

Artistic Process ~ CREATING ~ Conceiving and developing new artistic ideas and work

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

**Enduring Understanding 1.1** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Process Component	IMAGINE	MU:Cr1.1.PK	MU:Cr1.1.K	MU:Cr1.1.1	MU:Cr1.1.2	MU:Cr1.1.3	MU:Cr1.1.4	MU:Cr1.1.5	MU:Cr1.1.6	MU:Cr1.1.7	MU:Cr1.1.8
<b>Essential Question</b>	How do musicians generate creative ideas?	a. With substantial <b>guidance, explore</b> and experience a variety of music.	a. With <b>guidance, explore</b> and experience <b>music concepts</b> (such as <b>beat</b> and <b>melodic contour</b> ).	a. With <b>limited guidance, create musical ideas</b> (such as answering a musical question) for a specific <b>purpose</b> .	a. <b>Generate rhythmic and melodic patterns</b> and <b>musical ideas</b> for a specific <b>purpose</b> .	a. <b>Generate rhythmic and melodic</b> ideas, and <b>identify connection</b> to specific <b>purpose</b> and <b>context</b> (such as <b>personal</b> and <b>social</b> ).	a. <b>Generate rhythmic and melodic</b> ideas, and <b>describe connection</b> to specific <b>purpose</b> and <b>context</b> (such as <b>social</b> and <b>cultural</b> ).	a. <b>Generate rhythmic and melodic</b> ideas and <b>explain connection</b> to specific <b>purpose</b> and <b>context</b> .	a. <b>Generate rhythmic and melodic</b> ideas over given <b>harmonic accompaniments</b> within <b>AB</b> and <b>ABA forms</b> , and identify <b>connection</b> to <b>purpose</b> and <b>context</b> .	a. <b>Generate rhythmic and melodic phrases</b> over given or <b>generated harmonic accompaniments</b> within <b>AB</b> and <b>ABA forms</b> , and <b>describe connection</b> to <b>purpose</b> and <b>context</b> .	a. <b>Generate rhythmic and melodic phrases</b> and <b>harmonic accompaniments</b> within <b>expanded forms</b> (including introductions and codas), and <b>explain connection</b> to <b>purpose, context, and/or expressive intent</b> .
		-----	b. With <b>guidance, generate musical ideas</b> (such as <b>movements</b> or <b>motifs</b> ).	b. With <b>limited guidance, generate musical ideas</b> in multiple <b>tonalities</b> (such as <b>major</b> and <b>minor</b> ) and <b>meters</b> (such as <b>duple</b> and <b>triple</b> ).	b. <b>Generate musical ideas</b> and patterns within the <b>context</b> of a given <b>tonality</b> and <b>meter</b> (such as <b>duple</b> and <b>triple</b> ).	b. <b>Generate musical ideas</b> (such as <b>rhythms</b> and <b>melodies</b> ) within a given <b>tonality</b> and <b>meter</b> .	b. <b>Generate musical ideas</b> (such as <b>rhythms, melodies, and simple accompaniment patterns</b> ) within <b>tonalities</b> (such as <b>major</b> and <b>minor</b> ) and <b>meters</b> .	b. <b>Generate musical ideas and phrases</b> within specific <b>tonalities</b> and <b>meters</b> .	-----	-----	-----
							<b>Harmonizing Instruments</b>		<b>Novice ~ MU:Cr1.1.H.5</b>	<b>Intermediate ~ MU:Cr1.1.H.8</b>	
									a. <b>Generate melodic, rhythmic, and harmonic</b> ideas for <b>melodies</b> (such as two-phrase).	a. <b>Generate melodic and rhythmic phrases</b> that exhibit <b>cohesiveness</b> within <b>forms</b> (such as <b>AB, ABA, song form</b> ) over given <b>chord progressions</b> .	b. <b>Generate</b> choral accompaniments for teacher-provided or <b>self-composed melodies</b> .

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

**Enduring Understanding 2.1** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Process Components	PLAN, MAKE	MU:Cr2.1.PK	MU:Cr2.1.K	MU:Cr2.1.1	MU:Cr2.1.2	MU:Cr2.1.3	MU:Cr2.1.4	MU:Cr2.1.5	MU:Cr2.1.6	MU:Cr2.1.7	MU:Cr2.1.8
<b>Essential Question</b>	How do musicians make creative decisions?	a. With substantial <b>guidance, explore</b> favorite <b>musical ideas</b> (such as <b>movements, vocalizations,</b> or instrumental accompaniments).	a. With <b>guidance, demonstrate</b> and select favorite <b>musical ideas</b> .	a. With <b>limited</b> guidance, <b>demonstrate</b> and <b>discuss personal reasons</b> for selecting <b>musical ideas</b> that represent <b>expressive intent</b> .	a. <b>Demonstrate</b> and <b>identify</b> personal reasons for selecting <b>patterns and ideas</b> for music that represent <b>expressive intent</b> .	a. <b>Demonstrate</b> and <b>identify selected musical ideas</b> for a <b>simple arrangement or composition</b> to <b>express intent</b> , and <b>identify connection</b> to a specific <b>purpose</b> and/or <b>context</b> .	a. <b>Demonstrate</b> selected and <b>organized musical ideas</b> for an <b>arrangement and composition</b> to <b>express intent</b> , and <b>describe connection</b> to <b>purpose</b> and <b>context</b> .	a. <b>Demonstrate</b> selected and <b>developed musical ideas</b> for <b>arrangements or compositions</b> to <b>express intent</b> , and <b>explain connection</b> to <b>purpose</b> and <b>context</b> .	a. Organize and/or <b>demonstrate</b> developed <b>musical ideas</b> for <b>arrangements or compositions</b> that <b>express intent</b> and have a clear beginning, middle, and end (such as in <b>AB</b> or <b>ABA form</b> ).	a. Organize and/or <b>demonstrate</b> developed <b>musical ideas</b> for <b>arrangements or compositions</b> that <b>express unity and variety</b> (such as in <b>AB</b> or <b>ABA form</b> ) and convey <b>expressive intent</b> .	a. Organize and/or <b>demonstrate</b> developed <b>musical ideas</b> for <b>arrangements or compositions</b> that <b>express unity and variety</b> (including <b>theme and variations</b> ), and <b>tension and release</b> in <b>expanded forms</b> (including <b>introduction</b> and <b>coda</b> ) and convey <b>expressive intent</b> .
		b. With substantial <b>guidance</b> , select and keep track of the order for performing original <b>musical ideas</b> , using <b>iconic notation</b> and/or <b>recording technology</b> .	b. With <b>guidance, organize</b> personal <b>musical ideas</b> , using <b>iconic notation</b> and/or <b>recording technology</b> .	b. With <b>limited</b> guidance, use <b>iconic or standard notation</b> and/or <b>recording technology</b> to <b>document and organize</b> <b>musical ideas</b> .	b. Use <b>iconic or standard notation</b> and/or <b>recording technology</b> to <b>combine, sequence, and document</b> <b>musical ideas</b> .	b. Use <b>standard</b> and/or <b>iconic notation</b> and/or <b>recording technology</b> to <b>combine, sequence, and document</b> <b>musical ideas</b> .	b. Use <b>standard notation</b> and/or <b>recording technology</b> to <b>combine, sequence, and document</b> <b>musical ideas</b> .	b. Use <b>standard notation</b> and/or <b>recording technology</b> to <b>combine, sequence, and document</b> <b>musical ideas</b> .	b. Use <b>standard notation</b> and/or <b>audio/video recording</b> to <b>combine, sequence, and document</b> <b>musical ideas</b> .	b. Use <b>standard notation</b> and/or <b>audio/video recording</b> to <b>combine, sequence, and document</b> <b>musical phrases</b> .	b. Use <b>standard notation</b> and/or <b>audio/video recording</b> to <b>combine, sequence, and document</b> <b>musical phrases and harmonic accompaniments</b> .
							<b>Harmonizing Instruments</b>		<b>Novice ~ MU:Cr2.1.H.5</b>	<b>Intermediate ~ MU:Cr2.1.H.8</b>	
									a. Select, develop, and arrange <b>harmonic</b> ideas and chordal accompaniments for teacher-provided <b>melodies</b> , and <b>rhythmic or melodic</b> ideas for <b>melodies</b> (such as two-phrase) and <b>explain connection</b> to <b>purpose</b> and <b>context</b> .	a. Select, develop, and arrange <b>rhythmic, melodic, and harmonic</b> ideas to <b>generate</b> multi-chord accompaniments to <b>melodies</b> with <b>simple forms</b> (such as <b>AB</b> or <b>ABA</b> ), and <b>melodic phrases</b> over specified <b>chord progressions</b> to <b>express intent</b> .	b. Use <b>standard notation</b> or <b>recording technology</b> to document drafts of <b>musical ideas</b> .

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

**Enduring Understanding 3.1** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Process Components	EVALUATE, REFINE	MU:Cr3.1.PK	MU:Cr3.1.K	MU:Cr3.1.1	MU:Cr3.1.2	MU:Cr3.1.3	MU:Cr3.1.4	MU:Cr3.1.5	MU:Cr3.1.6	MU:Cr3.1.7	MU:Cr3.1.8
<b>Essential Question</b>	How do musicians improve the quality of their creative work?	a. With substantial <b>guidance</b> , consider personal, peer, and teacher <b>feedback</b> when <b>demonstrating</b> and <b>refining</b> <b>musical ideas</b> .	a. With <b>guidance, apply</b> personal, peer, and teacher <b>feedback</b> in <b>refining</b> <b>musical ideas</b> .	a. With <b>limited</b> guidance, <b>discuss</b> and apply personal, peer, and teacher <b>feedback</b> to <b>refine</b> <b>musical ideas</b> .	a. <b>Interpret</b> and apply personal, peer, and teacher <b>feedback</b> to <b>revise</b> <b>music</b> .	a. <b>Evaluate, refine, and document</b> revisions to <b>music, applying teacher-provided criteria</b> and <b>feedback</b> .	a. Evaluate, <b>refine</b> , and document revisions to music, applying <b>teacher-provided and collaboratively selected criteria</b> and <b>feedback</b> .	a. Evaluate, <b>refine</b> , and document revisions to music, applying <b>teacher-provided and collaboratively developed criteria</b> and <b>feedback</b> , and <b>describe the rationale</b> for changes.	a. Evaluate, <b>refine</b> , and document revisions to music, applying <b>criteria and feedback</b> (related to areas such as <b>elements of music</b> ), and <b>explain</b> the rationale for changes.	a. Evaluate, <b>refine</b> , and document revisions to music, applying <b>criteria and feedback</b> (related to areas such as <b>style and form</b> ), and <b>explain</b> the rationale for changes.	a. Evaluate, <b>refine</b> , and document revisions to music, applying <b>criteria and feedback</b> (related to appropriate application of <b>compositional techniques</b> ), and <b>explain</b> the rationale for changes.
							<b>Harmonizing Instruments</b>		<b>Novice ~ MU:Cr3.1.H.5</b>	<b>Intermediate ~ MU:Cr3.1.H.8</b>	
									a. Apply <b>teacher-provided criteria</b> to evaluate and <b>refine</b> drafts of simple <b>melodies</b> (such as two-phrase) and chordal accompaniments to short or simple <b>melodies</b> .	a. Apply <b>teacher-provided and collaboratively developed criteria</b> to evaluate and <b>refine</b> drafts of <b>melodies</b> (created over specified <b>chord progressions</b> or <b>AB/ABA forms</b> ) and two to three chord accompaniments to short or simple <b>melodies</b> .	b. Explain the rationale for changes.

**Enduring Understanding 3.2** Musicians' presentation of creative work is the culmination of a process of creation and communication.

Process Component	PRESENT	MU:Cr3.2.PK	MU:Cr3.2.K	MU:Cr3.2.1	MU:Cr3.2.2	MU:Cr3.2.3	MU:Cr3.2.4	MU:Cr3.2.5	MU:Cr3.2.6	MU:Cr3.2.7	MU:Cr3.2.8
<b>Essential Questions</b>	How does sharing creative musical ideas demonstrate expressive intent? What personal purpose does sharing creative musical ideas serve?	a. With substantial <b>guidance, share</b> revised <b>musical ideas</b> with peers.	a. With <b>guidance, demonstrate</b> a <b>final version</b> of <b>musical ideas</b> to peers.	a. With <b>limited</b> guidance, <b>present</b> a final version of <b>musical ideas</b> for a specific <b>purpose</b> to peers or an <b>informal audience</b> that conveys <b>expressive intent</b> for a specific <b>purpose</b> .	a. <b>Present</b> a final version of <b>musical ideas</b> for a specific <b>purpose</b> to peers or an informal audience that conveys <b>expressive intent</b> for a specific <b>purpose</b> .	a. <b>Present</b> the final version of created music to others, and <b>describe connection</b> to <b>expressive intent</b> .	a. <b>Present</b> the final version of created music to others, and <b>explain connection</b> to <b>expressive intent</b> .	a. <b>Present</b> the final version of created music to others that <b>demonstrates craftsmanship</b> , and <b>explain connection</b> to <b>expressive intent</b> .	a. <b>Present</b> the final version of their documented <b>composition</b> or <b>arrangement</b> , using <b>craftsmanship</b> and originality to demonstrate an effective beginning, middle, and ending, and convey <b>expressive intent</b> .	a. <b>Present</b> the final version of their documented <b>composition, song, or arrangement</b> , using <b>craftsmanship</b> and originality to demonstrate the application of <b>compositional techniques</b> for creating <b>unity and variety, tension and release, and balance</b> to convey <b>expressive intent</b> .	a. <b>Present</b> the final version of their documented <b>composition, song, or arrangement</b> , using <b>craftsmanship</b> and originality to demonstrate the application of <b>compositional techniques</b> for creating <b>unity and variety, tension and release, and balance</b> to convey <b>expressive intent</b> .
							<b>Harmonizing Instruments</b>		<b>Novice ~ MU:Cr3.2.H.5</b>	<b>Intermediate ~ MU:Cr3.2.H.8</b>	
									a. <b>Share</b> completed chordal accompaniments to short or simple <b>melodies</b> (such as two-phrase).	a. <b>Share</b> completed multi-chord accompaniments to <b>teacher-provided or self-composed melodies</b> and <b>melodic phrases</b> (created over specified <b>chord progressions</b> or <b>AB/ABA forms</b> ).	b. <b>Demonstrate</b> and explain <b>expressive intent</b> , and development and organization of <b>musical ideas</b> .