

## Jaguar Chorale and Chamber Singers Audition Packet Information:

1. This packet contains audition instructions.
  - Fill out the audition form.  
<https://goo.gl/forms/zMLqk2kJm6glk6Uy2>
  - Fill out the contract <https://goo.gl/forms/TFeYIW2g9oRfjyI63>
  - Auditions are *online, using the Flo Mo Choir Canvas. You may begin on April 6th, and must be completed by 11:59 pm on Sunday, April 19th.*
  - Students not currently in choir should contact Dr. Rohwer to arrange for an alternate audition, which we are happy to do; email Dr. Rohwer at rohwerm@lisd.net.
2. There is no new music to learn in the first round of the audition. And everyone will complete the first round of the audition – it is a major grade. Exempt seniors do not need to participate.

Your Round 1 audition will consist of the following, performed online:

Step 1 – Perform a cut from the a UIL piece

Step 2 – Sight read (twice – once pitch/rhythm, once only rhythm). The degree of difficulty will be determined by you, based on which choir(s) you are auditioning for.

Step 3 – Establish your singing range. A couple of vocal warm-ups will do this.

Jaguar Chorale call-backs will be announced on Sunday night, April 26<sup>th</sup>, along with the call-back audition piece. Call-backs will consist of the following:

Step 1 – Perform a cut from the call-back piece (due on Friday, May 1<sup>st</sup>)

*Students selected for the Jaguar Chorale will be expected to be present at the following, **keeping in mind that all of these dates are subject to postponement or cancellation:***

*May 20 – Organizational Meeting and Commencement Rehearsal (7 a.m.)*

*May 23 - Commencement (2 p.m., bus departs at 12 p.m.)*

*August 1 - Choir registration: parent and student required (TBA)*

*July 31 – Summer rehearsal (6:30-9 pm)*

*August 4 – Summer rehearsal (6:30-9:30 pm)*

*August 15 – Chorale Rehearsal Retreat (3-11:30 pm)*

*Students selected for the Chamber Singers will be expected to be present at the following:*

*August 1 - Choir registration: parent and student required (TBA)*

*July 31 – Summer rehearsal (6:30-9 pm)*

*August 4 – Summer rehearsal (6:30-9:30 pm)*

**Audition results will be posted on Monday, May 11<sup>th</sup>, after 5 pm, by the audition number that you select on the audition form.**

## 2020-2021 Choir Auditions: Students Not Currently Enrolled in Choir

**STEP 1 – READ INSTRUCTIONS THOROUGHLY!!** Open up the MP3 track in the email and give it a listen. You'll hear Dr. Rohwer say "You may now open your sight-reading", then the tonic triad will be played so you know your starting note and the outline of the key. You then have 30 seconds to practice the example below, a cappella. **You are not allowed** to use an instrument to help you. We recommend you practice aloud during the 30 seconds; your practice time will NOT be counted toward your audition. Not to worry! When the 30 second practice time is over, you'll hear Dr. Rohwer say "Stop" and play the tonic triad again. This is when you should begin to sing through the exercise; this part WILL be counted toward your audition. Please make a video recording of you playing the MP3 track, practicing, and performing the Sight-Reading example. You can sing the Sight-Reading using solfege or on a neutral syllable – the choice is yours! Also, S/A line = Soprano/Alto voices and T/B = Tenor/Bass voices. Read the line that pertains to your voice part.

The video recording of you Sight-Reading is due via email within **24 hours of receipt of this email**. Please send your video recording to [rohwerm@lisd.net](mailto:rohwerm@lisd.net) and [swartwoodl@lisd.net](mailto:swartwoodl@lisd.net).

S/A

T/B

**STEP 2 – Submit a video recording of you singing a song of your choice (Art Song or "My Country 'Tis of Thee", etc.). This is due via email by April 19 at 11:59pm.** Please send your video recording to [rohwerm@lisd.net](mailto:rohwerm@lisd.net) and [swartwoodl@lisd.net](mailto:swartwoodl@lisd.net).



# Tennessee Academic Standards for Fine Arts

## Tennessee Academic Standards for Fine Arts Education

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## **Tennessee Academic Standards for Fine Arts Education**

### Introduction

As states are pursuing raised standards for student learning, it is important to recognize the essential role of arts education in the development of well-rounded students preparing for college, career, and life readiness. In fact, Tennessee has made significant artistic contributions across the national landscape, and Tennessee's school teachers and leaders will undoubtedly play an important role in nurturing environments of creativity and innovation that will lead to even greater contributions.

### Tennessee Arts Education at a glance

The federal Every Student Succeeds Act (ESSA) lists the arts and music as a part of a "well-rounded" education, and Tennessee schools offer a rich history of supporting arts education. Tennessee is recognized nationally for significant contributions in arts and culture, and the state academic standards for arts education contribute to increased student access for quality arts education that impacts college, career, and life readiness for Tennessee students. While Tenn. Code Ann. §49-6-1025 speaks to visual art and music instruction for grades K-8, schools also offer courses in dance, theatre, and media arts instruction.

- (a)** The course of instruction in all public schools for kindergarten through grade eight (K-8) shall include art and music education to help each student foster creative thinking, spatial learning, discipline, craftsmanship and the intrinsic rewards of hard work.
- (b)** Local boards of education are encouraged to fully implement the art and music curriculum adopted by the board of education through both art and music classes, as well as integration into other core academic subjects.

In addition, Tennessee graduation requirements stipulate one full credit of fine arts, and many students elect to focus concentration on sequential course offerings in multiple arts disciplines, including visual arts, dance, media arts, theatre, and vocal and instrumental music. As the economic development of Tennessee becomes increasingly dependent upon skills and outcomes that are embedded in the Tennessee Standards for Arts Education, such as critical and creative thinking, problem solving, collaboration, reflection, and persistence, it will become even more important to ensure that Tennessee students are engaged in sequential standards-based arts instruction. Arts education can also reach a diversity of learners by embodying learning modalities, helping all students learn. For these reasons and others, it is important to consider

several supporting factors when implementing the Tennessee Standards for Arts Education. The National Association for Music Education and the National Art Education Association have developed National Opportunity to Learn Standards to correspond to the implementation of standards-based arts education instruction, and local boards of education are encouraged to implement the support needed to facilitate quality fine arts instruction.

### 2016 Revision Process Overview

The Tennessee State Board of Education and the project leadership team partnered with multiple arts agencies such as state arts education teachers associations, higher education institutions, and arts education leadership councils in order to create and disseminate a stakeholder feedback survey and recruit nominations for the writing team application process. After the writing team was selected, they conducted a careful examination of the data from the state arts education standards feedback survey and created principles to guide the development of the 2016 Standards for Arts Education. The resulting standards are organized in a way that brings more unity to all of the arts disciplines while maintaining the integrity of each specific content area. It is an attempt to bring the rich content of the previous standards to more modern understandings of standards so that districts can create high quality curriculum guides and students can have the most robust arts learning possible. If implemented with fidelity, the goal of the revised standards will be to teach all students to become quality artists capable of not only performing and creating artistic works with great fidelity, but also expressing meaning and understanding through the arts.

The next section will explain the overarching framework that houses the standards. It is important to note that some content areas will present the information in a different sequence in order to bring focus to the standards. For example, you may see the “Create” domain appear first in Visual Arts while the “Perform” domain appears first for music. This is not a mistake but an intentional presentation of the priorities for the major work of the content area. It is also important to note the major difference in visual presentation between previous state standards versions and the current drafts (not in final format versions). The previous standards were essentially a listing of 6-9 (depending on the specific arts content area) statements followed by a listing of grade/level specific performance indicators. Eleven foundational statements consistent among all of the arts content areas guide the updated standards, and the actual standards that follow are content and grade/level specific. Another significant consideration is that, depending on the particular grade and content area, not all of the 11 foundations are weighted equally in terms of expected instructional time or importance towards comprehensive artistic growth. Each content area and grade level

will refer to the “major work of the grade” to communicate which foundations are expected to be prioritized in order for students to gain mastery consistent with college and career readiness in the specific art form.

Shared between all fine arts disciplines are the eleven foundations and the four overarching domains. The Tennessee Portfolio of Student Growth System implemented the use of the “Perform, Create, Respond, and Connect” Domains in 2011, and the 2016 Standards for Arts Education continue to group all of the revised standards in similar domains, listed below. It is important to keep in mind that the order of the domains will depend on each specific content area.

Domains:

P= Perform (Music, Dance, Theatre); Present (Visual Arts) Produce; (Media Arts)

Cr= Create

R= Respond

Co= Connect

As mentioned previously, each domain has two or three “foundations” that are common among all fine arts disciplines, totaling eleven overarching statements of requisite behaviors for artistic growth. Again, it is important to keep in mind that not all foundations are implied to be weighted equally. The weighting changes depending on the grade and course expectations for the specific fine arts disciplines.

Foundations:

P= Perform (Music, Dance, Theatre); Present (Visual Arts); Produce (Media Arts)

1. Select, analyze, and interpret artistic work for performance/presentation/production.
2. Develop and refine artistic techniques and work for performance/presentation/production.
3. Convey and express meaning through the performance/presentation/production of artistic work.

Cr= Create

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

R= Respond

1. Perceive and analyze artistic work.
2. Interpret intent and meaning in artistic work.
3. Apply criteria to evaluate artistic work.

Co= Connect

1. Synthesize and relate knowledge and personal experiences to artistic endeavors.
2. Relate artistic ideas and works with societal, cultural, and historical context.

A Guide to the Coding of the Updated Standards

The standards are coded with the grade level, content area, domain, foundation, and a letter might also be used to delineate subsections of the particular foundation. Some foundations will contain more standards than others, depending on the content and grade level.

Examples:

**K.VA.P.1.A** Select art objects for personal portfolio and display, explaining why they were chosen.

Kindergarten (K) is the grade, Visual Arts (VA) is the content, Present (P) is the domain, 1 is the foundation “Select, analyze, and interpret artistic work for presentation”, and A is the actual standard.

**6.IM.P.2.C** Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music. For example: Demonstrate an understanding of basic elements associated with successful sight-reading.

Sixth Grade (6) is the grade, Instrumental Music (IM) is the content, Perform (P) is the domain, 2 is the foundation “Develop and refine artistic techniques and work for performance”, and C is the third standard under this foundation.

### Additional Considerations

The following are several considerations to provide context around the revised standards for arts education:

#### 1. Literacy in the Arts Classrooms

Literacy is an important concept in all academic areas. Rather than being a stand-alone subject area, literacy provides a pathway for cognition, enabling students to learn content efficiently and express themselves effectively. The arts, like all subject areas, help to reinforce literacy through the careful study of discipline specific vocabulary, the review of primary sources in the content, and a variety of engagement opportunities specifically in the artistic domains of “Respond” and “Connect”. However, the predominance of Tennessee Standards for Arts Education prioritizes the principles of artistic literacy, such as visual thinking strategies, aural literacy (audiation), and notation literacy (decoding symbolic systems of music notation to create and interpret meaning). To the goals of college and career readiness, it would be counter productive for school leaders to suggest that an arts teacher limit the implementation of the Tennessee Standards for Arts Education during instructional time in order to reinforce learning in English language arts classrooms. Arts teachers’ instructional efforts are best leveraged when creating synergy towards the multiple meanings of literacy instruction, and the multiple meanings are embedded as appropriate to each arts discipline in the Tennessee Standards for Arts Education.

#### 2. Major Work of the Grade

As previously noted, the specific grade level and discipline within the arts will prioritize instructional time within certain foundations. Not all of the content in a given grade/course is emphasized equally in the standards. Some foundations require greater emphasis than others based on the depth of the ideas, the time that they take to master, and/or their importance to arts learning or the demands of college and career readiness. In addition, an intense focus on the most critical material at each grade allows depth in learning. That is not to say the other foundations are not important, only that the urgency towards mastery does not require the same amount of instructional time depending on the course and experience level of the young artists. For example, it might be common in level one beginning band and orchestra to prioritize instructional time in foundation P2 “Develop and refine artistic techniques and work for performance” and, for example, prioritize P3 “Convey and express meaning through the performance” more heavily as the student progresses through the middle school and high schools levels of instrumental music. While P1 “Select, analyze, and interpret artistic work for performance” would be covered during instruction, the relative instructional time needed to achieve the standards would not be comparable.

### **3. Grade Bands**

Within the Tennessee Standards for Arts Education, elementary school is defined as grades K-5; middle school as grades 6-8; and high school as grades 9-12. It is important to note that in some content areas, the student point of entry is dependent upon certain factors and districts should exercise care when developing curriculum maps and course offerings. For example, to become college ready in most ensemble-based performing arts coursework, instruction should start in middle school and progress sequentially through high school. The Tennessee Standards for Arts Education are constructed to reflect this common expectation.

### **4. Opportunity to Learn Standards**

The Tennessee Standards for Arts Education are written to reflect conditions described in the basic level programing from the National Opportunity to Learn Standards for Music and Arts Education.



# **General, Instrumental, and Vocal Music**

Tennessee Academic Standards for Fine Arts



## **General Music K-5 | GM**

Considering the appropriate standards for K-5 music, it is clear that these years provide the best opportunities for artistic growth in the lives of children. The core arts standards serve as an opportunity to dive deeper into the domains that have traditionally been less emphasized, such as Connecting, Responding, and even Creating. While performance will continue to have a profound influence in our classrooms, the revised standards provide a more comprehensive experience that will empower students to excel in many musical roles. These standards allow opportunities for culturally responsive teaching that provides students with choices, thus facilitating a cooperative and collaborative musical process. Furthermore, these standards will help facilitate a powerful music education that will provide students with a solid foundation as they transition from elementary school into middle school.

Because music at the elementary level is designed to engage students in many musical roles, examples of ways to accomplish the standards are embedded. The goal is to empower teachers to decide how they want to accomplish the standards as opposed to accomplishing every example at once. The examples are also designed to increase rigor in the standards, while at the same time maintaining many of the positive elements found in the previous Tennessee music standards.

One of the primary changes found in the revised standards is the incorporation of movement. Movement is an essential element in music, especially for kinesthetic learners. In many cultures throughout the world, movement is an essential element of musical performance. In the same way that many musicians view the playing of instruments as an extension of their voice, movement can also be construed as an extension of one's internal musicianship. Lastly, the incorporation of movement into the standards will empower teachers to assess students' musical growth through varied means.

On the whole, this set of standards is designed to support teacher flexibility. Teachers are the best judges of how to differentiate instruction. While these standards differentiate by grade level, they do not differentiate within the grade level. For the sake of assessment, teachers have the ability to reference these standards and score their students with whatever rubric they deem fit for a particular activity. In the same way, teachers should have the authority to guide students in their growth, both in the process of music and the elements of music. With respect to the elements of music, we ascribe to the National Core Arts Standards handbook found [here](#).

Within the Perform domain, asterisks have been supplied for several standards. While the standards look similar at each grade level, the concepts should increase in rigor from year to year. The following concepts are assumed in order to accomplish these standards by the following grade levels:

- ❖ **K.GM.P1.B** music contrasts such as high/low, fast/slow, loud/soft, same/different, upward/downward, smooth/jerky, heavy/light
- ❖ **K.GM.P3.A** echo songs, pitch-exploration games, sol-mi and la-sol-mi patterns on neutral syllables, simple songs with limited pitches, pentatonic/diatonic melodies, questions/answers, in circle formation
- ❖ **K.GM.P3.B** exploring steady beat, iconic notation, chord bordun, with a song/story/poem/recording
- ❖ **1.GM.P3.A** echo songs, pitch-matching games, la-sol-mi patterns on neutral syllables and with pitch names, simple songs with limited pitches, pentatonic/diatonic melodies, questions/answers, in circle formation, simple ostinatos
- ❖ **1.GM.P3.B** practicing steady beat, simple rhythm patterns in iconic and standard notation, beat vs. rhythm, chord bordun, with a song/story/poem/recording
- ❖ **2.GM.P3.A** echo songs, pitch-matching games, la-sol-mi-re-do patterns on neutral syllables and with pitch names, songs with limited pitches, pentatonic/diatonic melodies, questions/answers, in circle formation, ostinatos, simple canons, partner songs
- ❖ **2.GM.P3.B** maintaining a steady beat, rhythm patterns, iconic notation and standard notation, chord bordun, ostinatos, with a song/story/poem/recording
- ❖ **3.GM.P3.A** pitch-matching games, la, sol, mi, re, do, do patterns, extended pentatonic/diatonic melodies, questions/answers, in circle formation, in major/minor, partner songs, and in canon
- ❖ **3.GM.P3.B** performing standard notation, ascending/descending, a pitched accompaniment, a bordun, extended rhythm patterns, appropriate technique, with a conductor
- ❖ **4.GM.P3.A** pitch matching games, sol-la-do-re-mi-sol-la-do patterns, extended pentatonic/diatonic melodies, questions/answers, in circle formation, in

major/minor, in canon, partner songs, and with proper posture/diction/tone/breath support/placement

- ❖ **4.GM.P3.B** standard notation, ascending/descending, canon, pitched accompaniment, a chord/broken chord/level bordun, extended rhythm patterns, appropriate technique (mallet technique, tone, etc.), with a conductor in various tempi/dynamics, and a melody
- ❖ **5.GM.P3.A** pitch matching games, extended scales/modes, questions/answers, in circle formation, in major/minor, in canon, partner songs, and with proper posture/diction/tone/breath support/placement/enunciation
- ❖ **5.GM.P3.B** standard notation, ascending/descending, canon, a pitched accompaniment, a chord/broken chord/level bordun, extended rhythm patterns, appropriate technique (mallet technique, tone, etc.), with a teacher/student conductor in various tempi/dynamics, and a melody

Research has shown the benefits of understanding form, especially when it comes to the Create domain. Because of this, Kindergarten places an emphasis on understanding music in the context of a beginning, middle, and end. While it is not necessary for students at this level to understand complex form, it is important for them to understand form in its basic terms.

Lastly, it is important to be aware that these standards are purposefully broad in order to accommodate localized curriculum development. Tennessee is a large and diverse state with many cultures, practices, and values. It is important that every district be given the autonomy to design a curriculum that is authentic to their population.

<b>Artistic Processes</b>	<b>1994 National Standards / TN</b>	<b>New Foundations</b>	<b>Performance Standards</b>
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### **Foundation P1**

Select, analyze, and interpret artistic work for performance.

### **Standard GM.P1**

<b>Grade Level</b>	<b>Standards</b>
<b>K</b>	<b>K.GM.P1.A</b> With guidance, explore and experience music concepts such as pitch, rhythms, vocal timbres, movement, musical contrasts, textures, sequence, and ways to define music.
	<b>K.GM.P1.B</b> With guidance, using voices, instruments, or movement, explore and demonstrate awareness of music contrasts* in a variety of music selected for performance.
	<b>K.GM.P1.C</b> With guidance, using voices, instruments, or movement, demonstrate awareness of expressive qualities (such as voice quality, dynamics, or tempo).
<b>1</b>	<b>1.GM.P1.A</b> With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
	<b>1.GM.P1.B</b> With limited guidance, using voices, instruments, or movement, demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.
	<b>1.GM.P1.C</b> Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
	<b>1.GM.P1.D</b> When analyzing selected music, read and perform rhythmic patterns with voice, body percussion, and/or instruments, using iconic or standard notation.
<b>2</b>	<b>2.GM.P1.A</b> Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections (such as performing songs and dances from various cultures and historical periods).
	<b>2.GM.P1.B</b> Using voices, instruments, or movement, demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.
	<b>2.GM.P1.C</b> Demonstrate understanding of music's expressive qualities and how creators use them to convey expressive intent.
	<b>2.GM.P1.D</b> When analyzing selected music, read and perform rhythmic patterns with voice, body percussion, and/or instruments using iconic or standard notation.

		<b>3.GM.P1.A</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.
	3	<b>3.GM.P1.B</b> Demonstrate understanding of the structure and elements of music (such as rhythm or melodic direction) in music selected for performance.
		<b>3.GM.P1.C</b> Describe how context (such as personal and social) can inform a performance.
		<b>3.GM.P1.D</b> When analyzing selected music, read and perform rhythmic patterns and/or melodic phrases with voice, body percussion, and/or instruments, using iconic or standard notation.
		<b>4.GM.P1.A</b> Demonstrate (through performance) and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
	4	<b>4.GM.P1.B</b> Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
		<b>4.GM.P1.C</b> Explain how context (such as social and cultural) informs a performance.
		<b>4.GM.P1.D</b> When analyzing selected music, read and perform using standard notation (including treble clef) with voice, body percussion, and/or instruments.
		<b>5.GM.P1.A</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
	5	<b>5.GM.P1.B</b> Demonstrate understanding of the structure and elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
		<b>5.GM.P1.C</b> Explain how context (such as social, cultural, and historical) informs performances.
		<b>5.GM.P1.D</b> When analyzing selected music, read and perform using standard notation in treble clef with voice, body percussion, and/or instruments.

## DOMAIN: Perform

### **Foundation P2**

Develop and refine artistic techniques and work for performance.

### **Standard GM.P2**

<b>Grade Level</b>	<b>Standards</b>
<b>K</b>	<b>K.GM.P2.A</b> With guidance, apply feedback to refine performances.
	<b>K.GM.P2.B</b> With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music (such as voice quality, dynamics, or tempo).
<b>1</b>	<b>1.GM.P2.A</b> With limited guidance, apply feedback to refine performances.
	<b>1.GM.P2.B</b> With limited guidance, use suggested strategies in rehearsal to improve the expressive qualities of music (such as dynamics, voice quality, and tempo).
<b>2</b>	<b>2.GM.P2.A</b> Apply established criteria to judge student rehearsal and/or performance.
	<b>2.GM.P2.B</b> Rehearse, identify, and apply strategies to address performance challenges.
<b>3</b>	<b>3.GM.P2.A</b> Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy of solo/ensemble rehearsals/performances.
	<b>3.GM.P2.B</b> Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
<b>4</b>	<b>4.GM.P2.A</b> Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of solo/ensemble rehearsals/performances.
	<b>4.GM.P2.B</b> Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
<b>5</b>	<b>5.GM.P2.A</b> Apply established criteria to judge student rehearsal and/or performance.
	<b>5.GM.P2.B</b> Rehearse to refine technical accuracy and expressive qualities, and address performance challenges, showing improvement.

## DOMAIN: Perform

### **Foundation P3**

Convey and express meaning through the presentation of artistic work.

### **Standard GM.P3**

<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.P3.A</b> With guidance, sing, alone and with others, with expression*.
	<b>K.GM.P3.B</b> With guidance, using body percussion and/or instruments, perform, alone, and with others, with expression*.
	<b>K.GM.P3.C</b> Perform appropriately for the audience; demonstrate appropriate posture, and evaluate performance etiquette.
	<b>K.GM.P3.D</b> Demonstrate appropriate audience behavior, and evaluate student behavior during a performance.
1	<b>1.GM.P3.A</b> With limited guidance, sing, alone and with others, with expression*.
	<b>1.GM.P3.B</b> With limited guidance, using body percussion or instruments, perform, alone and with others, with expression*.
	<b>1.GM.P3.C</b> Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette.
	<b>1.GM.P3.D</b> Demonstrate appropriate audience behavior, and evaluate student behavior during a performance.
2	<b>2.GM.P3.A</b> Sing, alone and with others, with expression and skill*.
	<b>2.GM.P3.B</b> Using body percussion or instruments, perform, alone and with others, with expression and skill*.
	<b>2.GM.P3.C</b> Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette.
	<b>2.GM.P3.D</b> Demonstrate appropriate audience behavior, and evaluate student behavior during a performance.
3	<b>3.GM.P3.A</b> Sing, alone and with others, with expression and skill*.
	<b>3.GM.P3.B</b> Using body percussion or instruments, perform instrumentally (pitched/unpitched), alone and with others, with expression and skill*.

	<b>3.GM.P3.C</b> : Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette.
	<b>3.GM.P3.D</b> Demonstrate appropriate audience behavior, and evaluate student behavior during a performance.
4	<b>4.GM.P3.A</b> Sing, alone and with others, with expression, technical accuracy, and appropriate interpretation*.
	<b>4.GM.P3.B</b> Using body percussion or instruments, perform instrumentally (pitched/unpitched), alone and with others, with expression, technical accuracy, and appropriate interpretation*.
	<b>4.GM.P3.C</b> Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette.
	<b>4.GM.P3.D</b> Demonstrate appropriate audience behavior, and evaluate student behavior during a performance.
5	<b>5.GM.P3.A</b> Sing, alone and with others, with expression, technical accuracy, and appropriate interpretation*.
	<b>5.GM.P3.B</b> Using body percussion or instruments, perform instrumentally (pitched/unpitched), alone and with others, with expression, technical accuracy, and appropriate interpretation*.
	<b>5.GM.P3.C</b> Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette.
	<b>5.GM.P3.D</b> Demonstrate appropriate audience behavior, and evaluate student behavior during a performance.

<b>DOMAIN: Create</b>	
<b>Foundation Cr1</b> Generate and conceptualize artistic ideas and work.	
<b>Standard GM.Cr1</b>	
Grade Level	Standards
K	<b>K.GM.Cr1.A</b> With guidance, explore and experience music concepts such as pitch, short rhythms, different vocal timbres, movement, musical contrasts, textures, sequence, and ways to define music.

	<b>K.GM.Cr1.B</b> With guidance, using voices, body percussion, instruments, and movement, improvise musical ideas (rhythmically and non-rhythmically) to accompany songs, poems, stories, or listening examples.
1	<b>1.GM.Cr1.A</b> With limited guidance, explore and improvise musical ideas such as pitch, short rhythms, different vocal or instrumental timbres, musical textures, or movement.
	<b>1.GM.Cr1.B</b> With limited guidance, using voices, body percussion, instruments, and movement, generate musical ideas (such as beat/rhythm patterns, melodies with limited pitches, movement, etc.) to accompany a song, poem, or story.
2	<b>2.GM.Cr1.A</b> Use pentatonic melodies, short rhythms, movement, and vocal/instrumental timbres to improvise rhythmic/melodic patterns and movement.
	<b>2.GM.Cr1.B</b> Use body percussion, instruments, movement, singing, and/or vocal timbres to generate musical ideas (such as rhythm patterns, pentatonic melodies, etc.).
3	<b>3.GM.Cr1.A</b> Use pitch and rhythm to improvise vocal, instrumental, and/or movement ideas within a context (such as question and answer phrases or a simple accompaniment/ostinato).
	<b>3.GM.Cr1.B</b> Use parameters such as improvising/composing a 2-4 measure musical idea, a pentatonic melody, or a rhythm pattern using limited note values to generate musical ideas.
4	<b>4.GM.Cr1.A</b> Use pentatonic melodies in major/minor, simple accompaniments, introductions, codas, or question/answer phrases to improvise rhythmic, melodic, harmonic, and/or movement ideas within a context (such as social, cultural, historical, etc.).
	<b>4.GM.Cr1.B</b> Use parameters such as improvising/composing a 2-4 measure musical idea, a pentatonic melody, or a rhythm pattern using grade-appropriate note values in binary/ternary form to generate musical ideas within a given tonality, form, and/or rhythmic set.
5	<b>5.GM.Cr1.A</b> Use modal/scale based melodies in major/minor, simple/complex rhythms, and accompaniments to improvise rhythmic, melodic, harmonic, and/or movement ideas within a context (such as social, cultural, historical, etc.).
	<b>5.GM.Cr1.B</b> Use parameters such as improvising/composing a 2-4 measure musical idea, a modal/scale-based melody, or an extended rhythm pattern using grade-appropriate note values in various forms to generate musical ideas within a given tonality, form, and/or rhythmic set.

## DOMAIN: Create

### Foundation Cr2

Organize and develop artistic ideas and work.

### Standard GM.Cr2

<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.Cr2.A</b> With guidance, using ideas from songs, poems, or stories for performance, demonstrate, choose, and justify favorite musical ideas.
	<b>K.GM.Cr2.B</b> With guidance, using digital media or pictures to notate a short musical idea, organize personal musical ideas using iconic notation and/or recording technology.
1	<b>1.GM.Cr2.A</b> With limited guidance, using short musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas.
	<b>1.GM.Cr2.B</b> With limited guidance, using digital media or pictures to notate a short musical passage, organize personal musical ideas (such as limited pitches, sound/silence, high/low, long/short, etc.).
2	<b>2.GM.Cr2.A</b> Using short musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas.
	<b>2.GM.Cr2.B</b> Use iconic or standard notation and/or recording technology to sequence and document personal musical ideas (such as four beat rhythm/melodic patterns, introduction, coda, etc.).
3	<b>3.GM.Cr2.A</b> Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas.
	<b>3.GM.Cr2.B</b> Use iconic or standard notation and/or recording technology to sequence and document personal musical ideas (such as grade-appropriate rhythm/melodic pattern, introduction, coda, interlude, etc.).
4	<b>4.GM.Cr2.A</b> Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas for arrangement, improvisation, or composition.
	<b>4.GM.Cr2.B</b> Use notation and/or recording technology to document personal musical ideas (such as grade-appropriate rhythm/melodic pattern, simple harmonies, introduction, coda, interlude, etc.).
5	<b>5.GM.Cr2.A</b> Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas for arrangement, improvisation, or composition.

	<b>5.GM.Cr2.B</b> Use notation and/or recording technology to document personal musical ideas (such as grade-appropriate rhythm/melodic pattern, two-chord harmonies, introduction, coda, interlude, etc.).
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<b>DOMAIN: Create</b>	
<b>Foundation Cr3</b> Refine and complete artistic work.	
<b>Standard GM.Cr3</b>	
<b>Grade Level</b>	<b>Standards</b>
<b>K</b>	<b>K.GM.Cr3.A</b> With guidance, using teacher-given vocabulary, apply feedback to refine personal musical ideas.
	<b>K.GM.Cr3.B</b> With guidance, using created vocal, instrumental, or movement pieces, demonstrate a final version of personal musical ideas.
<b>1</b>	<b>1.GM.Cr3.A</b> With limited guidance, using vocabulary such as voices/instruments, beginning, middle, sequence, and ending, discuss and apply feedback to refine personal musical ideas.
	<b>1.GM.Cr3.B</b> With guidance, using created vocal, instrumental, or movement pieces, demonstrate a final version of personal musical ideas.
<b>2</b>	<b>2.GM.Cr3.A</b> Interpret and apply feedback, using vocabulary such as voices/instruments, same/different, introduction sequence, and coda, to revise personal music.
	<b>2.GM.Cr3.B</b> Demonstrate a final version of personal musical ideas using created vocal, instrumental, or movement pieces.
<b>3</b>	<b>3.GM.Cr3.A</b> Interpret and apply feedback, using vocabulary such as introduction, sequence, interlude, coda, and grade-appropriate musical characteristics, to revise personal music.
	<b>3.GM.Cr3.B</b> Demonstrate a final version of personal musical ideas using created vocal, instrumental, or movement pieces through performance.
<b>4</b>	<b>4.GM.Cr3.A</b> Interpret and apply collaboratively developed feedback to revise personal music over time, such as a created introduction, sequence, interlude, and/or coda.
	<b>4.GM.Cr3.B</b> Demonstrate a final version of personal musical ideas using created vocal, instrumental, or movement pieces through performance.

5	<p><b>5.GM.Cr3.A</b> Interpret and apply collaboratively developed feedback to revise personal music over time, such as the efficacy of a created introduction, sequence, or coda, use of form, two-part composition, or other characteristics of a created piece of music.</p> <p><b>5.GM.Cr3.B</b> Demonstrate a final version of personal musical ideas using created vocal, instrumental, movement, or two-part created pieces through performance.</p>
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DOMAIN: Respond	
<b>Foundation R1</b> Perceive and analyze artistic work.	
<b>Standard GM.R1</b>	
<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.R1.A</b> With guidance, list personal interests and experiences explaining musical preference.
1	<p><b>1.GM.R1.A</b> With limited guidance, identify and explain how personal interests and experience influence musical selection.</p> <p><b>1.GM.R1.B</b> With limited guidance, demonstrate music concepts (such as steady beat or singing voice) in various styles of music.</p>
2	<p><b>2.GM.R1.A</b> Identify and explain how personal interests and experience influence musical selection; list and explain personal musical interests.</p> <p><b>1.GM.R1.B</b> Describe how specific music concepts are used to support a specific purpose in music; demonstrate and identify how specific musical concepts are used in various styles of music (such as meter and timbre).</p>
3	<p><b>3.GM.R1.A</b> Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes (such as how music listening is influenced by interests, experience, and context).</p> <p><b>3.GM.R1.B</b> Using movement, manipulatives, and/or pictorial representation, demonstrate and describe how specific music concepts are used to support a specific purpose in music (such as different sections, selected orchestral, band, folk, or ethnic instruments).</p>

	<b>3.GM.R1.C</b> Describe a listening example by using teacher-given characteristics, and describe stylistic characteristics of selected regional, national, or global styles or genres of music through teacher-given parameters (such as by guided questioning, using an element of music, or music vocabulary).
4	<b>4.GM.R1.A</b> Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts (such as how music listening is influenced by interests, etc.).
	<b>4.GM.R1.B</b> Demonstrate and explain how specific music concepts (such as form, timbre, etc.) are used to support a specific purpose in music (such as social and cultural contexts) through various means (such as manipulatives, movement, and/or pictorial representation).
	<b>4.GM.R1.C</b> Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).
5	<b>5.GM.R1.A</b> Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
	<b>5.GM.R1.B</b> Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical) through various means (such as manipulatives, movement, and/or pictorial representation).
	<b>5.GM.R1.C</b> Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

<b>DOMAIN: Respond</b>	
<b>Foundation R2</b> Interpret intent and meaning in artistic work.	
<b>Standard GM.R2</b>	
<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.R2.A</b> With guidance, demonstrate awareness of music concepts (such as same/different sections of music, musical sounds, or simple musical characteristics in a listening selection).

1	<b>1.GM.R2.A</b> With limited guidance, identify expressive qualities or other characteristics of music (such as same/different sections within a simple form, types of voices, or individual instruments and identifying how sound is produced).
2	<b>2.GM.R2.A</b> Demonstrate knowledge of how expressive qualities and music concepts support a musical creation/performance (such as recognizing same/different sections, classroom and/or selected orchestral instruments, or how tempo and dynamics affect the mood of a piece).
3	<b>3.GM.R2.A</b> Demonstrate and describe how music concepts are used by performers to reflect intent (such as describing the mood of a piece of music using descriptive adjectives or demonstrating an understanding of how dynamics and tempo affect the mood of a piece through drawing, writing, or discussing).
4	<b>4.GM.R2.A</b> Demonstrate and explain how music concepts are used by performers to reflect intent (such as comparing how tempo could be used in different arrangements to create a different mood).
5	<b>5.GM.R2.A</b> Demonstrate and explain how music concepts are used by performers to reflect intent (such as instrument selection by a composer/arranger).

## **DOMAIN: Respond**

### **Foundation R3**

Apply criteria to evaluate artistic work.

### **Standard GM.R3**

<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.R3.A</b> With guidance, apply personal preferences in the evaluation of music, and discuss a musical performance.
1	<b>1.GM.R3.A</b> With limited guidance, apply personal preferences in the evaluation of music; discuss a musical performance using grade-appropriate vocabulary.
2	<b>2.GM.R3.A</b> Apply personal preferences in the evaluation of music; discuss a musical performance using grade-appropriate music vocabulary.
3	<b>3.GM.R3.A</b> Evaluate musical works and performances, applying established criteria; discuss a music selection or performance using grade-appropriate music vocabulary and teacher-given criteria.

4	<b>4.GM.R3.A</b> Evaluate musical works and performances, applying established criteria.
5	<b>5.GM.R3.A</b> Evaluate musical works and performances, applying established criteria, citing evidence from the elements of music; with teacher guidance, create a rubric for evaluating music performances.

<b>DOMAIN: Connect</b>	
<b>Foundation Cn1</b>	
<b>Standard GM.Cn1</b>	
<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as expressing personal preferences in music or how music is used in daily life).
1	<b>1.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as expressing personal preferences in music or how music is used in daily life).
2	<b>2.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as expressing personal preferences in music or how music is used in daily life).
3	<b>3.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as identifying pieces of music that are important to one's family or how music is used in daily life).
4	<b>4.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as identifying pieces of music that are important to one's family or how music is used in daily life).
5	<b>5.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as identifying pieces of music that are important to one's family or how music is used in daily life).

## DOMAIN: Connect

### **Foundation Cn2**

Relate artistic ideas and works with societal, cultural, and historical context.

### **Standard GM.Cn2**

<b>Grade Level</b>	<b>Standards</b>
K	<b>K.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as exploring the connection between poems and songs through rhyme).
1	<b>1.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as exploring the relationship between songs and historical events).
2	<b>2.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as exploring the connections between art and music).
3	<b>3.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as understanding the science of sound).
4	<b>4.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as the connection between fractions and rhythm values).
5	<b>5.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as comparing how music is used in various cultures and performing it).

# **General Music 6 – 8 | GM**

This document represents the collective work of a team of educators from all regions of Tennessee and from all levels of music education, whose fundamental goal is to propose new music standards for the state of Tennessee. The new state standards endeavor to maintain the curricular integrity of music education across the state, build upon traditions of musical excellence established by the previous standards, foster creativity and artistry in all students, and empower music educators to provide a rigorous and relevant music curriculum that fully equips students with the skills, knowledge, and understanding necessary for success in their future musical and non-musical endeavors.

Additionally, the writing team strived to ensure a smooth transition from the 1994 standards to the new state standards. The new Tennessee music standards are intended to mirror, but not replicate, the NCCAS Core Arts Standards. Primarily, the writing team made a purposeful effort to avoid curricular specificity within the new standards, understanding that circumstances differ from campus to campus, and that curriculum should be decided at the local level. Therefore, it is incumbent on the individual teacher to enhance and adjust curriculum to fit the specific needs of his/her instructional situation, while still adhering to the rigor and expectations of the standards.

In addition, while the 1994 standards were structured and applied globally, without regard to content specificity, the new National Core Arts and Tennessee state standards are individualized to address the unique needs of general music, traditional and emerging ensembles, and music theory and history courses. Furthermore, the 1994 standards focused on the varied means in which people participate in or interact with music. In contrast, the new state standards are more specifically geared towards the processes by which people make music, including Creating, Performing, Responding, and Connecting.

Concerning the application of the new state standards, what teachers used to call *standards* are now referred to as *foundations* that fall under the larger umbrella of the *artistic processes*. What the state used to call *grade/course level expectations* and *student performance indicators* are now called *standards*. (See the table below for clarification). Finally, the foundations within each artistic process propose an intended sequence from one standard to the next as a means of developing students' competency with each step of the process.

With specific regard to general music, application of the new standards will enable teachers to make a clearer delineation and differentiation between standards for performing ensembles and general music classes, understanding that, traditionally, students in middle and high school general music class are non-musicians whose life-long participation with music is more geared towards recreational music and are often more fulfilled through Responding and Connecting than Creating or Performing. This is not to say that the new state standards for general music neglect to emphasize Creating and Performing, but to emphasize that these two areas are addressed differently in general music than they are in traditional and emerging ensembles.

<b>Artistic Processes</b>	<b>1994 National Standards / TN</b>	<b>New Foundations</b>	<b>Performance Standards</b>
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### **Foundation P1**

Select, analyze, and interpret artistic work for performance.

### **Standard GM.P1**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.GM.P1.A</b> Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.
	<b>6.GM.P1.B</b> Explain how understanding the structure and the elements of music are used in music selected for performance.
	<b>6.GM.P1.C</b> Perform a selected piece of music, demonstrating how interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.
7	<b>7.GM.P1.A</b> Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.
	<b>7.GM.P1.B</b> Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
	<b>7.GM.P1.C</b> When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.
	<b>7.GM.P1.D</b> Identify how cultural and historical context inform performances and result in different music interpretations.
	<b>7.GM.P1.E</b> Perform contrasting pieces of music demonstrating how interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.
8	<b>8.GM.P1.A</b> Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.
	<b>8.GM.P1.B</b> Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
	<b>8.GM.P1.C</b> When analyzing selected music, sight read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

	<b>8.GM.P1.D</b> Identify how cultural and historical context informs performances and results in different music effects.
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<b>DOMAIN: Perform</b>	
<b>Foundation P2</b>	
Develop and refine artistic techniques and work for performance.	
<b>Standard GM.P2.</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.GM.P2.A</b> Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.
7	<b>7.GM.P2.A</b> Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when music is ready to perform.
8	<b>8.GM.P2.A</b> Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when music is ready to perform.

<b>DOMAIN: Perform</b>	
<b>Foundation P3</b>	
Convey and express meaning through the performance of artistic work.	
<b>Standard GM.P3</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.GM.P3.A</b> Perform music with technical accuracy to convey the creator's intent.
	<b>6.GM.P3.B</b> Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

7	<b>7.GM.P3.A</b> Perform music with technical accuracy and stylistic expression to convey the creator's intent.
	<b>7.GM.P3.B</b> Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.
8	<b>8.GM.P3.A</b> Perform music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
	<b>8.GM.P3.B</b> Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

## DOMAIN: Create

### Foundation Cr1

Generate and conceptualize artistic ideas and work.

### Standard GM.Cr1

Grade Level	Standards
6	<b>6.GM.Cr1.A</b> Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.
7	<b>7.GM.Cr1.A</b> Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
8	<b>8.GM.Cr1.A</b> Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.

## DOMAIN: Create

### **Foundation Cr2**

Organize and develop artistic ideas and work.

### **Standard GM.Cr2**

<b>Grade Level</b>	<b>Standards</b>
<b>6</b>	<b>6.GM.Cr2.A</b> Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.
	<b>6.GM.Cr2.B</b> Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.
<b>7</b>	<b>7.GM.Cr2.A</b> Select, organize, develop, and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
	<b>7.GM.Cr2.B</b> Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
<b>8</b>	<b>8.GM.Cr2.A</b> Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, and convey expressive intent.

## DOMAIN: Create

### Foundation Cr3

Refine and complete artistic work.

### Standard GM.Cr3

Grade Level	Standards
6	<b>6.GM.Cr3.A</b> Self-evaluate one's work, applying teacher-provided criteria such as application of selected elements of music and use of sound sources.
	<b>6.GM.Cr3.B</b> Describe the rationale for making revisions to music, based on evaluation criteria and feedback from a teacher.
	<b>6.GM.Cr3.C</b> Present the final version of a documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.
7	<b>7.GM.Cr3.A</b> Self-evaluate one's work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
	<b>7.GM.Cr3.B</b> Describe the rationale for making revisions to music, based on evaluation criteria and feedback from others (teacher and peers).
	<b>7.GM.Cr3.C</b> Present the final version of a documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety and convey expressive intent.
8	<b>8.GM.Cr3.A</b> Self-evaluate one's work by selecting and applying criteria, including appropriate application of compositional techniques, style, form, and use of sound sources.
	<b>8.GM.Cr3.B</b> Describe the rationale for refining works by explaining one's choices, based on evaluation criteria.
	<b>8.GM.Cr3.C</b> Present the final version of a documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.

## DOMAIN: Respond

### Foundation R1

Perceive and analyze artistic work.

### Standard GM.R1

Grade Level	Standards
6	<b>6.GM.R1.A</b> Select or choose music to listen to, and explain the connections to specific interests or experiences for a specific purpose.
	<b>6.GM.R1.B</b> Describe how the elements of music and expressive qualities relate to the structure of the pieces.
	<b>6.GM.R1.C</b> Identify the context of music from a variety of genres, cultures, and historical periods.
7	<b>7.GM.R1.A</b> Select or choose contrasting music to listen to, and compare the connections to specific interests or experiences for a specific purpose.
	<b>7.GM.R1.B</b> Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
	<b>7.GM.R1.C</b> Identify and compare the context of music from a variety of genres, cultures, and historical periods.
8	<b>8.GM.R1.A</b> Select programs of music (such as a CD mix or live performances), and demonstrate the connections to an interest or experience for a specific purpose.
	<b>8.GM.R1.B</b> Compare how the elements of music and expressive qualities relate to the structure within programs of music.
	<b>8.GM.R1.C</b> Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

## DOMAIN: Respond

### Foundation R2

Interpret intent and meaning in artistic work.

### Standard GM.R2

Grade Level	Standards
6	<b>6.GM.R2.A</b> Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
7	<b>7.GM.R2.A</b> Describe a personal interpretation of contrasting works, and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.
8	<b>8.GM.R2.A</b> Support personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

## DOMAIN: Respond

### Foundation R3

Apply criteria to evaluate artistic work.

### Standard GM.R3

Grade Level	Standards
6	<b>6.GM.R3.A</b> Apply teacher-provided criteria to evaluate musical works or performances.
7	<b>7.GM.R3.A</b> Select from teacher-provided criteria to evaluate musical works or performances.
8	<b>8.GM.R3.A</b> Apply appropriate personally-developed criteria to evaluate musical works or performances.

## DOMAIN: Connect

### Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

### Standard GM.Cn1

Grade Level	Standards
6	<b>6.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
7	<b>7.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
8	<b>8.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## DOMAIN: Connect

### Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical context.

### Standard GM.Cn2

Grade Level	Standards
6	<b>6.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
7	<b>7.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
8	<b>8.GM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## **General Music 9 - 12 | GM**

This document represents the collective work of a team of educators from all regions of Tennessee and from all levels of music education, whose fundamental goal is to propose new music standards for the state of Tennessee. The new state standards endeavor to maintain the curricular integrity of music education across the state, build upon traditions of musical excellence established by the previous standards, foster creativity and artistry in all students, and empower music educators to provide a rigorous and relevant music curriculum that fully equips students with the skills, knowledge, and understanding necessary for success in their future musical and non-musical endeavors.

Additionally, the writing team strived to ensure a smooth transition from the 1994 standards to the new state standards. The new Tennessee music standards are intended to mirror, but not replicate, the NCCAS Core Arts Standards. Primarily, the writing team made a purposeful effort to avoid curricular specificity within the new standards, understanding that circumstances differ from campus to campus, and that curriculum should be decided at the local level. Therefore, it is incumbent on the individual teacher to enhance and adjust curriculum to fit the specific needs of his/her instructional situation, while still adhering to the rigor and expectations of the standards.

In addition, while the 1994 standards were structured and applied globally, without regard to content specificity, the new National Core Arts and Tennessee state standards are individualized to address the unique needs of general music, traditional and emerging ensembles, and music theory and history courses. Furthermore, the 1994 standards focused on the varied means in which people participate in or interact with music. In contrast, the new state standards are more specifically geared towards the processes by which people make music, including Creating, Performing, Responding, and Connecting.

Concerning the application of the new state standards, what teachers used to call *standards* are now referred to as *foundations* that fall under the larger umbrella of the *artistic processes*. What the state used to call *grade/course level expectations* and *student performance indicators* are now called *standards*. (See the table below for clarification). Finally, the foundations within each artistic process propose an intended sequence from one standard to the next as a means of developing students' competency with each step of the process.

With specific regard to general music, application of the new standards will enable teachers to make a clearer delineation and differentiation between standards for performing ensembles and general music classes, understanding that, traditionally, students in middle and high school general music class are non-musicians whose life-long participation with music is more geared towards recreational music and are often more fulfilled through Responding and Connecting than Creating or Performing. This is not to say that the new state standards for general music neglect to emphasize Creating and Performing, but to emphasize that these two areas are addressed differently in general music than they are in traditional and emerging ensembles.

In addition, while the standards for many of the content areas include grade or level differentiation, this distinction was not applied to 9-12 general music. As of this writing, there is only one fine arts requirement at the high school level, implying that students who are not in performing ensembles typically take one general music class, rendering specified levels invalid. Instead of *HS1*, *HS2*, *HS3*, and *HS4*, this course will be coded as *HS*.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### Foundation P1

Select, analyze, and interpret artistic work for presentation.

### Standard GM.P1

Grade Level	Standards
HS	<b>HS.GM.P1.A</b> Research sound sources and artistic repertoire using technology and other available resources.
	<b>HS.GM.P1.B</b> Apply criteria to select appropriate repertoire from varied genres, cultures, and styles suitable for presentation.
	<b>HS.GM.P1.C</b> Defend and describe repertoire choices using appropriate musical vocabulary.

## DOMAIN: Perform

### Foundation P2

Develop and refine artistic techniques and work for presentation.

### Standard GM.P2

Grade Level	Standards
HS	<b>HS.GM.P2.A</b> Interpret standard or non-traditional music notation and expressive elements to convey artistic ideas.
	<b>HS.GM.P2.B</b> Develop and apply appropriate rehearsal strategies to identify and discuss areas of needed improvement.
	<b>HS.GM.P2.C</b> Refine artistic works through focused listening and application of established criteria.

## DOMAIN: Perform

### Foundation P3

Convey and express meaning through the performance of artistic work.

### Standard GM.P3

Grade Level	Standards
HS	<b>HS.GM.P3.A</b> Employ appropriate performance techniques and/or practice to present artistic works using varied sound sources.
	<b>HS.GM.P3.B</b> Apply appropriate expressive elements to convey meaning of artistic works.
	<b>HS.GM.P3.C</b> Defend artistic choices using appropriate musical vocabulary.
	<b>HS.GM.P3.D</b> Demonstrate suitable performance and audience etiquette in multiple venues or performance contexts.

## DOMAIN: Create

### Foundation Cr1

Generate and conceptualize artistic ideas and work.

### Standard GM.Cr1

Grade Level	Standards
HS	<b>HS.GM.Cr1.A</b> Describe, demonstrate, and document short musical ideas that represent personal experiences, moods, texts, visual images, and/or story lines.

## DOMAIN: Create

### Foundation Cr2

Organize and develop artistic ideas and work.

### Standard GM.Cr2

Grade Level	Standards
HS	<b>HS.GM.Cr2.A</b> Assemble and organize sounds or musical ideas to express selected experiences, moods, images, concepts, texts, storylines, or ideas.
	<b>HS.GM.Cr2.B</b> Develop ideas or concepts into student-generated works that demonstrate musical structure and expressive elements.

## DOMAIN: Create

### Foundation Cr3

Refine and complete artistic work.

### Standard GM.Cr3

Grade Level	Standards
HS	<b>HS.GM.Cr3.A</b> Evaluate evolving drafts of student-generated works by selecting and applying criteria and describing rationale for revisions.
	<b>HS.GM.Cr3.B</b> Enhance artistic works using technology or other suitable resources.
	<b>HS.GM.Cr3.C</b> Present and defend the final version of student-generated works.

## DOMAIN: Respond

### Foundation R1

Perceive and analyze artistic work.

### Standard GM.R1

Grade Level	Standards
HS	<b>HS.GM.R1.A</b> Identify and describe the elements of music in visual and aural examples using appropriate vocabulary.
	<b>HS.GM.R1.B</b> Use suitable terminology and concepts to compare and contrast music from various historical periods, styles, and cultures within the appropriate context.

## DOMAIN: Respond

### Foundation R2

Interpret intent and meaning in artistic work.

### Standard GM.R2

Grade Level	Standards
HS	<b>HS.GM.R2.A</b> Use appropriate musical vocabulary and terminology to interpret and describe artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of elements of music, context, and historical significance.
	<b>HS.GM.R2.B</b> Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

## DOMAIN: Respond

### Foundation R3

Apply criteria to evaluate artistic work.

### Standard GM.R3

Grade Level	Standards
HS	<b>HS.GM.R3.A</b> Apply appropriate criteria to evaluate varied musical works and performances.
	<b>HS.GM.R3.B</b> Identify and justify musical preferences using appropriate terminology, context, student opinion, and personal research gathered from varied sources.

## DOMAIN: Connect

### Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

### Standard GM.Cn1

Grade Level	Standards
HS	<b>HS.GM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## DOMAIN: Connect

### Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical context.

### Standard GM.Cn2

Grade Level	Standards
HS	<b>HS.GM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, culture, and daily life.

## **Instrumental Music 6-8 | IM**

For Instrumental Music 6-8, the major work of the discipline falls within the Perform domain. Concepts covered in the Create, Connect, and Respond domains are accessible only after students are thoroughly versed in the fundamental skills necessary to perform on an instrument. Standards are specifically adapted towards the artistic processes by which people make music: Performing, Creating, Responding, and Connecting. The foundations within each artistic process propose an intended sequence of scaffolding skill levels as a means of developing students' competency.

Literacy in the instrumental music classroom is being able to read, write, and perform music. Just as the study of various languages promotes overall literacy, reading and writing musical notation, expressive markings, and harmonic structure unlocks new patterns of thought, exploring the analytical, mathematical, and linguistic centers of the mind. Musical literacy is decoding at its best. The language of music encompasses the senses of touch, sight, and hearing. These processes demand the student to balance their physical and intellectual actions and personal discipline in ways not explored in other academic areas.

The activity of instrumental music provides students opportunities for high and varied levels of critical thinking. Students of instrumental music develop a second written language and artistically-enhanced physical skills. They learn to work independently and within groups, as critical thinkers, problem solvers, and contributing members of a larger unit. Problem solving in the instrumental classroom is immediate and continuous as the music is being produced. Creative decision making, individually and in groups, results in final artistic products. Instrumental music instruction cultivates an individual who is capable of multi-tasking, managing time, working alone, and collaborating with others.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### **Foundation P1**

Select, analyze, and interpret artistic work for presentation.

### **Standard IM.P1**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.IM.P1.A</b> Select a varied repertoire to study, based on interest, music reading skills, an understanding of the structure of the music, context, and the technical skill of the individual or ensemble. For example: select examples to be played in front of a class of peers.
	<b>6.IM.P1.B</b> Demonstrate, using music reading skills, how knowledge of formal aspects in musical works informs performances. For example: identify and perform basic elements related to musical events such as tempo, dynamics, orchestration, and modulation.
	<b>6.IM.P1.C</b> Identify expressive qualities in a varied repertoire of music that can be demonstrated through performances.
7	<b>7.IM.P1.A</b> Select a varied repertoire to study, based on music reading skills and an understanding of form, context, and the technical skill of the individual and ensemble. For example: select samples, with teacher guidance, for solo or chamber ensemble performance.
	<b>7.IM.P1.B</b> Demonstrate, using music-reading skills, how the setting and form of musical works contribute to understanding the context of the music in prepared and/or improvised performances. For example: identify, describe, and perform specific events in a musical example.
	<b>7.IM.P1.C</b> Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and/or improvised performances.
8	<b>8.IM.P1.A</b> Explain the criteria used to select a varied repertoire to study, based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. For example: select examples, with teacher guidance, for solo or chamber ensemble performance. Explain the process used.
	<b>8.IM.P1.B</b> Demonstrate, using music reading skills, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances. For example: compare, contrast, and perform musical events in a given musical example.
	<b>8.IM.P1.C</b> Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.

## DOMAIN: Perform

### **Foundation P2**

Develop and refine artistic techniques and work for presentation.

### **Standard IM.P2**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.IM.P2.A</b> Demonstrate the ability to read and notate music individually and in ensemble settings. For example: identify, verbalize, and perform basic rhythms and pitches. Use a system, such as syllables, numbers, or letters, to read simple pitches and rhythms.
	<b>6.IM.P2.B</b> Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. For example: demonstrate proper instrument care and maintenance. Produce a fundamental tone and standard articulations and/or bowing. Demonstrate correct posture, breath control, hand position, and instrument carriage. Perform at least two percussion rudiments and/or major scales.
	<b>6.IM.P2.C</b> Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music. For example: demonstrate an understanding of basic elements associated with successful sight-reading.
	<b>6.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify basic practice tools such as tempo control, isolation, and segmentation.
7	<b>7.IM.P2.A</b> Demonstrate the ability to read and notate music individually and in ensemble settings. For example: identify, verbalize, notate, and perform basic rhythms and pitches. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
	<b>7.IM.P2.B</b> Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. For example: produce a fundamental tone throughout the range of the instrument. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
	<b>7.IM.P2.C</b> Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music. For example: apply basic elements associated with successful sight-reading.

	<b>7.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.
8	<b>8.IM.P2.A</b> Demonstrate the ability to read and notate music individually and in ensemble settings. For example: identify, verbalize, notate, and perform selected TBA Grade II rhythms and pitches. Use standard notation symbols to notate meter, rhythm, and pitch in simple patterns within specified guidelines.
	<b>8.IM.P2.B</b> Demonstrate fundamental control of the instrument, performing a varied repertoire of music individually and in ensemble settings. For example: use standard notation symbols to notate meter, rhythm, and pitch in simple patterns within specified guidelines. Produce a characteristic tone. Demonstrate knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking at an intermediate level. Perform at least eight percussion rudiments, 8 major scales, and a chromatic scale.
	<b>8.IM.P2.C</b> Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music. For example: apply basic elements associated with successful sight-reading using a variety of meters and tempi.
	<b>8.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify, refine, and apply basic practice tools.

<b>DOMAIN: Perform</b>	
<b>Foundation P3</b>	
Convey and express meaning through the performance of artistic work.	
<b>Standard IM.P3</b>	
Grade Level	Standards
6	<b>6.IM.P3.A</b> Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music. For example: identify and demonstrate an understanding of selected dynamic and tempo markings.
	<b>6.IM.P3.B</b> Demonstrate an awareness of the context of music through prepared and/or improvised performances.

7	<p><b>7.IM.P3.A</b> Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles. For example: identify and demonstrate an understanding of selected elements of style.</p> <p><b>7.IM.P3.B</b> Demonstrate an understanding of the context of music through prepared and/or improvised performances.</p>
8	<p><b>8.IM.P3.A</b> Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. For example: demonstrate an understanding of the concept of phrase shaping.</p> <p><b>8.IM.P3.B</b> Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.</p>

DOMAIN: Create	
<b>Foundation Cr1</b> Generate and conceptualize artistic ideas and work.	
<b>Standard IM.Cr1</b>	
Grade Level	Standards
6	<p><b>6.IM.Cr1.A</b> Compose and/or improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s). For example: describe the fundamental concepts of improvisation. Create a variation of a simple rhythmic pattern. Improvise a solo over a given chord (using one or more pitches). Understand individual instrument transposition (concert pitch versus actual pitch).</p>
7	<p><b>7.IM.Cr1.A</b> Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s). For example: apply the fundamental concepts of improvisation using simple rhythmic patterns on one to three pitches. Create a variation of a simple melody of no more than three pitches. Improvise a solo over a given chord (using three pitches). Produce a written transcription for a specified instrument using an example in concert pitch.</p>

8	<b>8.IM.Cr1.A</b> Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods. For example: apply the fundamental concepts of improvisation using a simple melody. Create a variation of a simple melody with a minimum of five pitches and varying rhythms. Improvise a solo over a given chord progression. Create a simple harmonization under a given melody.
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<b>DOMAIN: Create</b>	
<b>Foundation Cr2</b> Organize and develop artistic ideas and work.	
<b>Standard IM.Cr2</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.IM.Cr2.A</b> Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s). For example: create, select, and refine the final two measures for a four-measure melody within specified guidelines.
	<b>6.IM.Cr2.B</b> Preserve draft compositions and improvisations through standard notation and/or recording technology.
7	<b>7.IM.Cr2.A</b> Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s). For example: create, select, and refine a four-measure melody within specified guidelines.
	<b>7.IM.Cr2.B</b> Preserve draft compositions and/or improvisations through standard notation and/or recording technology.
8	<b>8.IM.Cr2.A</b> Select and develop draft melodic and rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods. For example: create, select, and refine a melody using a variety of pitches and rhythms.
	<b>8.IM.Cr2.B</b> Preserve draft compositions and/or improvisations through musical notation and/or recording technology.

## DOMAIN: Create

### **Foundation Cr3**

Refine and complete artistic work.

### **Standard IM.Cr3**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.IM.Cr3.A</b> Evaluate and refine draft compositions and/or improvisations based on knowledge, skill, and teacher-provided criteria.
	<b>6.IM.Cr3.B</b> Share personally developed melodic and rhythmic ideas or motives, individually or as an ensemble, that demonstrate understanding of characteristics of music or texts.
7	<b>7.IM.Cr3.A</b> Evaluate and refine draft compositions and/or improvisations based on knowledge, skill, and collaboratively-developed criteria.
	<b>7.IM.Cr3.B</b> Share personally developed melodies and rhythmic passages, individually or as an ensemble, that demonstrate understanding of characteristics of music or texts.
8	<b>8.IM.Cr3.A</b> Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on musically and developmentally appropriate criteria.
	<b>8.IM.Cr3.B</b> Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, that address identified purposes.

## DOMAIN: Respond

### **Foundation R1**

Perceive and analyze artistic work.

### **Standard IM.R1**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	<b>6.IM.R1.B</b> Through visual and aural examples, analyze how context and musical elements inform student response to music.

7	<b>7.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	<b>7.IM.R1.B</b> Through visual and aural examples, analyze how context and musical elements inform student response to music.
8	<b>8.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher provided sources.
	<b>8.IM.R1.B</b> Through visual and aural examples, analyze and explain how context and the manipulation of musical elements influence response to music.

## DOMAIN: Respond

### **Foundation R2**

Interpret intent and meaning in artistic work.

### **Standard IM.R2**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.IM.R2.A</b> Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance.
7	<b>7.IM.R2.A</b> Identify and support interpretations of the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance.
8	<b>8.IM.R2.A</b> Explain and support interpretations of the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance.

## DOMAIN: Respond

### Foundation R3

Apply criteria to evaluate artistic work.

### Standard IM.R3

Grade Level	Standards
6	<b>6.IM.R3.A</b> Describe the influence of experiences, performances, context, and analysis on the artistic process.
7	<b>7.IM.R3.A</b> Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.
8	<b>8.IM.R3.A</b> Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

## DOMAIN: Connect

### Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

### Standard IM.Cn1

Grade Level	Standards
6	<b>6.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
7	<b>7.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
8	<b>8.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## DOMAIN: Connect

### Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical context.

### Standard IM.Cn2

Grade Level	Standards
6	<b>6.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
7	<b>7.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
8	<b>8.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# **Instrumental Music 9-12 | IM**

For Instrumental Music 9-12, the major work of the discipline falls within the Perform domain. Concepts covered in the Create, Connect, and Respond domains are accessible only after students are thoroughly versed in the fundamental skills necessary to perform on an instrument. Standards are specifically adapted towards the artistic processes by which people make music: Performing, Creating, Responding, and Connecting. The foundations within each artistic process propose an intended sequence of scaffolding skill levels as a means of developing students' competency.

Literacy in the instrumental music classroom is being able to read, write, and perform music. Just as the study of various languages promotes overall literacy, reading and writing musical notation, expressive markings, and harmonic structure unlocks new patterns of thought, exploring the analytical, mathematical, and linguistic centers of the mind. Musical literacy is decoding at its best. The language of music encompasses the senses of touch, sight, and hearing. These processes demand the student to balance their physical and intellectual actions and personal discipline in ways not explored in other academic areas.

The activity of instrumental music provides students opportunities for high and varied levels of critical thinking. Students of instrumental music develop a second written language and artistically-enhanced physical skills. They learn to work independently and within groups, as critical thinkers, problem solvers, and contributing members of a larger unit. Problem solving in the instrumental classroom is immediate and continuous as the music is being produced. Creative decision making, individually and in groups, results in final artistic products. Instrumental music instruction cultivates an individual who is capable of multi-tasking, managing time, working alone, and collaborating with others.

Finally, there is not an intentional pairing of grade level with ability level or mastery level. It is expected that some grade 11 or 12 students may be first-year ensemble members and/or at a musical level of HS1 or HS2; and an inverse situation may exist wherein a grade 9 student may be at a HS2 or HS3 level as a musician. Therefore, the standards are written for flexible application in high school choral and instrumental ensembles, wherein assigning musical or developmental level is at the discretion of the individual teacher.

<b>Artistic Processes</b>	<b>1994 National Standards / TN</b>	<b>New Foundations</b>	<b>Performance Standards</b>
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### **Foundation P1**

Select, analyze, and interpret artistic work for presentation.

### **Standard IM.P1**

<b>Grade Level</b>	<b>Standards</b>
<b>HS1</b>	<b>HS1.IM.P1.A</b> Explain the criteria used to select a varied repertoire to study, based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
	<b>HS1.IM.P1.B</b> Demonstrate, using music reading skills, how compositional devices and theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances.
	<b>HS1.IM.P1.C</b> Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.
<b>HS2</b>	<b>HS2.IM.P1.A</b> Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
	<b>HS2.IM.P1.B</b> Document and demonstrate, using music reading skills, how compositional devices, theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances.
	<b>HS2.IM.P1.C</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and/or improvised performances as well as performers' technical skill to connect with the audience.
<b>HS3</b>	<b>HS3.IM.P1.A</b> Develop and apply criteria to select varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
	<b>HS3.IM.P1.B.</b> Examine, evaluate, and critique, using music reading skills, how the structure and context impact and inform prepared and/or improvised performances.

	<b>HS3.IM.P1.C</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and/or improvised performance as well as performers' technical skill to connect with the audience.
HS4	<b>HS4.IM.P1.A</b> Develop and apply criteria to select varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
	<b>HS4.IM.P1.B</b> Examine, evaluate, and critique, using music reading skills, how the structure and context impact and inform prepared and/or improvised performances.
	<b>HS4.IM.P1.C</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and/or improvised performance as well as performers' technical skill to connect with the audience.

<b>DOMAIN: Perform</b>	
<b>Foundation P2</b> Develop and refine artistic techniques and work for presentation.	
<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.IM.P2.A</b> Demonstrate the ability to read and/or notate music individually and in ensemble settings. For example: identify, notate, and perform selected TBA Grade V music using correct pitches, meters, and rhythms.
	<b>HS1.IM.P2.B</b> Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music, individually and in ensemble settings. For example: demonstrate correct posture, embouchure, breathing, characteristic tone, intonation, balance, and blend. Apply appropriate articulation, tempi, dynamics, style, and phrasing. Demonstrate fingerings, percussion sticking, bowing, and elements related to manual dexterity. Perform 12 major scales, a chromatic scale, and 40 standard rudiments.

	<p><b>HS1.IM.P2.C</b> Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight reading a varied repertoire of music at UIL Level V. For example: apply elements associated with successful sight reading using a variety of meters, tempi, and key signatures.</p> <p><b>HS1.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: evaluate and refine success using feedback from teachers, ensemble peers, professional recordings, and other sources.</p>
HS2	<p><b>HS2.IM.P2.A</b> Demonstrate the ability to read and/or notate music individually and in ensemble settings. For example: identify, notate, and perform selected TBA Grade IV music using correct pitches, meters, and rhythms.</p> <p><b>HS2.IM.P2.B</b> Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music, individually and in ensemble settings. For example: demonstrate correct posture, embouchure, breathing, characteristic tone, intonation, balance, and blend. Apply appropriate articulation, tempi, dynamics, style, and phrasing. Demonstrate fingerings, percussion sticking, bowing, and elements related to manual dexterity. Perform 12 major scales, a chromatic scale, and 40 standard rudiments.</p>
	<p><b>HS2.IM.P2.C</b>. Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight reading a varied repertoire of music at UIL Level IV. For example: apply elements associated with successful sight reading using a variety of meters, tempi, and key signatures.</p> <p><b>HS2.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: evaluate and refine their success using feedback from teachers, ensemble peers, professional recordings, and other sources.</p>
HS3	<p><b>HS3.IM.P2.A</b> Demonstrate the ability to read and/or notate music, individually and in ensemble settings. For example: identify, notate, and perform selected TBA Grade V music using correct pitches, meters, and rhythms.</p> <p><b>HS3.IM.P2.B</b> Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music, individually and in ensemble settings. For example: demonstrate correct posture, embouchure, breathing, characteristic tone, intonation, balance, and blend. Apply appropriate articulation, tempi, dynamics, style, and phrasing. Demonstrate fingerings, percussion sticking, bowing, and elements related to manual dexterity. Perform 12 major scales, a chromatic scale, and 40 standard rudiments.</p>

	<p><b>HS3.IM.P2.C</b> Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight reading a varied repertoire of music at UIL Level V. For example: apply elements associated with successful sight reading using a variety of meters, tempi, and key signatures.</p>
	<p><b>HS3.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: evaluate and refine their success using feedback from teachers, ensemble peers, professional recordings, and other sources.</p>
HS4	<p><b>HS4.IM.P2.A</b> Demonstrate the ability to read and/or notate music, individually and in ensemble settings. For example: identify, notate, and perform selected TBA Grade VI music using correct pitches, meters, and rhythms.</p>
	<p><b>HS4.IM.P2.B</b> Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music, individually and in ensemble settings. For example: demonstrate correct posture, embouchure, breathing, characteristic tone, intonation, balance, and blend. Apply appropriate articulation, tempi, dynamics, style, and phrasing. Demonstrate fingerings, percussion sticking, bowing, and elements related to manual dexterity. Perform 12 major scales, a chromatic scale, and 40 standard rudiments from memory.</p>
	<p><b>HS4.IM.P2.C</b> Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music at UIL Level VI. For example: apply elements associated with successful sight reading using a variety of meters, tempi, and key signatures.</p>
	<p><b>HS4.IM.P2.D</b> Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: evaluate and refine their success using feedback from teachers, ensemble peers, professional recordings, and other sources.</p>

## DOMAIN: Perform

### **Foundation P3**

Convey and express meaning through the performance of artistic work.

### **Standard IM.P3**

<b>Grade Level</b>	<b>Standards</b>
<b>HS1</b>	<b>HS1.IM.P3.A</b> Demonstrate attention to musical literacy, fundamental control, technical accuracy, and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	<b>HS1.IM.P3.B</b> Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
<b>HS2</b>	<b>HS2.IM.P3.A</b> Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
	<b>HS2.IM.P3.B</b> Demonstrate an understanding of intent as a means for connecting with an audience through prepared and/or improvised performances.
<b>HS3</b>	<b>HS3.IM.P3.A</b> Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
	<b>HS3.IM.P3.B</b> Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and/or improvised performances.
<b>HS4</b>	<b>HS4.IM.P3.A</b> Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
	<b>HS4.IM.P3.B</b> Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and/or improvised performances.

## DOMAIN: Create

### **Foundation Cr1**

Generate and conceptualize artistic ideas and work

### **Standard IM.Cr1**

<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.IM.Cr1.A</b> Compose and/or improvise ideas for melodies, rhythmic passages, arrangements, or over a chordal structure for specific purposes that reflect characteristic(s) of music from a variety of historical periods.
HS2	<b>HS2.IM.Cr1.A</b> Compose and/or improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures.
HS3	<b>HS3.IM.Cr1.A</b> Compose and/or improvise music ideas for a variety of purposes and contexts.
HS4	<b>HS4.IM.Cr1.A</b> Compose and/or improvise music ideas for a variety of purposes and contexts.

## DOMAIN: Create

### **Foundation Cr2**

Organize and develop artistic ideas and work.

### **Standard IM.Cr2**

<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.IM.Cr2.A</b> Select and develop melodies, rhythmic passages, arrangements, or chordal structures for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
	<b>HS1.IM.Cr2.B</b> Describe and document compositions and/or improvisations through standard notation and recording technology.
HS2	<b>HS2.IM.Cr2.A</b> Select and develop chordal structures, arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

	<b>HS2.IM.Cr2.B</b> Describe and document compositions and/or improvisations through standard notation and/or recording technology.
<b>HS3</b>	<b>HS3.IM.Cr2.A</b> Select and develop composed and improvised ideas into musical works organized for a variety of purposes and contexts.
	<b>HS3.IM.Cr2.B</b> Describe and document compositions and/or improvisations through standard notation and/or recording technology.
<b>HS4</b>	<b>HS4.IM.Cr2.A</b> Select and develop composed and/or improvised ideas into musical works organized for a variety of purposes and contexts.
	<b>HS4.IM.Cr2.B</b> Describe and document compositions and/or improvisations through standard notation and/or recording technology.

<b>DOMAIN: Create</b>	
<b>Foundation Cr3</b> Refine and complete artistic work.	
<b>Standard IM.Cr3</b>	
<b>Grade Level</b>	<b>Standards</b>
<b>HS1</b>	<b>HS1.IM.Cr3.A</b> Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
	<b>HS1.IM.Cr3.B</b> Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, which address identified purposes.
<b>HS2</b>	<b>HS2.IM.Cr3.A</b> Evaluate and refine melodies, rhythmic passages, chordal structures, arrangements, sections, short compositions, and/or improvisations based on personally developed criteria, including the extent to which they address identified purposes.
	<b>HS2.IM.Cr3.B</b> Share personally developed chordal structures, arrangements, sections, and short compositions, individually or as an ensemble, which address identified purposes.
<b>HS3</b>	<b>HS3.IM.Cr3.A</b> Evaluate and refine varied musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

	<b>HS3.IM.Cr3.B</b> Share varied, personally developed musical works, individually or as an ensemble, which address identified purposes and contexts.
<b>HS4</b>	<b>HS4.IM.Cr3.A</b> Evaluate and refine varied musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
	<b>HS4.IM.Cr3.B</b> Share varied, personally developed musical works, individually or as an ensemble, which address identified purposes and contexts.

<b>DOMAIN: Respond</b>	
<b>Foundation R1</b> Perceive and analyze artistic work.	
<b>Standard IM.R1</b>	
<b>Grade Level</b>	<b>Standards</b>
<b>HS1</b>	<b>HS1.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher-provided sources.
	<b>HS1.IM.R1.B</b> Analyze and explain how context and the manipulation of musical elements influence response to music.
<b>HS2</b>	<b>HS2.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	<b>HS2.IM.R1.B</b> Analyze and explain how context and the manipulation of musical elements influence response to music.
<b>HS3</b>	<b>HS3.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	<b>HS3.IM.R1.B</b> Analyze and explain how context and the manipulation of musical elements influence response to music.
<b>HS4</b>	<b>HS4.IM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	<b>HS4.IM.R1.B</b> Analyze and explain how context and the manipulation of musical elements influence response to music.

## DOMAIN: Respond

### Foundation R2

Interpret intent and meaning in artistic work.

### Standard IM.R2

Grade Level	Standards
HS1	<b>HS1.IM.R2.A</b> Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, historical significance, and personal research.
HS2	<b>HS2.IM.R2.A</b> Support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, historical significance, and varied research sources.
HS3	<b>HS3.IM.R2.A</b> Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
HS4	<b>HS4.IM.R2.A</b> Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

## DOMAIN: Respond

### Foundation R3

Apply criteria to evaluate artistic work.

### Standard IM.R3

Grade Level	Standards
HS1	<b>HS1.IM.R3.A</b> Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
HS2	<b>HS2.IM.R3.A</b> Evaluate works and performances based research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

HS3	<b>HS3.IM.R3.A</b> Develop and justify evaluations of musical programs and performances based on criteria, personal decision making, research, and understanding of contexts.
HS4	<b>HS4.IM.R3.A</b> Develop and justify evaluations of musical programs and performances based on criteria, personal decision making, research, and understanding of contexts.

DOMAIN: Connect	
<b>Foundation Cn1</b> Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Grade Level	Standards
HS1	<b>HS1.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS2	<b>HS2.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS3	<b>HS3.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS4	<b>HS4.IM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## DOMAIN: Connect

### Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical context.

### Standard IM.Cn2

Grade Level	Standards
HS1	<b>HS1.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
HS2	<b>HS2.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
HS3	<b>HS3.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
HS4	<b>HS4.IM.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## **Vocal Music 6-8 | VM**

For Vocal Music 6-8, the major work of the discipline falls within the Perform domain. Concepts covered in the Create, Connect, and Respond domains are accessible only after students are thoroughly versed in the fundamental skills necessary to perform on an instrument. Standards are specifically adapted towards the artistic processes by which people make music: Performing, Creating, Responding, and Connecting. The foundations within each artistic process propose an intended sequence of scaffolding skill levels as a means of developing students' competency.

Literacy in the vocal music classroom is being able to read, write, and perform music. Just as the study of various languages promotes overall literacy, reading and writing musical notation, expressive markings, and harmonic structure unlocks new patterns of thought, exploring the analytical, mathematical, and linguistic centers of the mind. Musical literacy is decoding at its best. The language of music encompasses the senses of touch, sight, and hearing. These processes demand the student to balance their physical and intellectual actions and personal discipline in ways not explored in other academic areas.

The activity of vocal music provides students opportunities for high and varied levels of critical thinking. Students of vocal music develop a second written language and artistically-enhanced physical skills. They learn to work independently and within groups, as critical thinkers, problem solvers, and contributing members of a larger unit. Problem solving in the vocal classroom is immediate and continuous as the music is being produced. Creative decision making, individually and in groups, results in final artistic products. Vocal music instruction cultivates an individual who is capable of multi-tasking, managing time, working alone, and collaborating with others.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### **Foundation P1**

Select, analyze, and interpret artistic work for presentation.

### **Standard VM.P1**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.P1.A</b> Select varied repertoire to study, based on music reading skills and an understanding of the structure, context, and technical skill of the individual or the ensemble.
	<b>6.VM.P1.B</b> Use music reading skills to demonstrate how knowledge of compositional devices in musical works informs prepared and/or improvised performances.
	<b>6.VM.P1.C</b> Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and/or improvised performances.
7	<b>7.VM.P1.A</b> Select a varied repertoire to study, based on music reading skills and an understanding of the structure, context, and technical skill of the individual or the ensemble.
	<b>7.VM.P1.B</b> Use music reading skills to demonstrate how compositional devices and theoretical and structural characteristics in musical works inform prepared and/or improvised performances.
	<b>7.VM.P1.C</b> Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
8	<b>8.VM.P1.A</b> Explain the criteria used to select a varied repertoire to study, based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
	<b>8.VM.P1.B</b> Use music reading skills to demonstrate how compositional devices and theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances.
	<b>8.VM.P1.C</b> Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.

## DOMAIN: Perform

### **Foundation P2**

Develop and refine artistic techniques and work for presentation.

### **Standard VM.P2**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	<b>6.VM.P2.B</b> Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of: <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, control, and energy</li> <li>• Pitch matching, accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>
	<b>6.VM.P2.C</b> Demonstrate technical accuracy through appropriate use of: <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Rhythm work including pulse, note, and rest values</li> <li>• Range development</li> <li>• Diction, pronunciation, and vowel formation</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul>
	<b>6.VM.P2.D</b> Use self-reflection and peer feedback to refine individual and ensemble performance of a varied repertoire of music.
7	<b>7.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	<b>7.VM.P2.B</b> Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of: <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, control, and energy</li> <li>• Pitch matching, accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>

	<p><b>7.VM.P2.C</b> Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Rhythm work including pulse, note, and rest values</li> <li>• Range development</li> <li>• Diction, pronunciation, and vowel formation</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul> <p><b>7.VM.P2.D</b> Use self-reflection and peer feedback to refine individual and ensemble performance of a varied repertoire of music.</p>
8	<p><b>8.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings.</p> <p><b>8.VM.P2.B</b> Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of:</p> <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, control, and energy</li> <li>• Pitch matching, accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>
	<p><b>8.VM.P2.C</b> Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Rhythm work including pulse, note, and rest values</li> <li>• Range development</li> <li>• Diction, pronunciation, and vowel formation</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul>
	<p><b>8.VM.P2.D</b> Develop and apply strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p>

## DOMAIN: Perform

### **Foundation P3**

Convey and express meaning through the performance of artistic work.

### **Standard VM.P3**

<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.P3.A</b> Demonstrate attention to musical literacy, fundamental control, technical accuracy, and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	<b>6.VM.P3.B</b> Perform music with technical accuracy to demonstrate the creator's intent.
	<b>6.VM.P3.C</b> Demonstrate performance decorum (such as stage presence, facial expression, memorization, and appropriate artistic delivery) and audience etiquette appropriate for venue and purpose.
7	<b>7.VM.P3.A</b> Demonstrate attention to musical literacy, fundamental control, technical accuracy, and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	<b>7.VM.P3.B</b> Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
	<b>7.VM.P3.C</b> Demonstrate performance decorum (such as stage presence, facial expression, memorization, and appropriate artistic delivery) and audience etiquette appropriate for venue and purpose.
8	<b>8.VM.P3.A</b> Demonstrate attention to musical literacy, fundamental control, technical accuracy, and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	<b>8.VM.P3.B</b> Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
	<b>8.VM.P3.C</b> Demonstrate performance decorum (such as stage presence, facial expression, memorization, and appropriate artistic delivery) and audience etiquette appropriate for venue and purpose.

## DOMAIN: Create

### Foundation Cr1

Generate and conceptualize artistic ideas and work.

### Standard VM.Cr1

Grade Level	Standards
6	<b>6.VM.Cr1.A</b> Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or text studied in rehearsal.
7	<b>7.VM.Cr1.A</b> Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or text studied in rehearsal.
8	<b>8.VM.Cr1.A</b> Compose and improvise melodic and rhythmic ideas or motives for use in an arrangement or over a chordal structure that reflect characteristics of music or text studied in rehearsal.

## DOMAIN: Create

### Foundation Cr2

Organize and develop artistic ideas and work.

### Standard VM.Cr2

Grade Level	Standards
6	<b>6.VM.Cr2.A</b> Select, draft, and develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text studied in rehearsal.
	<b>6.VM.Cr2.B</b> Document compositions and/or improvisations through notation and/or recording.
7	<b>7.VM.Cr2.A</b> Select, draft, and develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text studied in rehearsal.
	<b>7.VM.Cr2.B</b> Document compositions and/or improvisations through notation and/or recording.

8	<b>8.VM.Cr2.A</b> Select, draft, and develop melodic and rhythmic ideas or motives for use in an arrangement that demonstrate understanding of characteristics of music or text studied in rehearsal.
	<b>8.VM.Cr2.B</b> Document compositions and/or improvisations for use in an arrangement through notation and/or recording.

DOMAIN: Create	
<b>Foundation Cr3</b> Refine and complete artistic work.	
<b>Standard VM.Cr3</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.Cr3.A</b> Evaluate and refine compositions and/or improvisations based on teacher-provided criteria.
	<b>6.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.
7	<b>7.VM.Cr3.A</b> . Evaluate and refine compositions and/or improvisations based on teacher-provided criteria.
	<b>7.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.
8	<b>8.VM.Cr3.A</b> Evaluate and refine compositions and/or improvisations for use in an arrangement based on collaboratively-developed criteria.
	<b>8.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.

## DOMAIN: Respond

### Foundation R1

Perceive and analyze artistic work.

### Standard VM.R1

Grade Level	Standards
6	<b>6.VM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	<b>6.VM.R1.B</b> Through written and aural examples, analyze how context and musical elements inform student response to music.
7	<b>7.VM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	<b>7.VM.R1.B</b> Through visual and aural examples, analyze how context and musical elements inform student response to music.
8	<b>8.VM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher-provided sources.
	<b>8.VM.R1.B</b> Through visual and aural examples, analyze and explain how context and manipulation of musical elements influence response to music.

## DOMAIN: Respond

### Foundation R2

Interpret intent and meaning in artistic work.

### Standard VM.R2

Grade Level	Standards
6	<b>6.VM.R2.A</b> Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, historical significance, and the setting of the text.
7	<b>7.VM.R2.A</b> Interpret the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment to the elements of music, contexts, historical significance, and the setting of the text.

8	<b>8.VM.R2.A</b> Interpret and justify the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of elements of music, contexts, historical significance, and the setting of the text.
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<b>DOMAIN: Respond</b>	
<b>Foundation R3</b> Apply criteria to evaluate artistic work.	
<b>Standard VM.R3</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.R3.A</b> Describe the influence of experiences, performances, context, and analysis on the artistic process.
7	<b>7.VM.R3.A</b> Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.
8	<b>8.VM.R3.A</b> Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

<b>DOMAIN: Connect</b>	
<b>Foundation Cn1</b> Synthesize and relate knowledge and personal experiences to artistic endeavors.	
<b>Standard VM.Cn1</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
7	<b>7.VM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

8	<b>8.VM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
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<b>DOMAIN: Connect</b>	
<b>Foundation Cn2</b>	
<b>Standard VM.Cn2</b>	
<b>Grade Level</b>	<b>Standards</b>
6	<b>6.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
7	<b>7.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
8	<b>8.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.

## **Vocal Music 9-12 | VM**

For Vocal Music 9-12, the major work of the discipline falls within the Perform domain. Concepts covered in the Create, Connect, and Respond domains are accessible only after students are thoroughly versed in the fundamental skills necessary to perform on an instrument. Standards are specifically adapted towards the artistic processes by which people make music: Performing, Creating, Responding, and Connecting. The foundations within each artistic process propose an intended sequence of scaffolding skill levels as a means of developing students' competency.

Literacy in the vocal music classroom is being able to read, write, and perform music. Just as the study of various languages promotes overall literacy, reading and writing musical notation, expressive markings, and harmonic structure unlocks new patterns of thought, exploring the analytical, mathematical, and linguistic centers of the mind. Musical literacy is decoding at its best. The language of music encompasses the senses of touch, sight, and hearing. These processes demand the student to balance their physical and intellectual actions and personal discipline in ways not explored in other academic areas.

The activity of vocal music provides students opportunities for high and varied levels of critical thinking. Students of vocal music develop a second written language and artistically-enhanced physical skills. They learn to work independently and within groups, as critical thinkers, problem solvers, and contributing members of a larger unit. Problem solving in the vocal classroom is immediate and continuous as the music is being produced. Creative decision making, individually and in groups, results in final artistic products. Vocal music instruction cultivates an individual who is capable of multi-tasking, managing time, working alone, and collaborating with others.

Finally, there is not an intentional pairing of grade level with ability level or mastery level. The appearance of pairing grade 9 with HS1, grade 10 with HS2, and so on, is to provide two different options for viewing the standards and determining the appropriate developmental level of a high school ensemble or individual student. It is expected that some grade 11 or 12 students may be first-year ensemble members and/or at a musical level of HS1 or HS2; and an inverse situation may exist wherein a grade 9 student may be at a HS2 or HS3 level as a musician. Therefore, the standards are written for flexible application in high school choral and instrumental ensembles, wherein assigning musical or developmental level is at the discretion of the individual teacher.

Artistic Processes	1HS1HS14 National Standards / TN	New Foundations	Performance Standards
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (HS1)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### **Foundation P1**

Select, analyze, and interpret artistic work for presentation.

### **Standard VM.P1**

<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.VM.P1.A</b> Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
	<b>HS1.VM.P1.B</b> Use music reading skills to demonstrate how compositional devices and theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances.
	<b>HS1.VM.P1.C</b> Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.
HS2	<b>HS2.VM.P1.A</b> Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
	<b>HS2.VM.P1.B</b> Document and demonstrate, using music reading skills, how compositional devices and theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances.
	<b>HS2.VM.P1.C</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and/or improvised performances as well as performers' technical skill to connect with the audience.
HS3	<b>HS3.VM.P1.A</b> Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
	<b>HS3.VM.P1.B</b> . Using music reading skills where appropriate, examine, evaluate, and critique how the structure and context impact and inform prepared and/or improvised performances.
	<b>HS3.VM.P1.C</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and/or improvised performance as well as performers' technical skill to connect with the audience.

HS4	<b>HS4.VM.P1.A</b> Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
	<b>HS4.VM.P1.B</b> Using music reading skills where appropriate, examine, evaluate, and critique how the structure and context impact and inform prepared and/or improvised performances.
	<b>HS4.VM.P1.C</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and/or improvised performance as well as performers' technical skill to connect with the audience.

DOMAIN: Perform	
<b>Foundation P2</b> Develop and refine artistic techniques and work for presentation.	
Grade Level	Standard VM.P2
HS1	<b>HS1.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	<b>HS1.VM.P2.B</b> Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of: <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, and control</li> <li>• Pitch matching, pitch accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>
	<b>HS1.VM.P2.C</b> Demonstrate technical accuracy through appropriate use of: <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Pitch and rhythm work</li> <li>• Range development</li> <li>• Diction, pronunciation, vowel formation, and clarity of text</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul>

	<b>HS1.VM.P2.D</b> Develop and apply strategies to address expressive challenges in a varied repertoire of music, and evaluate success using feedback from ensemble peers and other sources to refine performances.
HS2	<b>HS2.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	<b>HS2.VM.P2.B</b> Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of: <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, and control</li> <li>• Pitch matching, pitch accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>
	<b>HS2.VM.P2.C.</b> Demonstrate technical accuracy through appropriate use of: <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Pitch and rhythm work</li> <li>• Range development</li> <li>• Diction, pronunciation, vowel formation, and clarity of text</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul>
	<b>HS2.VM.P2.D</b> Develop and apply strategies to address expressive challenges in a varied repertoire of music, and evaluate success using feedback from ensemble peers and other sources to refine performances.
HS3	<b>HS3.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	<b>HS3.VM.P2B</b> Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of: <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, and control</li> <li>• Pitch matching, pitch accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>

	<p><b>HS3.VM.P2C</b> Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Pitch and rhythm work</li> <li>• Range development</li> <li>• Diction, pronunciation, vowel formation, and clarity of text</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul> <p><b>HS3.VM.P2D</b> Develop and apply strategies to address expressive challenges in a varied repertoire of music, and evaluate success using feedback from ensemble peers and other sources to refine performances.</p>
HS4	<p><b>HS4.VM.P2.A</b> Demonstrate the ability to read and notate music individually and/or in ensemble settings</p>
	<p><b>HS4.VM.P2B</b> Demonstrate fundamental control of the voice while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of:</p> <ul style="list-style-type: none"> <li>• Posture</li> <li>• Breath management</li> <li>• Tone production with freedom, resonance, and control</li> <li>• Pitch matching, pitch accuracy, and intonation</li> <li>• Balance and blend</li> <li>• Sense of ensemble</li> </ul>
	<p><b>HS4.VM.P2C</b> Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> <li>• Tonal center/key relations</li> <li>• Scale construction</li> <li>• Pitch and rhythm work</li> <li>• Range development</li> <li>• Diction, pronunciation, vowel formation, and clarity of text</li> <li>• Expressive elements including dynamics, phrasing, and stylistic characteristics</li> </ul>
	<p><b>HS4.VM.P2D</b> Develop and apply strategies to address expressive challenges in a varied repertoire of music, and evaluate success using feedback from ensemble peers and other sources to refine performances.</p>

## DOMAIN: Perform

### **Foundation P3**

Convey and express meaning through the performance of artistic work.

### **Standard VM.P3**

<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.VM.P3.A</b> Demonstrate attention to musical literacy, fundamental control, technical accuracy, and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	<b>HS1.VM.P3.B</b> Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
HS2	<b>HS2.VM.P3.A</b> Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
	<b>HS2.VM.P3.B</b> Demonstrate an understanding of intent as a means for connecting with an audience through prepared or improvised performances.
HS3	<b>HS3.VM.P2.A</b> Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
	<b>HS3.VM.P2B</b> Demonstrate an ability to engage with and respond to audience members in performance of prepared and improvised music.
HS4	<b>HS4.VM.P2.A</b> Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
	<b>HS4.VM.P2.B</b> Demonstrate an ability to engage with and respond to audience members in performance of prepared and improvised music.

## DOMAIN: Create

### Foundation Cr1

Generate and conceptualize artistic ideas and work

### Standard VM.Cr1

Grade Level	Standards
HS1	<b>HS1.VM.Cr1.A</b> Compose and improvise melodic and rhythmic ideas or motives for use in an arrangement or over a chordal structure that reflect characteristics of music or text studied in rehearsal.
HS2	<b>HS2.VM.Cr1.A</b> Compose and improvise ideas or motives for arrangements or short compositions that reflect characteristics of music or text studied in rehearsal.
HS3	<b>HS3.VM.Cr1.A</b> Compose and improvise musical ideas or motives that reflect characteristics of music or text studied in rehearsal and used for a variety of purposes and contexts.
HS4	<b>HS4.VM.Cr1.A</b> Compose and improvise musical ideas or motives that reflect characteristics of music or text studied in rehearsal and used for a variety of purposes and contexts.

## DOMAIN: Create

### Foundation Cr2

Organize and develop artistic ideas and work.

### Standard VM.Cr2

Grade Level	Standards
HS1	<b>HS1.VM.Cr2.A</b> Select, draft, and develop melodic and rhythmic ideas or motives for use in an arrangement that demonstrate understanding of characteristic of music or text studied in rehearsal.
	<b>HS1.VM.Cr2.B</b> Describe and document compositions and/or improvisations for use in an arrangement or a short composition through notation and/or recording.

HS2	<b>HS2.VM.Cr2.A</b> Select, draft, and develop ideas and motives for arrangements or short compositions that demonstrate understanding of characteristics of music or texts studied in rehearsal.
	<b>HS2.VM.Cr2.B.</b> Describe and document compositions and/or improvisations for use in an arrangement or short composition through notation and/or recording.
HS3	<b>HS3.VM.Cr2.A</b> Select, draft, and develop ideas and motives for arrangements or compositions that demonstrate understanding of characteristics of music or texts studied in rehearsal.
	<b>HS3.VM.Cr2.B</b> Describe and document compositions and/or improvisations for use in an arrangement or composition through notation and/or recording.
HS4	<b>HS4.VM.Cr2.A</b> Select, draft, and develop ideas and motives for use in an organized arrangement or composition used for a variety of purposes and contexts.
	<b>HS4.VM.Cr2B</b> Describe and document compositions and/or improvisations for use in an arrangement or composition through notation and/or recording.

<b>DOMAIN: Create</b>	
<b>Foundation Cr3</b> Refine and complete artistic work.	
<b>Standard VM.Cr3</b>	
<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.VM.Cr3.A</b> Evaluate and refine compositions and/or improvisations for use in an arrangement or over a chordal structure based on collaboratively-developed criteria.
	<b>HS1.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.
HS2	<b>HS2.VM.Cr3.A</b> Evaluate and refine compositions and/or improvisations for use in an arrangement or short composition based on personally-developed criteria.
	<b>HS2.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.

HS3	<b>HS3.VM.Cr3.A</b> Evaluate and refine compositions and/or improvisations for use in an arrangement or composition based on personally-developed criteria.
	<b>HS3.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.
HS4	<b>HS4.VM.Cr3.A</b> Evaluate and refine compositions and/or improvisations for use in an arrangement or composition based on personally-developed criteria.
	<b>HS4.VM.Cr3.B</b> Present finalized composition and/or improvisation individually or as an ensemble.

<b>DOMAIN: Respond</b>	
<b>Foundation R1</b> Perceive and analyze artistic work.	
<b>Standard VM.R1</b>	
<b>Grade Level</b>	<b>Standards</b>
HS1	<b>HS1.VM.R1.A</b> Identify and describe reasons for selecting music based on characteristics found in music, context, student opinion, and personal research from teacher-provided sources.
	<b>HS1.VM.R1.B</b> Analyze and explain how context and manipulation of musical elements influence response to music.
HS2	<b>HS2.VM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	<b>HS2.VM.R1.B</b> Analyze and explain how context, manipulation of musical elements, and form inform response to music.
HS3	<b>HS3.VM.R1.A</b> Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	<b>HS3.VM.R1.B</b> Analyze and explain how context and the manipulation of musical elements influence response to music.

<b>HS4</b>	<b>HS4.VM.R1.A</b> Identify, compare/contrast, and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	<b>HS4.VM.R1.B</b> Analyze and explain how context and the manipulation of musical elements influence response to music.

<b>DOMAIN: Respond</b>	
<b>Foundation R2</b> Interpret intent and meaning in artistic work.	
<b>Standard VM.R2</b>	
<b>Grade Level</b>	<b>Standards</b>
<b>HS1</b>	<b>HS1.VM.R2.A</b> Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the elements of music, contexts, historical significance, and the setting of the text.
<b>HS2</b>	<b>HS2.VM.R2.A</b> Interpret and describe the artistic intent and aesthetic qualities of musical works, referring to the elements of music, contexts, and the setting of the text based on varied research sources.
<b>HS3</b>	<b>HS3.VM.R2.A</b> Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance based on varied research sources.
<b>HS4</b>	<b>HS4.VM.R2.A</b> Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance based on varied research sources.

## DOMAIN: Respond

### Foundation R3

Apply criteria to evaluate artistic work.

### Standard VM.R3

Grade Level	Standards
HS1	<b>HS1.VM.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.
HS2	<b>HS2.VM.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.
HS3	<b>HS3.VM.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.
HS4	<b>HS4.VM.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.

## DOMAIN: Connect

### Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

### Standard VM.Cn1

Grade Level	Standards
HS1	<b>HS1.VM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS2	<b>HS2.VM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS3	<b>HS3.VM.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS4	<b>HS4.VM.Cn1.A</b> . Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## DOMAIN: Connect

### Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical context.

### Standard VM.Cn2

Grade Level	Standards
HS1	<b>HS1.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
HS2	<b>HS2.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
HS3	<b>HS3.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
HS4	<b>HS4.VM.Cn2.A</b> Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.

# Music Theory 9 – 12 | MT

This document represents the collective work of a team of educators from all regions of Tennessee and from all levels of music education, whose fundamental goal is to propose new music standards for the state of Tennessee. The new state standards endeavor to maintain the curricular integrity of music education across the state, build upon traditions of musical excellence established by the previous standards, foster creativity and artistry in all students, and empower music educators to provide a rigorous and relevant music curriculum that fully equips students with the skills, knowledge, and understanding necessary for success in their future musical and non-musical endeavors.

Additionally, the writing team strived to ensure a smooth transition from the 1994 standards to the new state standards. The new Tennessee music standards are intended to mirror, but not replicate, the NCCAS Core Arts Standards. Primarily, the writing team made a purposeful effort to avoid curricular specificity within the new standards, understanding that circumstances differ from campus to campus, and that curriculum should be decided at the local level. Therefore, it is incumbent on the individual teacher to enhance and adjust curriculum to fit the specific needs of his/her instructional situation, while still adhering to the rigor and expectations of the standards.

In addition, while the 1994 standards were structured and applied globally, without regard to content specificity, the new National Core Arts and Tennessee state standards are individualized to address the unique needs of general music, traditional and emerging ensembles, and music theory and history courses. Furthermore, the 1994 standards focused on the varied means in which people participate in or interact with music. In contrast, the new state standards are more specifically geared towards the processes by which people make music, including Creating, Performing, Responding, and Connecting.

Concerning the application of the new state standards, what teachers used to call *standards* are now referred to as *foundations* that fall under the larger umbrella of the *artistic processes*. What the state used to call *grade/course level expectations* and *student performance indicators* are now called *standards*. (See the table below for clarification). Finally, the foundations within each artistic process propose an intended sequence from one standard to the next as a means of developing students' competency with each step of the process.

With specific regard to music theory, application of the new standards will enable teachers to make a clearer delineation and differentiation between standards for performing ensembles and music theory classes. Namely, while Performance may be a component of music theory, Creating, Responding, and Connecting may be more stringently emphasized in music theory than in an ensemble setting.

In addition, while the standards for many of the content areas include grade or level differentiation, this distinction was not applied to 9-12 music theory. As of this writing, there is only one fine-arts requirement at the high school level, implying that students typically take one music theory class, rendering specified levels invalid. Instead of *HS1*, *HS2*, *HS3*, and *HS4*, this course will be coded as *HS*.

<b>Artistic Processes</b>	<b>1994 National Standards / TN</b>	<b>New Foundations</b>	<b>Performance Standards</b>
<b>Perform (P)</b>	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
<b>Create (Cr)</b>	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
<b>Respond (R)</b>	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
<b>Connect (Cn)</b>	Connect (8), historical (9)	10. Synthesize and relate knowledge and personal experience 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	

## DOMAIN: Perform

### Foundation P1

Select, analyze, and interpret artistic work for presentation.

### Standard MT.P1

Grade Level	Standards
HS	<b>HS.MT.P1.A</b> Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms.
	<b>HS.MT.P1.B</b> Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context.
	<b>HS.MT.P1.C</b> Develop interpretations of musical works based on an understanding of the elements of music, style, mood, function, and context. Explain and support how the interpretive choices reflect the creators' intent.

## DOMAIN: Perform

### Foundation P2

Develop and refine artistic techniques and work for presentation.

### Standard MT.P2

Grade Level	Standards
HS	<b>HS.MT.P2.A</b> Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work.
	<b>HS.MT.P2.B</b> Using established criteria, identify the ways in which performances convey the elements of music, style, and mood.
	<b>HS.MT.P2.C</b> Identify, evaluate, and implement strategies for improving the technical and expressive aspects of various works.

## DOMAIN: Perform

### Foundation P3

Convey and express meaning through the performance of artistic work.

### Standard MT.P3

Grade Level	Standards
HS	<b>HS.MT.P3.A</b> Explain how compositions are appropriate for both audience and context and how this will shape future compositions.
	<b>HS.MT.P3.B</b> Share live or recorded performances of original works, and explain how the intent of the music is conveyed.

## DOMAIN: Create

### Foundation Cr1

Generate and conceptualize artistic ideas and work.

### Standard MT.Cr1

Grade Level	Standards
HS	<b>HS.MT.Cr1.A</b> Describe and demonstrate how sounds or musical ideas can be used to represent and express visual images, concepts, texts, or storylines through composing and arranging.
	<b>HS.MT.Cr1.B</b> Identify and describe the development of sounds and/or short musical ideas in drafts of music.

## DOMAIN: Create

### Foundation Cr2

Organize and develop artistic ideas and work.

### Standard MT.Cr2

Grade Level	Standards
HS	<b>HS.MT.Cr2.A</b> Assemble and organize sounds or musical ideas through standard and nontraditional notation.
	<b>HS.MT.Cr2.B</b> Interpret and transcribe simple melodic, rhythmic, and harmonic patterns from sound.

## DOMAIN: Create

### Foundation Cr3

Refine and complete artistic work.

### Standard MT.Cr3

Grade Level	Standards
HS	<b>HS.MT.Cr3.A</b> Identify, describe, and apply appropriate criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
	<b>HS.MT.Cr3.B</b> Share music through the use of notation, performance, or technology. Demonstrate how the elements of music have been employed to realize compositional techniques and expressive intent.

## DOMAIN: Respond

### Foundation R1

Perceive and analyze artistic work.

### Standard MT.R1

Grade Level	Standards
HS	<b>HS.MT.R1.A</b> Analyze the elements of music from written and aural examples relating them to style, mood, and context.
	<b>HS.MT.R1.B</b> Describe how the analysis provides models for personal growth as composer, performer, and/or listener.

## DOMAIN: Respond

### Foundation R2

Interpret intent and meaning in artistic work

### Standard MT.R2

Grade Level	Standards
HS	<b>HS.MT.R2.A</b> Develop and explain interpretations of varied works.
	<b>HS.MT.R2.B</b> Demonstrate an understanding of the composers' intent by citing the use of elements of music compositional techniques and the style/genre of each work.

## DOMAIN: Respond

### Foundation R3

Apply criteria to evaluate artistic work.

### Standard MT.R3

Grade Level	Standards
HS	<b>HS.MT.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.
	<b>HS.MT.R3.B</b> Evaluate the effectiveness of the technical and expressive aspects of notated and aural music and performances. Demonstrate an understanding of music theory, compositional techniques and procedures found within musical works.
	<b>HS.MT.R3.C</b> Describe the ways in which critiquing artistic works and receiving feedback can be applied in the personal creative process.

## DOMAIN: Connect

### Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

### Standard MT.Cn1

Grade Level	Standards
HS	<b>HS.MT.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## DOMAIN: Connect

### Foundation Cn2

Relate artistic ideas and works with societal, cultural, and historical context.

### Standard MT.Cn2

Grade Level	Standards
HS	<p><b>HS.MT.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life.</p> <p><b>HS.MT.Cn2.B</b> Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.</p>