

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
Essential Question	How do musicians generate creative ideas?	a. With substantial guidance, explore and experience a variety of music.	a. With guidance, explore and experience music concepts (such as beat and melodic contour).	a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose .	a. Generate rhythmic and melodic patterns and musical ideas for a specific purpose .	a. Generate rhythmic and melodic ideas, and identify connection to specific purpose and/or context (such as personal and social).	a. Generate rhythmic and melodic ideas, and describe connection to specific purpose and context (such as social and cultural).	a. Generate rhythmic and melodic ideas and explain connection to specific purpose and context .	a. Generate rhythmic and melodic ideas over given harmonic accompaniments within AB and ABA forms , and identify connection to purpose and context .	a. Generate rhythmic and melodic phrases over given or generated harmonic accompaniments within AB and ABA forms , and describe connection to purpose and context .	a. Generate rhythmic and melodic phrases and harmonic accompaniments within expanded forms (including introductions and codas), and explain connection to purpose, context, and/or expressive intent .
		-----	b. With guidance, generate musical ideas (such as movements or motifs).	b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).	b. Generate musical ideas and patterns within the context of a given tonality and meter (such as duple and triple).	b. Generate musical ideas (such as rhythms and melodies) within a given tonality and meter .	b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within tonalities (such as major and minor) and meters .	b. Generate musical ideas and phrases within specific tonalities and meters .	-----	-----	-----
							Harmonizing Instruments		Novice ~ MU:Cr1.1.H.5	Intermediate ~ MU:Cr1.1.H.8	
									a. Generate melodic, rhythmic, and harmonic ideas for melodies (such as two-phrase).	a. Generate melodic and rhythmic phrases that exhibit cohesiveness within forms (such as AB, ABA, song form) over given chord progressions .	
									b. Generate simple chordal accompaniments for teacher-provided melodies .	b. Generate chordal accompaniments for teacher-provided or <i>self-composed</i> melodies .	
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
Essential Question	How do musicians make creative decisions?	a. With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).	a. With guidance, demonstrate and select favorite musical ideas .	a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent .	a. Demonstrate and identify personal reasons for selecting patterns and ideas for music that represent expressive intent .	a. Demonstrate and identify selected musical ideas for a simple arrangement or composition to express intent , and identify connection to a specific purpose and/or context .	a. Demonstrate selected and organized musical ideas for an arrangement and composition to express intent , and describe connection to purpose and context .	a. Demonstrate selected and developed musical ideas for arrangements or compositions to express intent , and explain connection to purpose and context .	a. Organize and/or demonstrate developed musical ideas for arrangements or compositions that express intent and have a clear beginning, middle, and end (such as in AB or ABA form).	a. Organize and/or demonstrate developed musical ideas for arrangements or compositions that express unity and variety (such as in AB or ABA form) and convey expressive intent .	a. Organize and/or demonstrate developed musical ideas for arrangements or compositions that express unity and variety (including theme and variations), and tension and release in expanded forms (including introduction and coda) and convey expressive intent .
		b. With substantial guidance , select and keep track of the order for performing original musical ideas , using iconic notation and/or recording technology .	b. With guidance, organize personal musical ideas , using iconic notation and/or recording technology .	b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize musical ideas .	b. Use iconic or standard notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard and/or iconic notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard notation and/or audio/video recording to combine, sequence, and document musical ideas .	b. Use standard notation and/or audio/video recording to combine, sequence, and document musical phrases .	b. Use standard notation and/or audio/video recording to combine, sequence, and document musical phrases and harmonic accompaniments .
							Harmonizing Instruments		Novice ~ MU:Cr2.1.H.5	Intermediate ~ MU:Cr2.1.H.8	
									a. Select, develop, and arrange harmonic ideas and chordal accompaniments for teacher-provided melodies , and rhythmic or melodic ideas for melodies (such as two-phrase) and explain connection to purpose and context .	a. Select, develop, and arrange rhythmic, melodic, and harmonic ideas to generate multi-chord accompaniments to melodies with simple forms (such as AB or ABA), and melodic phrases over specified chord progressions to express intent .	
									b. Use standard notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard notation or recording technology to document drafts of musical ideas .	
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
Essential Question	How do musicians improve the quality of their creative work?	a. With substantial guidance , consider personal, peer, and teacher feedback when demonstrating and refining musical ideas .	a. With guidance, apply personal, peer, and teacher feedback in refining musical ideas .	a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine musical ideas .	a. Interpret and apply personal, peer, and teacher feedback to revise music .	a. Evaluate, refine, and document revisions to music, applying teacher-provided criteria and feedback .	a. Evaluate, refine, and document revisions to music, applying teacher-provided and collaboratively selected criteria and feedback .	a. Evaluate, refine, and document revisions to music, applying teacher-provided and collaboratively developed criteria and feedback , and describe the rationale for changes.	a. Evaluate, refine, and document revisions to music, applying criteria and feedback (related to areas such as elements of music), and explain the rationale for changes.	a. Evaluate, refine, and document revisions to music, applying criteria and feedback (related to areas such as style and form), and explain the rationale for changes.	a. Evaluate, refine, and document revisions to music, applying criteria and feedback (related to appropriate application of compositional techniques), and explain the rationale for changes.
							Harmonizing Instruments		Novice ~ MU:Cr3.1.H.5	Intermediate ~ MU:Cr3.1.H.8	
									a. Apply teacher-provided criteria to evaluate and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments to short or simple melodies .	a. Apply teacher-provided and collaboratively developed criteria to evaluate and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two to three chord accompaniments to short or simple melodies .	
									b. Explain the rationale for changes.	b. Explain the rationale for changes, <i>based on evaluation criteria</i> .	
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
Essential Questions	How does sharing creative musical ideas demonstrate expressive intent? What personal purpose does sharing creative musical ideas serve?	a. With substantial guidance, share revised musical ideas with peers.	a. With guidance, demonstrate a final version of musical ideas to peers.	a. With limited guidance, present a final version of musical ideas for a specific purpose to peers or an informal audience that conveys expressive intent for a specific purpose .	a. Present a final version of musical ideas for a specific purpose to peers or an informal audience that conveys expressive intent for a specific purpose .	a. Present the final version of created music to others, and describe connection to expressive intent .	a. Present the final version of created music to others, and explain connection to expressive intent .	a. Present the final version of created music to others that demonstrates craftsmanship , and explain connection to expressive intent .	a. Present the final version of their documented composition or arrangement , using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent .	a. Present the final version of their documented composition, song, or arrangement , using craftsmanship and originality to demonstrate the application of unity and variety, tension and release, and balance to convey expressive intent .	a. Present the final version of their documented 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 .
							Harmonizing Instruments		Novice ~ MU:Cr3.2.H.5	Intermediate ~ MU:Cr3.2.H.8	
									a. Share completed chordal accompaniments to short or simple melodies (such as two-phrase).	a. Share completed multi-chord accompaniments to <i>teacher-provided</i> or <i>self-composed</i> melodies and melodic phrases (created over specified chord progressions or AB/ABA forms).	
									b. Demonstrate and explain expressive intent , and development and organization of musical ideas .	b. Demonstrate and explain expressive intent , and development and organization of musical ideas, based on evaluation criteria and craftsmanship .	



Artistic Process ~ RESPONDING ~ Understanding and evaluating how the arts convey meaning

Anchor Standard 7	Perceive and analyze artistic work.										
Enduring Understanding 7.1	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.										
Process Component	SELECT	MU-Re7.1.PK	MU-Re7.1.K	MU-Re7.1.1	MU-Re7.1.2	MU-Re7.1.3	MU-Re7.1.4	MU-Re7.1.5	MU-Re7.1.6	MU-Re7.1.7	MU-Re7.1.8
Essential Question	How do individuals choose music to experience?	a. With substantial guidance , state personal interests and demonstrate why they prefer some teacher-provided music selections over others.	a. With guidance , list personal interests and demonstrate why they prefer some teacher-provided music selections over others.	a. With limited guidance , identify and demonstrate how personal interests and experiences influence selection of teacher-provided music for specific purposes .	a. Explain and demonstrate how personal interests and experiences influence selection of teacher-provided music for specific purposes .	a. Demonstrate and identify how selected music (from teacher or student-provided options) connects to and is influenced by specific interests, experiences, or purposes .	a. Demonstrate and explain how selected music (from teacher or student-provided options) connects to and is influenced by specific interests, experiences, purposes , or contexts .	a. Demonstrate and explain how selected music (from teacher or student-provided options) connects to and is influenced by specific interests, experiences, purposes , or contexts .	a. Select and explain how contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, purposes , or contexts .	a. Select and compare how contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, purposes , or contexts .	a. Select and compare how a set of contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, purposes , or contexts .
							Harmonizing Instruments				
Enduring Understanding 7.2	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.										
Process Component	ANALYZE	MU-Re7.2.PK	MU-Re7.2.K	MU-Re7.2.1	MU-Re7.2.2	MU-Re7.2.3	MU-Re7.2.4	MU-Re7.2.5	MU-Re7.2.6	MU-Re7.2.7	MU-Re7.2.8
Essential Question	How does understanding the structure and context of music inform a response?	a. With substantial guidance , explore musical contrasts in music.	a. With guidance , demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	a. With limited guidance , demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .	a. Describe and demonstrate how specific music concepts are used to support a specific purpose in music.	a. Demonstrate and identify how a response to music can be informed by the use of the elements of music and by context (such as social and cultural).	a. Demonstrate and describe how responses to music are informed by the use of the elements of music and by context (such as social and cultural).	a. Demonstrate and explain how responses to music are informed by the use of the elements of music and by context (such as cultural and historical).	a. Describe how the elements of music and expressive qualities relate to the structure of pieces.	a. Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a. Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces in a set of musical works.
							Harmonizing Instruments				
Anchor Standard 8	Interpret meaning in artistic work.										
Enduring Understanding 8.1	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.										
Process Component	INTERPRET	MU-Re8.1.PK	MU-Re8.1.K	MU-Re8.1.1	MU-Re8.1.2	MU-Re8.1.3	MU-Re8.1.4	MU-Re8.1.5	MU-Re8.1.6	MU-Re8.1.7	MU-Re8.1.8
Essential Question	How do we discern the musical creators' and performers' expressive intent?	a. With substantial guidance , explore music's expressive qualities (such as dynamics and tempo).	a. With guidance , demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent .	a. With limited guidance , demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent .	a. Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent .	a. Demonstrate and identify how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent .	a. Demonstrate and explain how the expressive qualities (such as dynamics , tempo , timbre , and articulation) are used in performers' interpretations to reflect expressive intent .	a. Demonstrate and explain how the expressive qualities (such as dynamics , tempo , timbre , and articulation) are used in performers' interpretations to reflect expressive intent .	a. 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 , conveys expressive intent .	a. 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 , conveys expressive intent .	a. Support a personal interpretation of contrasting sets of musical works and explain how creators or performers apply the elements of music and expressive qualities , within genres , cultures , and historical periods , to convey expressive intent .
							Harmonizing Instruments				
Anchor Standard 9	Apply criteria to evaluate artistic work.										
Enduring Understanding 9.1	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.										
Process Component	EVALUATE	MU-Re9.1.PK	MU-Re9.1.K	MU-Re9.1.1	MU-Re9.1.2	MU-Re9.1.3	MU-Re9.1.4	MU-Re9.1.5	MU-Re9.1.6	MU-Re9.1.7	MU-Re9.1.8
Essential Question	How do we judge the quality of musical work(s) and performance(s)?	a. With substantial guidance , talk about personal and expressive preferences in music.	a. With guidance , apply personal and expressive preferences in the evaluation of music.	a. With limited guidance , apply personal and expressive preferences in the evaluation of music for specific purposes .	a. Apply personal and expressive preferences in the evaluation of music for specific purposes .	a. Apply established criteria to evaluate musical works and performances , identifying appropriateness to the context .	a. Apply established criteria to evaluate musical works and performances , describing appropriateness to the context .	a. Apply established criteria to evaluate musical works and performances , explaining appropriateness to the context .	a. Apply established criteria to evaluate musical works and performances , citing evidence, explaining appropriateness to the context .	a. Apply established and collaboratively developed criteria to evaluate musical works and performances , citing evidence, explaining appropriateness to the context .	a. Apply established, collaboratively, and personally developed criteria to evaluate musical works and performances , citing evidence, explaining appropriateness to the context .
							Harmonizing Instruments				

Artistic Process ~ CONNECTING ~ Relating artistic ideas and work with personal meaning and external context

Anchor Standard 10	Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.										
Enduring Understanding 10.1	The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.										
Process Component	RELATE	MU-Cn10.1.PK	MU-Cn10.1.K	MU-Cn10.1.1	MU-Cn10.1.2	MU-Cn10.1.3	MU-Cn10.1.4	MU-Cn10.1.5	MU-Cn10.1.6	MU-Cn10.1.7	MU-Cn10.1.8
Essential Questions	How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration? What inspires and informs the creative work of musicians?	a. Explore and imitate sounds found in the environment.	a. Explore and imitate sounds found in the environment.	a. Explore and imitate sounds found in the environment.	a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	a. Create musical ostinati and/or sounds to accompany or portray events, a story, or to illustrate an abstract idea.	a. Create musical ostinati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Create musical ostinati and motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.	a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.
							Harmonizing Instruments				
Anchor Standard 11	Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.										
Enduring Understanding 11.1	Creating, performing, and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.										
Process Component	INTERRELATE	MU-Cn11.1.PK	MU-Cn11.1.K	MU-Cn11.1.1	MU-Cn11.1.2	MU-Cn11.1.3	MU-Cn11.1.4	MU-Cn11.1.5	MU-Cn11.1.6	MU-Cn11.1.7	MU-Cn11.1.8
Essential Questions	How does music help us understand the lives of people of different times, places, and cultures? How does music help preserve personal and cultural insights and values?	a. Perform/Explore folk music from a variety of cultures .	a. Explore folk music from a variety of cultures and discuss the music's culture of origin.	a. Perform folk music from a variety of cultures and discuss the music's culture of origin.	a. Perform folk music from a variety of cultures and identify the music's culture of origin.	a. Perform folk music from a variety of cultures and identify the music's role(s) or meaning in its culture of origin.	a. Perform folk music from a variety of cultures and identify the music's role(s) and meaning in its culture of origin.	a. Perform folk music from a variety of cultures , including some in foreign languages, and identify the music's role(s) and meaning in its culture of origin.	a. Perform folk music from a variety of cultures , including some in foreign languages, and describe the music's role(s) and meaning in its culture of origin.	a. Perform folk music from a variety of cultures , including some in foreign languages, and explain the music's role(s) and meaning in its culture of origin.	a. Perform folk music from a variety of cultures , including some in foreign languages, and explain the music's role(s) and meaning in its culture of origin.
							Harmonizing Instruments				