harmonics, mathematical analysis of various tuning methods beginning with Pythagoras to today, etc). Students can explain how advances in music technology influence traditional music careers and produce new opportunities. They are able to summarize the ethical and legal issues surrounding the access and use of music in the 21<sup>st</sup> Century. For example, students may consider the issue of downloading music. Using Internet and/or print resources, students address questions such as: Is downloading music illegally any different than stealing a CD from a music store? Why or why not? Students explain the causes of potential health and wellness issues for musicians, for example, learning about and practicing body awareness techniques, such as progressive muscle relaxation, deep breathing, body scan, and mindful meditation. Students implement effective strategies for recognizing, monitoring, and overcoming performance anxiety. Students compare the roles of creators, performers, and others involved in the production and presentation of the various arts (hobby, career, etc.). They also compare the use of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures, such as Impressionism in art and music.