

General, Instrumental, and Vocal Music

Facilitator Manual
Tennessee Academic Standards for Fine Arts

Divider Front

Divider Text: Facilitator Notes

Divider Back



General, Instrumental, and Vocal Music

Teacher Training Summer 2018

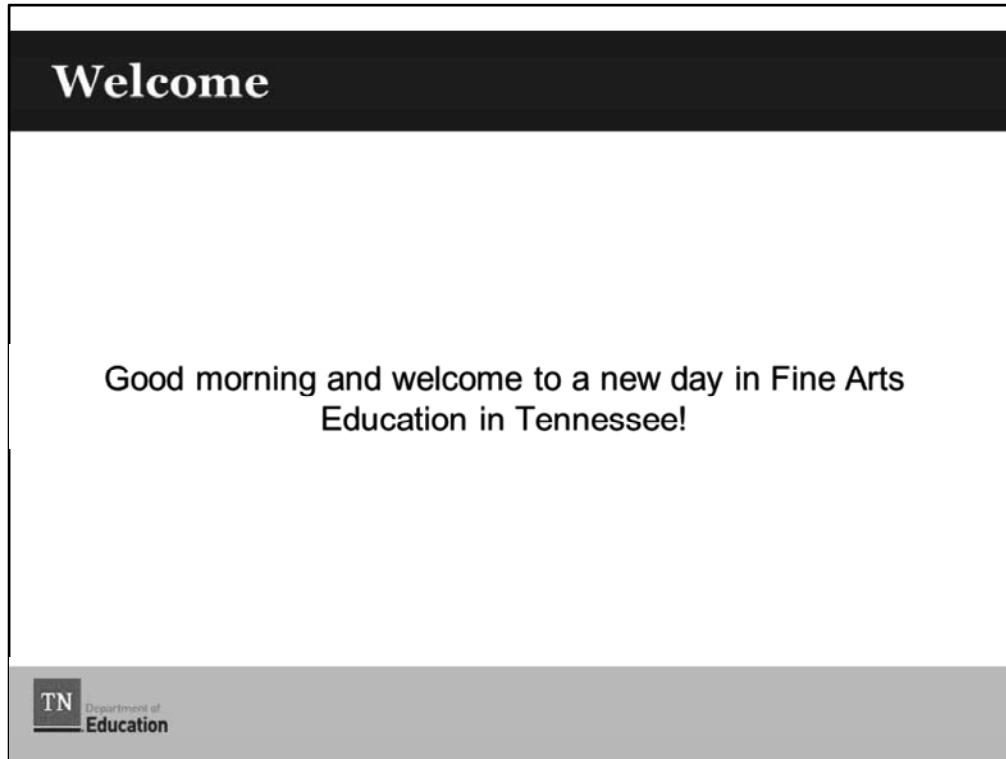
Time: 0 minutes

Notes:

Materials:

Activity Directions:

References:



Time: 2 minutes

Notes:

Good Morning.

Facilitator 1:

My name is _____ and this is my co-facilitator
_____. We want to tell you a little about ourselves, the big
picture of why we are all here today, and a few important logistical things in the
housekeeping department.

Facilitator 1:

[Talk through all of the following about yourself.]

- *Name*
- *District/City*
- *School(s)*
- *Grade Level*
- *Subject of Expertise*

Facilitator 2:

[Talk through all of the following about yourself.]

- *Name*

- *District/City*
- *School(s)*
- *Grade Level*
- *Subject of Expertise*

Facilitator 1:

We will have scheduled breaks during the day, but, if you need to step out, please feel free to do so. The restrooms are located _____.

Facilitator 2:

We will talk more in depth in just a few minutes about today's agenda. Lunch is on your own and will be 1 hour 15 minutes long. We will try to stay on track with the agenda. So, if you are riding with someone else in another training, we will still be releasing everyone about the same time. If you need to text or message your colleague, please feel free to do so at this time.

[If you're local, you might want to remind everyone where some fast reliable eateries are located.]


Materials:

Slide content

Activity Directions:

Allow just a minute for teachers to communicate

References:

Your Time to Shine!	
Please write your name, grade level, and content area on the name tent provided. Feel free to decorate!	
	<p>My "Shining Moment" Icebreaker</p> <p>Share your favorite or greatest "shining moment" from your work experience.</p>
	

Time: 10 minutes

Notes:

[This section is unscripted - please modify to fit your audience.]

Facilitator 2:

[Recognize that K-12 is in the room. Recognize more than one content area (i.e. vocal, instrumental, general music). Poll audience for grade level, are they general ed. that teaches (insert content area) or (insert content) that rotates through general ed.?]

Facilitator 1:

Let's do a quick check on our comfort levels with the new standards. *[You can do thumbs up, down, sideways...or you can do first to five. Just model good formative assessment moves that they can take home with them.]*

How familiar are you with the new standards?

Has anyone already started implementing these new standards?

Regardless of where we are with the implementation of the new standards, please know that today will provide us all a basis to move forward as we move

into a new era of music education in our state.

Materials:

Name tents, markers, copies of the new standards

Activity Directions:

[This is an optional activity for facilitators to use or omit as they see fit depending upon time constraints and the audience.]

As we know this is a diverse group of educators, please take a few minutes to go around the room and ask if anyone would be willing to share “their shining moment”. This can be anything that stands out to them as an “ah-ha” moment in their work experience. It can be from long ago or just yesterday - serious or humorous. This could be a “student” driven moment or something that has lead you as an educator to where you are today. Allow people to volunteer and take a few moments to get to know each other and relax the atmosphere of the session. We are all there for the same reason - to provide our students a stronger experience in music and the fine arts.

- Alternate idea - include a humorous teaching experience


Conclude the activity by bringing up the point that music and the arts provide students “a shining moment”, regardless of their academic or artistic ability, socio-economic status, ability, or disability. Arts educators have the unique opportunity to be able to differentiate instruction to accommodate students at any level. These standards will provide a foundation to build a stronger basis for student immersion in music, individualization and flexibility of content, and a clearer means of evaluating the quality of instruction.

References:

Star image from Google images, created by Robbin Johnston, Subject Matter Expert

Norms

- Be present and engaged
- Use a positive and supportive tone
- This is a safe place “not to know”
- Allow airtime equity
- Be student-centered

TN Department of Education

Time: 2 minutes

Notes:

Facilitator 1:

Let's take a minute and read the norms for today's training. Let's popcorn across the room. *[If no one volunteers, just pick someone to start.]*

Facilitator 2: Today we will be using two manuals. You should have a Participant Manual that will include supplemental information for our presentation today. You should also have a manual that includes all of the revised Tennessee Music Standards effective in the fall of 2018. Feel free to write on your manuals today, as copies of the presentation and manuals will be available. Although the standards in front of you are only for your content area, the standards manual has kept the original page numbers from the complete standards document. If your page numbers shift abruptly at some point in the document, that is because the intermediate pages reference another area's standards. We will be referring to both of these resources throughout our day together.

Materials:

Slide content


Activity Directions:

Allow participants to establish the norms for the session. Include a statement regarding cell phones and restrooms, at your discretion.

References:

Goals for Implementation in Year One

- Teachers will know and teach all of their grade-level standards.
- Students will be engaged with each of the four domains and eleven foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.



Participant Manual page #9

Time: 5 minutes

Notes:

Facilitator 1:

When you know where you need to end up, how do you figure out how to get there?

During our time together, we are going to talk about each goal and, throughout our modules, share strategies, promising practices, and resources to support you in your implementation of the standards.

Facilitator 2: Let's look at page #9 of your Participant Manual.

[Have a participant read the first goal. Ask them to do thumbs up, middle, or down to show their level of confidence that they can complete this goal. Do the same with the next two goals.]

[Allow time to discuss with the participants which goals feel more accessible and which feel more daunting.]

Materials:

Slide content, Participant Manual page #9

Activity Directions:

Group discussion of the slide content and goals for implementation.

References:


Know, Understand, Do (KUD)

Clear learning goals encompass what students:

Know: Skill —————> process (bulleted)

Understand: Concept —————> “why?” (sentences)

Do: Task —————> what we “see” (verbs)

Participant Manual page #11

Time: 2 minutes

Notes:

Facilitator 1:

As we begin training today, it is important to introduce how to unpack a standard by pulling out the pieces that tell you what the student will know, understand, and be able to do after the standard has been taught. We call this Know, Understand, and Do, or KUD. We will be modeling how to use KUD throughout our presentation today. The KUD is the desired outcome of the standard.

- **Know:** This is the skill or process involved in the standard. We often see this as a bulleted point in an outline.
- **Understand:** This is the concept that includes the “why” of the goal. This is usually communicated through sentences.
- **Do:** This is the actual task, or what we will see our students demonstrate. This is where verbs become actions.

Please take a moment and look at page #11 of your Participant Manual to familiarize yourself with the concept of **K U D**. *[Allow participants a moment to read page #11]*

Materials:

slide content, Participant Manual page #11

Activity Directions:

Review the slide content, read page #11 of the Participant Manual

References:


Goals for Today

Our learning goals for today:

You will **know** the new music standards and their format.

You will **understand** how the new standards improve upon the old standards.

You will draft (**do**) lesson plan frameworks to jumpstart your implementation process in the fall of 2018.

Participant Manual page #12

Time: 3 minutes

Notes:

*[**Model** the KUD for them with your goals for their day of training.]*

Facilitator 1:

[Read the slide aloud to the group.] Our goals for your learning today are (read each goal on the slide). We will walk you through a lot of information addressing each one of these. At the end of the day, you will know, understand, and be able to do these goals.

The first step in understanding a standard is to be able to identify what grade, domain, foundation and standard we are looking at. Beyond that, when we dig into unpacking the components of the standards, we will understand that differences in the new standards impact our choices for planning, instructional practices, and lesson design. Before you leave today, you will use your learning to draft some lesson plan frameworks to help jumpstart your implementation process in a few months. These are the things that you should leave with in the afternoon. *[Let the participants know that we will be revisiting this strategy throughout the day.]*

Facilitator 2:

In your Participant Manual on page #12, please take a few minutes to write down any questions that you might have that you would hope to have answered by today's session. *[Ask questions to get a feel for their "reaction" to these. Does this feel doable? Do they feel already overwhelmed?]*

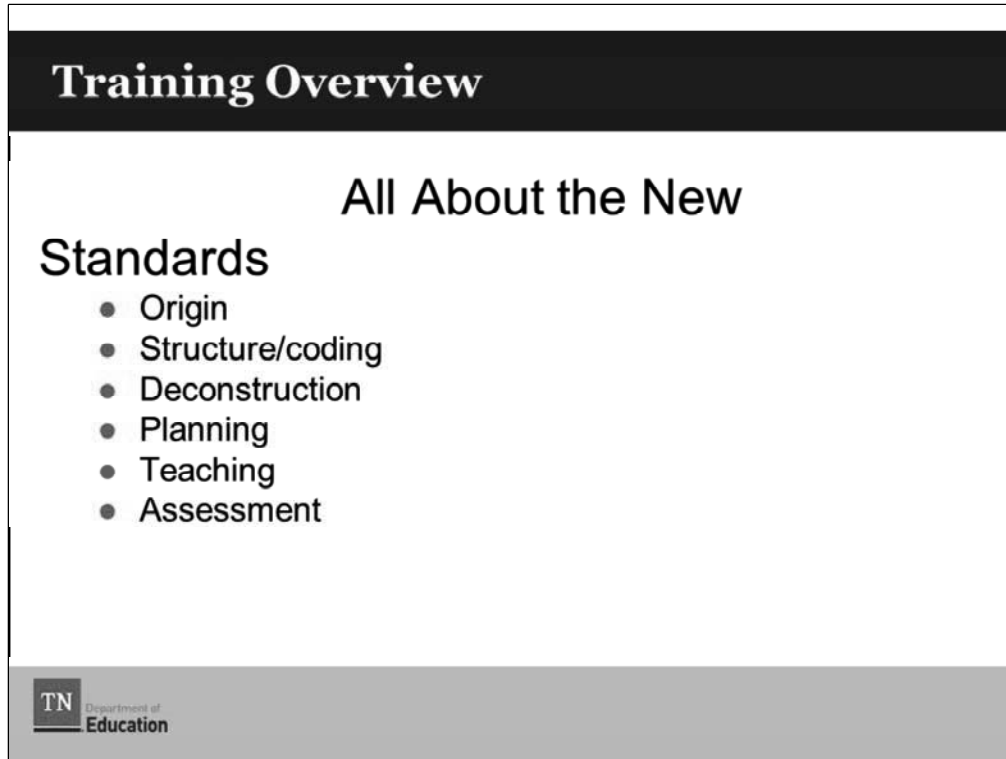
Materials:

Slide content

Activity Directions:

Discuss the goals and allow time for any questions or comments.

References:



Time: 10 minutes

Notes:

Facilitator 2:

The big picture of the training today is to create and increase awareness of the new standards and expectations for implementation in year one.

Facilitator 1:

The federal Every Student Succeeds Act (ESSA) lists the arts and music as part of a “well-rounded” education. Tennessee schools offer a rich history of supporting arts and culture. The new state academic standards for arts education are designed to contribute to increased student access for quality arts education that impacts college, career, and life readiness for every student.

Facilitator 2:

From 2015-2016, the Tennessee State Board convened arts educators to revise the Fine Arts standards based upon the National Coalition for Core Arts Standards (NCCAS). The revised standards are based upon the work of that committee. 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 becomes even more

important to ensure that our students are engaged in sequential standards based arts instruction.

Facilitator 1:

As we proceed today, we will be exploring:

- standards orientation,
- valuing the whole child,
- structure of the standards,
- what's different?,
- mindset,
- pedagogy,
- literacy in the arts,
- deconstructing the standards,
- connections with long term planning and formative assessment,
- formative assessment,
- mindset and pedagogy reflection,
- planning and takeaways,
- how to get started/where do I go from here?,
- and helpful hints and strategies.

Materials:


Slide content

Activity Directions:

Check for understanding or questions.

References:

Morning	
Time	Session
8–8:35 a.m.	Welcome and Introduction
8:35–9:05 a.m.	Standards Orientation
9:05–10:30 a.m.	Structure of the Standards
10:30–10:45 a.m.	Break
10:45–11:30 a.m.	Mindset, Pedagogy, and Literacy in the Arts


 TN Department of Education

Time: 1 minute

Notes:

Facilitator 2:


[Read through the schedule for the day. Ask for any questions.]

Materials:

Activity Directions:

References:

Afternoon	
Time	Session
11:30 a.m.–12:45 p.m.	Lunch
12:45–3:45 p.m.	Deconstructing Standards, Formative Assessment, Planning, and Take Aways
3:45–4 p.m.	Closing



Time: 1 minute

Notes:

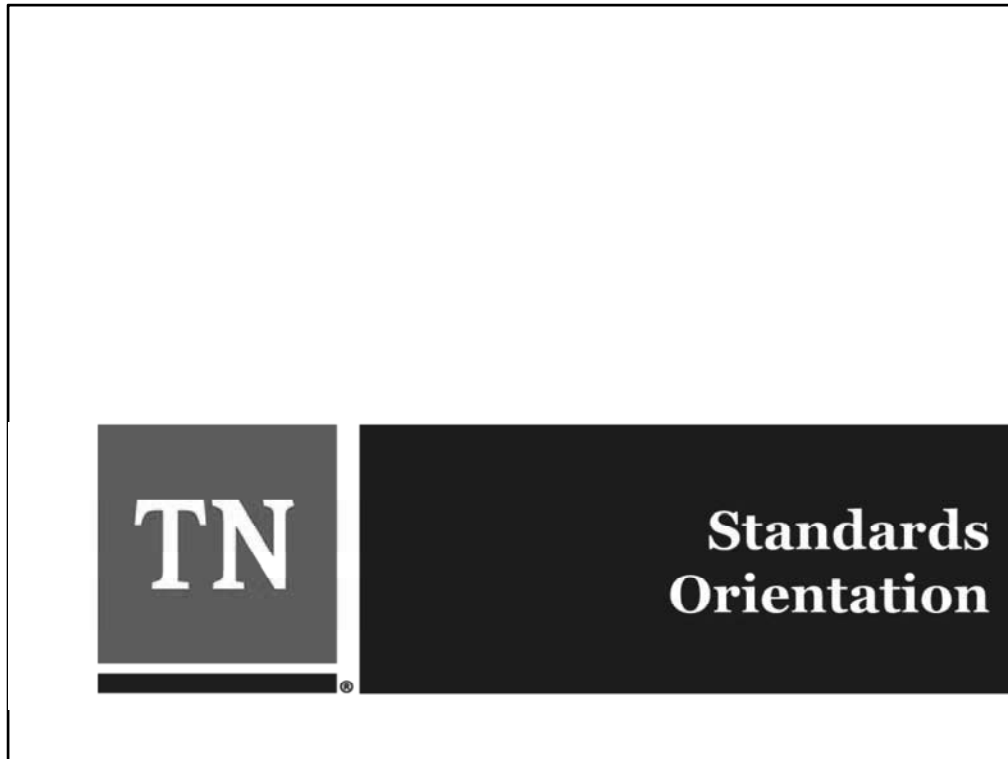
Facilitator 1:

[Review the agenda for the afternoon.] There are several trainings taking place today. We strive to keep everyone on similar times for lunch and end of day dismissal. If you are riding with someone in a different training or planning to meet someone for lunch, please determine a place to meet rather than waiting outside of the training room or disrupting their training by knocking and asking for someone to step outside the room.

Materials:

Activity Directions:

References:



Time: 0 minutes

Notes:


Materials:

Activity Directions:

References:

Origin of the Standards

- Revised every six years
- Developed by a team of fine arts educators
- Approved by the State Board of Education in 2016
- Connected to the National Core Arts Standards (NCAS)



Time: 1 minute

Notes:

Facilitator 2:

When you are talking with others about the standards, you may be asked some questions about how the standards were developed.

Facilitator 1:

The process for standards revision in all content areas in Tennessee is outlined by the State Board of Education and facilitated by the Department of Education. This process occurs on a 6 year cycle.

Facilitator 2:

The revised standards were written by a team of elementary, secondary fine arts educators who represented rural, suburban, and urban districts. The writing process included a statewide survey of teacher input, face to face and web based writing meetings, a review and revision process, a public review window, and a final revision before being submitted to the State Board for approval.

Facilitator 1:

The State Board of Education approved the newly revised Fine Arts standards in

2016, with planned full implementation during the 2018-19 school year.

Facilitator 2:

In many cases, the Tennessee standards are aligned to the National Core Arts Standards, which can be viewed by following the link underlined in this slide. The National Core Arts standards were developed from a cooperative research base which included organizations such as the College Board, National Assessment of Educational Progress (NAEP), and Partnership for 21st Century Skills (P21).

Materials:

Slide content

Activity Directions:

Review the slide

References:

Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
- **April 2016:** First draft of standards complete
- **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
- **June 2016:** Review committee meets to develop revisions based on public feedback

Time: (3 min.)

Notes:

Facilitator 1:

The process began with a review of the standards for public feedback. Tennessee educators who are experts in their content area and grade band served on the advisory panels. These educators reviewed all the public feedback and the current standards. Then, they used their content expertise and knowledge of Tennessee students to draft a revised set of standards.

Materials:

Activity Directions:

References:

Standards Review Process, Continued

- **July 2016:** First reading with SBOE
- **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
- **Oct. 2016:** Final reading with SBOE
- **SY 2017-18:** Training and professional development
- **SY 2018-19:** Full implementation

Time: (3 min.)

Notes:

Facilitator 2:

The standards were posted for a second feedback collection from Tennessee's stakeholders. The Standards Recommendation Committee (SRC) consisted of ten members appointed by legislators. This group looked at all the feedback from the website, the current standards, and revised drafts. Recommendations were made for additional revisions where needed. The SRC recommended the final draft to the State Board of Education for approval in October 2016, where they were approved. Now, we're here in training and professional development so we can fully implement the standards next school year.

Materials:

Activity Directions:

References:

Standards Revision Key Points

- Based on the NCAS (National Core Arts Standards)
- Structure Changes
 - Old standards - CLEs, check for understanding, SPIs
 - New standards - Domains, foundations, standards
 - Grade-level differentiation or bands
 - Focus on the “major work of the grade”
 - Spiraling standards
- Shared language
 - Across the fine arts
 - Across the core curriculum

Time: 5 minutes

Notes:

Facilitator 2:

The standards revision provides a dramatic new vision for arts education in our country. The Tennessee standards are based on the National Core Arts Standards document; however, they are not a replica of that document. The structure of the new standards are no longer based on content learning expectations, or CLE's; checks for understanding; and student performance indicators, or SPI's.

The nine statements in the 1994 National Standards have become four domains:

- Perform (present & produce in the other areas of Fine Arts)
- Create
- Respond
- Connect

11 foundational statements are the same in all areas of the Fine Arts; the consistency is purposeful. The shared language of the new standards is meaningful and powerful.

- Not all weighted equally in each area. Weight is based upon:
 - Instructional time
 - Importance towards comprehensive artistic growth

- Age of the learner

The new standards **spiral**. Teachers and students can return to them throughout the year/semester/quarter as needed and explore the concepts with a deeper level of maturity and experience each time. The flexibility of the standards empowers teachers and students to keep working for mastery, rather than the “we’ve checked that off the list” perspective of teaching and learning.

Facilitator 1:

A very important distinction in the new standards is the focus on what is referred to as the “Major work of the Grade”. From the **Tennessee Academic Standards for Fine Arts Education - Introduction** addressing this topic: “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.”

Facilitator 2:

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, P3 “Convey and express meaning through the performance” more heavily as the student progresses through the middle school and high school 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 standard would not be comparable.

Materials:

Content in slides

Activity Direction:

Discuss the key points of the standards revisions.

References:

Opportunities to Learn

Tennessee Academic Standards for Fine Arts Education

- Every Student Succeeds Act (ESSA)
- Tennessee Code Annotated § 49-6-1025 (TCA)
- Tennessee graduation requirements
- National Association for Music Education and National Arts Education Association development of the National Opportunity to Learn Standards corresponds to the implementation of standards-based arts education instruction (OTL)



Participant Manual page #15

Time: 10 minutes

Notes:

Facilitator 1:

The federal Every Student Succeeds Act (ESSA) lists the arts and music as a part of a “well-rounded” education, and Tennessee’s 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.

Tennessee Code Annotated §49-6-1025 speaks to visual art and music instruction for grades K-8. Schools also offer courses in dance, theater, and media arts instruction.

- The course of instruction in all public schools for grades 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.
- Local boards of education are encourage 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.

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, theater, and vocal and instrumental music.

Facilitator 2:

The Tennessee Standards for Arts Education are written to reflect conditions described in the basic level programming from the National Opportunity to Learn (OTL) Standards for Music and Arts Education. These OTL standards are not, therefore, a music teacher's unfettered "wish list." They are rather considered guidance on the Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities that must be in place if the promise inherent in the Core Music Standards is to be realized – that all American students must have the opportunity to achieve music literacy. Each of these areas needs to be addressed.

OTL standards for each of the areas of curriculum and Scheduling, staffing, materials and equipment, and facilities, are presented for each of seven categories: three categories for General Music Classes (grades PreK-2, 3-5, and 6-8)--in this case, the requirements for grades 6-8 are understood to apply to General Music classes that might be offered in High School, as well--and one category for each of the four Strands: Ensembles, Harmonizing Instruments, Composition/Theory, and Technology--these strands apply to all secondary grades, and to primary grades where applicable.

These standards define the curriculum and scheduling, staffing, materials and equipment, and facilities that are necessary to provide students an arts education at a "basic" and "quality" level. This document is available at the link in the presentation and on page #15 of your Participant Manual.

Materials:

Slide content

Activity Direction:

Discuss the legislation that has lead to the necessity of revising the TN Fine Arts Standards. Encourage participants to access documents as they deem necessary.

References:

https://www.tn.gov/content/dam/tn/education/documents/TN_ESSA_State_Plan_Approved.pdf

[TN Code § 49-6-1025 \(2016\)](#)


<https://www.tn.gov/education/instruction/graduation-requirements.html>

https://nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf

Enduring Understandings and Questions

Please reference the following link to access Enduring Understandings and Essential Questions in Music. These are encompassed as part of the National Standards for Music Education and are included with each anchor statement/foundation.

<http://nationalartsstandards.org/>

TN Department of Education

Time: 2 minutes

Notes:

Facilitator 1:

In the writing process, the music standards revision team opted to not include the enduring understandings and essential questions from the NCCAS document. The consensus of the team was that, although valuable, these statements would unnecessarily lengthen the standards document and might even be a point of confusion for teachers during the implementation phase of the new standards.

Materials:


<http://nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%2012-1-16.pdf>

Activity Directions:

References:

Balancing Skills and Concepts

- Skills-based learning
- Performance-based learning
- Conceptual understanding
- Long-term transfer goals

Participant Manual page #16-19

Time: 8 minutes

Notes:

Facilitator 2:

The previous standards appeared primarily in terms of skills that were expected to be demonstrated by the learner. The new standards do not eliminate the need for skills; however, they do attempt to balance out skills with performance-based learning, conceptual understanding, and long-term transfer goals. Please take a few moments to review the Enduring Understandings and Essential Questions of the NCAS document included in your Participant Manual on page #16-19. *[Allow a few minutes for participants to reference the document in their manual].*

Facilitator 1:

Another way of saying this is that the new standards challenge students to delve deeper into the content and their learning process. For example, the process of composing something is no longer the final product. Instead, the students are challenged to further organize and develop their composition. From there, they are challenged to refine and complete the final product for assessment.

Now that we've had a chance to get a look at the new standards and the

process that has evolved in the past three years in our state, please take a few minutes to complete page 19 of your Participant Manual, "Reflections and Personal Goals". *[Allow time for participants to record their reflections and goals in the manual].*

Materials:

Slide content, Reflections and Personal Goals


Activity Directions:

See Enduring Understandings and Essential Questions document in the Participant Manual on page #16-19. Complete the Reflections and Personal Goals in the Participant Manual.

References:

Enduring Understanding & Essential Questions document created by Robbin Johnston, Subject Matter Expert

Valuing the Whole Child		
<u>The Musical Child</u> <ul style="list-style-type: none"> • Auditory development • Cognitive processing • Reading/literacy skills • Scientific understanding • Physical development • Empathic development 	<u>Brain Research</u> <ul style="list-style-type: none"> • “Brain Structures Differ between Musicians and Non-Musicians” • “Five Ways Musical Training Helps Children’s Brain” • “Development • Studying Music Helps Children’s Brains Develop” 	<u>21st Century Skills</u> <ul style="list-style-type: none"> • Creativity • Critical thinking • Communication • Collaboration • College, career, and life readiness


Participant Manual page #20

Time: 10 minutes

Notes:

Facilitator 1:

The new standards focus on valuing the “whole child”. Not only is music engagement useful for encouraging the development of musical abilities, but the effects of engagement can be seen in other academic areas as well. There are long lasting positive effects of purposeful music education that help students excel in school and in their future academic endeavors. Please reference page #20 of your Participant Manual. *[Allow a moment for participants to find the page.]*

Along with the obvious benefits of enhancing students musical abilities, research has found that students who are actively engaged in music exhibit:

- Enhanced auditory development
- Improvement in IQ subtests, index scores, and a standardized measure of academic achievement - measures of cognitive processing
- Active music participation produces better speech processing abilities in addition to high reading scores.
- Greater level of scientific understanding related to the physics of sound and harmonic vibrations.

- Enhanced physical development and coordination related to both gross and fine motor skills.
- Music is believed to be connected to the hormone prolactin, correlated with curbing grief.
- Music encourages connectivity and awareness of problems experienced by other people.
- Young generations can increase positive brain development by continuously practicing empathy.

Facilitator 2:

Researchers have found that brain structure differs between musicians and non-musicians. We know that from an early age, musicians learn complex motor and auditory skills. Functional imaging studies have shown difference between musicians and non-musicians while performing motor, auditory, or somatosensory (touch/sensation) tasks. We've heard of "the Mozart effect" or the idea that "music makes you smarter". Researchers are exploring and documenting the effects of long term, meaningful music study on the development of the brain. As we expand our focus to include 21st century skills and the impact of these skills on our society and state economy, it is vital that we offer the opportunity to our students to maximize their learning potential. The arts provide a strong basis to encourage creativity, critical thinking, stronger communication skills, and collaborative strategies for our students. These skills are imperative if we are to insure that our students enter college, careers, and adult life in our 21st century society.

Materials:

Slide content, articles, Participant Manual page #20

Activity Directions:

Discussion of research related to the whole child and music education.

References:

Brain Structures Differ between Musicians and Non-Musicians. Christian Gaser, Gottfried Schlaug

Journal of Neuroscience 8 October 2003, 23 (27) 9240-9245

<http://www.educationandbehavior.com/how-music-effects-brain-development>

http://blogs.edweek.org/edweek/inside-school-research/2016/07/study_music_education_aids_cog.html

Educating the Whole Child

The Benefits of Studying Music

- Learning music and the performing arts can increase academic development.
- The performing arts teach young people a range of personal skills that help them thrive.
- Learning music can inspire joy in learning that can spread to other subjects.
- An appreciation of the performing arts makes for more engaging global citizens.

Time: 5 minutes

Notes:

Facilitator 1:

As we discussed on the previous slide, research shows that learning music and the performing arts is linked to high academic performance, as well as improving literacy, mathematics, and cognitive development. Evidence suggests that students who participate in learning the arts achieve higher grades in school, and musically-trained students demonstrate enhanced brain performance. Music also helps develop various attributes – from motor skills by learning to play a musical instrument, through to an appreciation of mathematics through rhythm and tempo. While some education systems focus on exam after exam, they are missing the whole picture. If they created time for the performing arts, they would see their pupils achieve even more.

Facilitator 2:

The performing arts teach young people a range of personal skills that enable them to shine in every aspect of their lives – both at school and in the world of work. In fact, they teach young people exactly the attributes required in the modern workplace - creativity, critical thinking, the ability to collaborate, and various social skills. Studying, rehearsing, and learning to perform teaches young people various character traits including confidence, self-esteem, and

discipline. Educators talk about the need to build character in our students today. The performing arts do exactly that.

Facilitator 1:

Learning music and the performing arts more widely exposes young people to a form of learning that is increasingly rare for young people – one to one (or one to a few) tuition. Learning at this level and in this way helps ignite sparks in young people who may not have previously engaged with academic learning, enhancing satisfaction, and sense of achievement in school. Once they get the love of learning, this can transfer across all of their subjects.

Facilitator 2:

An appreciation and understanding of the arts makes for engaging, curious, and culturally rich global citizens – which we believe is a key component of education. Simply, the world is a better place with music in it – it transcends cultural barriers, providing connections between people with little or nothing in common. The more people who understand music and the performing arts, the more the world will connect.

Materials:

Slide content

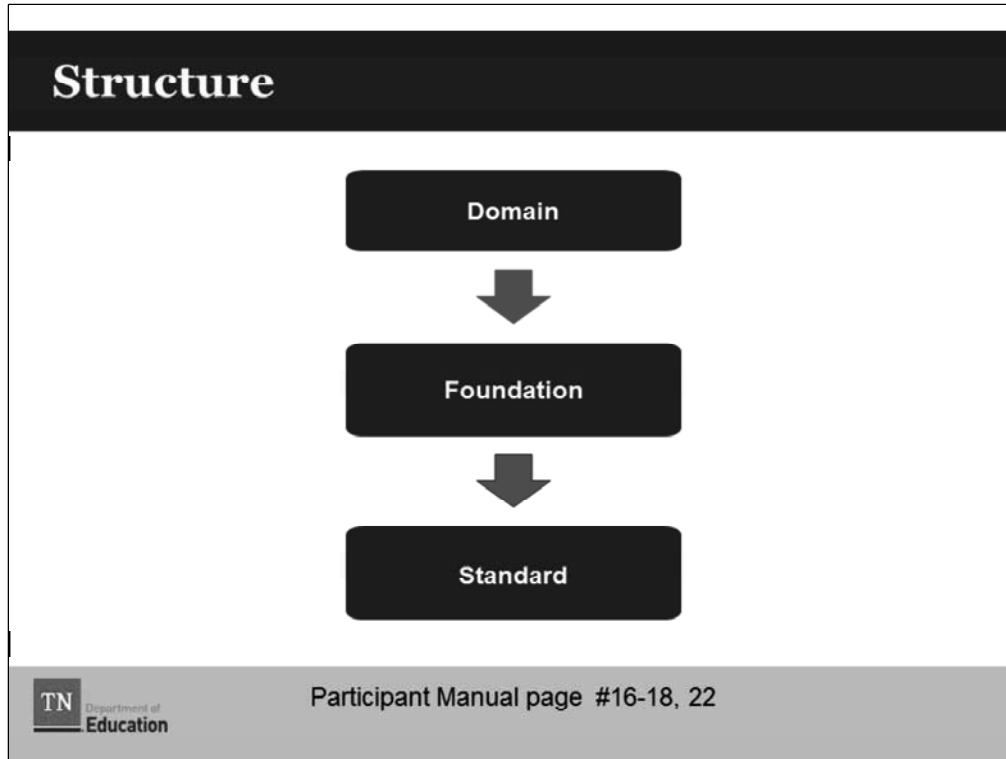
Activity Directions:

See Participant Manual page #21.

References:

Retrieved from:

<https://www.google.com/url?q=https://www.nordangliaeducation.com/teaching-and-learning/juilliard-curriculum-overview/benefits-of-studying-music&sa=D&ust=1525200559794000&usg=AFQjCNFbsNDA1XTUAEMBafwPGiSsXc3mqg>



Time: 1 minute

Notes:

Facilitator 1:

All Fine Arts standards share the same structure. The standards are grouped by domains and foundations. Visual Art standards also include enduring understandings and essential questions. The music standards writing team made the decision that although these were a great point of reference, they were not as integral across all areas of music as they were in the visual arts. The enduring understandings and essential questions in music from the NCAS document are in your manual on pages 16-18 for your reference; however, they were not included in the Tennessee music standards in the same manner as in the Visual Arts standards document.

Materials:

Slides, EU & EQ from the Participant Manual page #16-18

Activity Directions:

Refer to Enduring Understandings and Essential Questions from NCCAS document - page #16-18 of the Participant Manual


References:

<http://www.nationalartsstandards.org/>

Standard Sample

8.IM.R3.A - Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

8 - Grade
IM - Content area
R - Domain (Respond)
3 - Foundation
A - The first standard under this foundation

TN Department of Education

Time: 2 minutes

Notes:

[One facilitator may introduce.]

Facilitator 2:

Let's take a closer look at the design of the new standards and break down a standard together. This slide features the coding of the new standards.

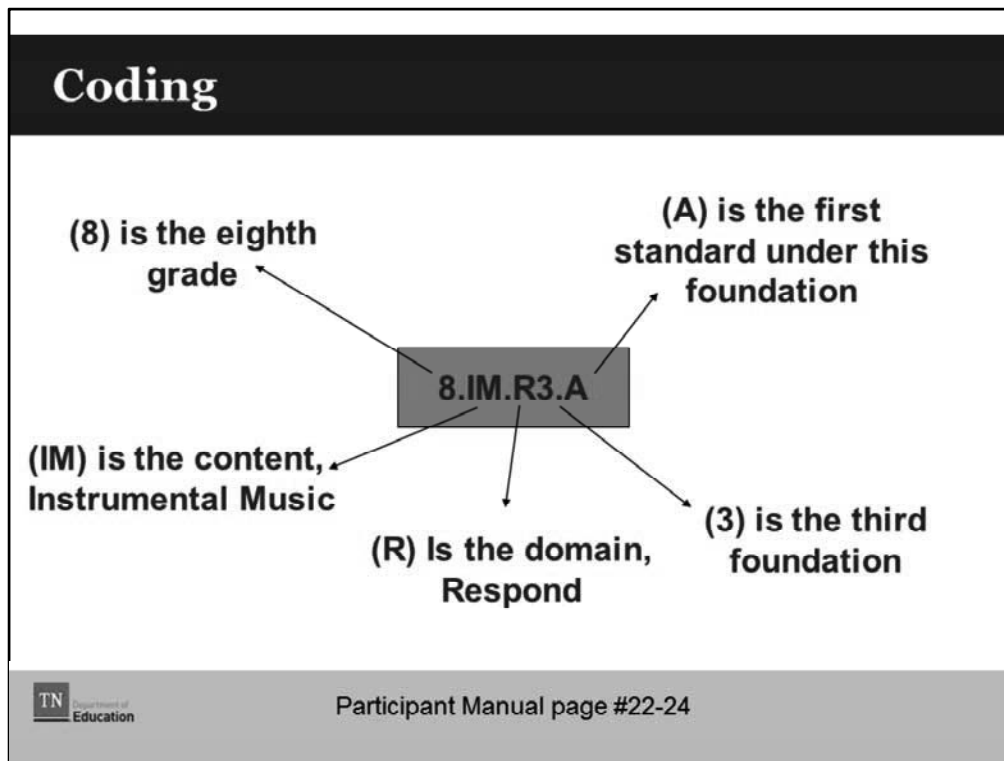
Materials:

Slide content

Activity Directions:

Allow a moment for participants to view the slide. Move to the explanation and breakdown in the next slide.

References:



Time: 8 minutes

Notes:

Facilitator 1:

In the coding of the standards, the first number or letter indicated the grade level from Kindergarten through 12 grade. The next set of letters (see IM) indicates the content area of the standard: General music is indicated as GM, Vocal Music as VM, MT as Music Theory. As students typically only take one level of Music Theory in high school, only the letters "HS" are indicated as grade level for the Music Theory standards.

Facilitator 2:

The domains are represented as the third aspect of the coding structure. "R3" refers to the third foundation of the Respond domain--in this case "apply criteria to evaluate artistic work". The final letter of the coding structure "A" indicates that this is the first standard under this foundation.

At this point, please take a few minutes and find a standard from your content area in your Standards. On page 24 of your Participant Manual, you will find an activity to break down your chosen standard. Let's put our new coding skills to work. *[Allow a few minutes for participants to choose and break down their standard on page 24 of the Participant Manual.]*

[After a few minutes] Ask members of the group to share a couple of the examples they chose and detail their example

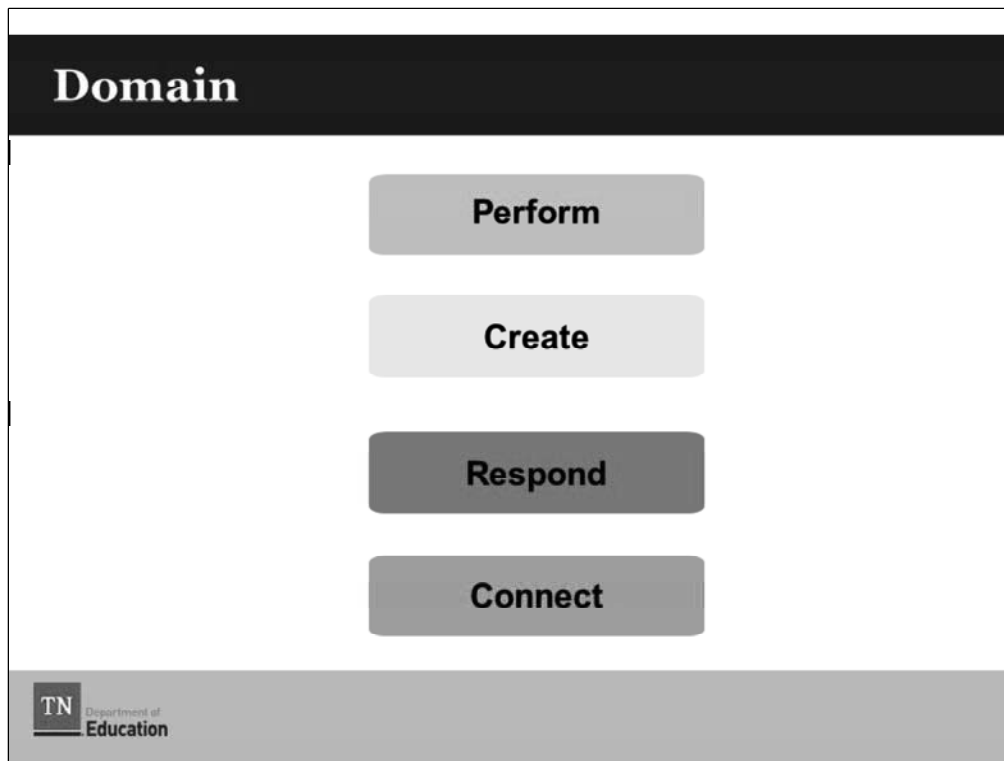
Materials:

Coding information in the standards, slide content, Participant Manual page #22-24

Activity Direction:

Discussion of the coding of the new standards and the related structure.

References:



Time: 5 minutes

Notes:

Facilitator 2:

Perform is the primary focus in music. In the other areas of the arts, the “P” represents the focus of present or produce. In the new standards, students in music classes will be encouraged to perform music. Literacy in the music classroom is being able to read, write, and perform music. This allows opportunities for literacy to be embedded in the major work of each grade. The former standards sing (1), play (2), and read (5) are part of the Perform domain.

The domain of Create includes the former standards of improvise (3) and compose (4). This domain provides students infinite possibilities of developing critical thinking skills, problem solving strategies, and creativity at its highest level. Students will conceptualize, generate, organize, and develop artistic products and self expression.

Facilitator 1:

The Respond domain encompasses the former standards of listen (6) and analyze (7). In today’s world, the ability to listen perceptively is a valuable skill that can be taught in a meaningful and purposeful manner through the discipline of music. This domain provides students a clear basis to perceive,

analyze, interpret, and evaluate music through listening and experiential contact with music.

The Connect domain includes the former standards of connect (8) and historical (9) applications of music study. This domain encourages students to relate their knowledge, experience, and learning to the societal, cultural, and historical aspects of music.

Materials:

Slide content

Activity Directions:

Introduce the four domains.

References:

Foundation			
Perform	Create	Respond	Connect
Select, analyze, and interpret artistic work for performance.	Generate and conceptualize artistic ideas and work.	Perceive and analyze artistic work.	Synthesize and relate knowledge and personal experiences to artistic endeavors.
Develop and refine artistic techniques and work for performance.	Organize and develop artistic ideas and work.	Interpret intent and meaning in artistic work.	Relate artistic ideas and works with societal, cultural, and historical contexts.
Convey and express meaning through the performance of artistic work.	Refine and complete artistic work.	Apply criteria to evaluate artistic work.	

Time: 3 minutes

Notes:

Facilitator 1: Please take a moment and turn to page #25 of your Participant Manual.

In music, Perform is the major work of the grade. Three foundations provide the basis for this domain.

- Select, analyze, and interpret artistic work for performance.
- Develop and refine artistic techniques and work for performance.
- Convey and express meaning through the presentation of artistic work.

Create is the next domain and encompasses:

- Generate and conceptualize artistic ideas and work.
- Organize and develop artistic ideas and work.
- Refine and complete artistic work.

Facilitator 2:

The Respond domain includes the foundations of:

- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.

Connect is often one of the more challenging domains for educators to achieve. Foundations included in this domain are:

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

Facilitator 2:

All Fine Arts share the same domains, but the order is different for some areas. Perform standards are listed first for Music, because the standards in that domain represent the content that is considered the major work of the grade/course.

This same Domain appears second in the other Fine Arts areas, and is described by different words. Present is used for Visual Arts, and Produce is used for Media Arts. The other three domains for all Fine Arts are Create, Respond, and Connect.

Facilitator 1:

These domains may look familiar to teachers who have used the **portfolio of student growth**. Although the names of the domains are similar, the content included in each domain in some cases differs between the revised standards and the portfolio. For today's training and implementation of the revised standards, we encourage you to maintain focus on the revised standards.

Materials:

Slide content, Participant Manual page #25

Activity Directions:

Discuss the foundations encompassed in each of the Four Domains.

References:

Pit Stop One - Discuss

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 with 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, eight major scales, and a chromatic scale.



Participant Manual page #26

Time: 5 minutes

Notes:

[This is first of a few “pit stops” that we will use to help relax the participants and allow them time to begin familiarizing themselves with the new standards.]

Facilitator 1:

In music, we recognize that the Perform Domain encompasses the major work of the grade, particularly for traditional and harmonizing ensembles. Let's play a little game with one of the new standards. What domain, foundation, and grade level do you think this standard might be from? Take a moment and look at the standard listed on the slide. *As a note, we believe the sentence beginning with "for example" was meant for the previous standard in this same foundation, so ignore that sentence in your examination.* Look in your Participant Manual on page #26. Let's break down the standard by pulling out the KUD (Know, Understand, and Do) of the standard. *[Allow participants a few minutes to complete the activity.]*

Facilitator 2:

- Who thinks they know which Domain? *[Allow participants to answer]*
- Who thinks they know the foundation? *[Allow participants to answer]*
- Who thinks they know the grade level? *[Allow participants to answer]*

Now, let's look at the actual standard. *[click to the next slide]*

Materials:

Slide content, Participant Manual page #26

Activity Directions:

Discuss the crosswalk of the standard from the standpoint of identifying the domain, foundation, and grade level. Allow participants to discuss their thoughts on each. Depending on the participants, there may be more/less familiarity with the old standards. Facilitators may need to guide this discuss depending upon the audience.

References:

Pit Stop One - Review

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 with 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, eight major scales, and a chromatic scale.

8.IM.P2.B



Time: 5 minutes

Notes:

Facilitator 1:

This is an 8th grade Instrumental Music standard under Foundation 2: Develop and refine artistic techniques and work for performance. *[Provide time for any questions or comments.]*

Facilitator 2:

As you can see by this example, the revised standard more clearly scaffolds the learning content for teachers and students. As the standards were developed for the state of Tennessee, the music writing team made the decision that the standards needed to be the primary focus of the revised document. *[Go to the next slide]*

Materials:


Slide content

Activity Directions:

Discuss the domain, foundation, and standard, followed by the rationale of not needing to include the enduring understandings and essential questions in the Tennessee state music standards. Teachers may access these if needed from

the national website.

References:

What's different?		
Former Standards		Revised Standards
Skills and knowledge	Focus	Skills, knowledge, and understanding
Content Standards	Overarching Structure	Four Artistic Domains
Achievement Standards (25-34)	Outcomes	Performance Standards (13-19)
Connections to other arts and content varied	Connections	Eleven common foundations
Standards weighted evenly	Foci	Major work of the grade
Separate document for each grade	Alignment	Standards are in vertical alignment
 Participant Manual page #27		

Time: 5 minutes

Notes:

Facilitator 1:

Discuss the focus, overarching structure, outcomes, connections, foci, and alignment of the former standards.

In the 1994 standards:

Focus = Skills and knowledge

Overarching Structure = Content Standards (different for each content)

Outcomes = Achievement Standards (25-34 per level)

Connections = To the other arts and content: varied by standard

Foci = Each standard weighted evenly

Alignment = Each grade level is a separate document

Facilitator 2:

Discuss the focus, overarching structure, outcomes, connections, foci, and alignment of the revised standards.

In the revised standards:

Focus = Skills, knowledge, and understanding leading to student independence that fosters artistic literacy

Overarching Structure = 4 Artistic Domains (consistent across content areas)

Outcomes = Performance standards (13-19 per level)

Connections = 11 common foundations embedded with 4 artistic domains

Foci = Major work of the grade

Alignment = Standards are presented in vertical alignment

At this point, please turn to page #27 of your Participant Manual. Let's take a moment and record some of our observations of the differences in the standards revisions. Once you have completed your reflections, please write one from each area on a post it note and post it on the chart paper in the front of the room.

Materials:

Slide content, Reflection Activity in the Participant Manual page #27

Activity Directions:

Facilitator 1 begin the discussion of the "differences" in the new standards from the 1994 model.

References:

Chart developed by Jason Glashauser and Robbin Johnston, Subject Matter Experts from material provided by Dr. Dru Davidson

Important Observations

The revised standards are:

- Broad in design.
- Not curricular specific.
- Individualized to encourage teacher flexibility.
- Geared toward “making” music.
- Embedded skills rather than specified performance indicators.
- Organized by grade levels or bands rather than course-level expectations.
- Not emphasized equally.
- Dependent upon the age and experience of the students for the mastery of concepts.

Time: 5 minutes

Notes:

Facilitator 1:

The new standards are purposely broad in design to support teacher flexibility. They avoid curricular specificity and are individualized to address the unique needs of general music, traditional, and emerging ensembles, along with music theory and history courses. New standards are geared toward the processes by which people make music rather than the varied means by which people participate in or interact with music (1994 standards). The method of accomplishing the standards are embedded rather than specified. (SPI's) Grade levels (bands) replace CLE's.

Facilitator 2:

One of the biggest differences in the new standards involves the concept that not all content is emphasized equally, but, instead, is determined by the age and experience of the students. Depth of the content is valued over the breadth of the material covered. It is important for students to be immersed in the learning rather than simply “covering” information and material. Mastery of the standard is dependent upon the age and experience of the student. This allows for teacher flexibility in determining the level of immersion in the standard and how to best achieve the standard with their students depending

upon scheduling, resources, and long term goals of the program.

[Ask the participants - "Does anyone have any other observations?" "Are there any other comments?"]

Materials:

slide content

Activity Directions:

Continue the discussion of the differences in the standards.

References:

What's different about Perform?

- **Perform:**

- appears first in the music standards.
- aligns to former standards 1 (sing), 2 (play), and 5 (read).
- is the major work of the discipline in the areas of Instrumental & Vocal Music (e.g., Traditional/Emerging Ensembles).
- includes reading and writing music notation.
- includes improvisation.
- allows for students to have a role in selecting repertoire as age appropriate.
- adds challenges of analyzing, interpreting, developing, refining, and conveying meaning through performance.



Time: 6 minutes

Notes:

Facilitator 1:

The **Perform** domain appears predominantly in the new music standards and aligns to former standards 1, 2, and 5. This is the major work of the discipline in the areas of Instrumental & Vocal Music. (Traditional/Emerging Ensembles)

This domain includes the standards that require the reading and writing of music notation. While reading and writing notation of music were included in the former standards, the current standards require students to read and notate music while considering context, style, audience, etc. How do you think this shift in thinking about the teaching of the reading and writing of music will impact instruction?

[Allow the participants to answer the question.]

Facilitator 2:

Improvisation is now included in the perform standards. Students are encouraged to select repertoire, as appropriate, and apply the multiple challenges of analyzing, interpreting, developing, refining, and conveying meaning through their performances. These standards provide students and

teachers far more depth of content to explore through the performance of music. Considering that the perform domain is considered to be the major work of the discipline in music, how do you think this might impact teacher planning in performance ensembles?

Let's take a few minutes with your neighbor and let's have a quick "turn and talk" activity.

Materials:

Slide content


Activity Directions:

A 30 second "turn and talk" activity may be included here. Allow 2-3 responses before moving to the next slide.

References:

Create

- **Create:**
 - Encompasses former standards 3 (improvise) and 4 (compose).
 - Includes more specific creative processes:
 - Improvising and composing
 - Generating and conceptualizing
 - Organizing and developing
 - Refining and completing



Time: 2 minutes

Notes:

Facilitator 2:

Create encompasses former standards 3 & 4. In the Create domain, students are provided greater opportunities to develop their artistic ideas and work.

Facilitator 1:

The first foundation is “generate and conceptualize artistic ideas and work.” Another way to express this is the word exploration, which in K-5 can be as simple as exploring speech or rhythmic patterns with instruments set in a pentatonic scale. It can also include body percussion, movement, or other instruments to generate musical thoughts.

Facilitator 2:

The second foundation is “organize and develop artistic ideas and work.” This foundation is essentially composition. However, it leads into foundation 3, which is to refine and complete the artistic work. Once students have composed something, students edit and revise their musical choices to make a stronger musical statement. The process of feedback can vary, for example, between direct guidance from the teacher and feedback from peers in small groups.


Materials:

Slide content

Activity Directions:**References:**

Respond

- **Respond:**
 - Encompasses former standards 6 (listen) and 7 (analyze)
 - Includes additional creative processes:
 - Perceive and analyze
 - Interpret intent and meaning
 - Apply criteria for evaluating



Time: 2 minutes

Notes:

Facilitator 1:

Respond encompasses former standards 6 & 7. Students are to respond in a meaningful manner, rather than to simply listen or analyze music. Through purposeful response, teachers are better able to assess what students actually perceive in their contact with music. Students will apply specific criteria to evaluate musical works and performances. This process will enable students and teachers to provide a clearer interpretation of the intent and meaning of the artistic work.

Materials:

Slide content


Activity Directions:

Discussion of the slide

References:

Connect

- **Connect:**
 - Encompasses former standards 8 (connect) and 9 (historical applications)
 - Includes specific creative opportunities to:
 - Synthesize and relate knowledge/personal experiences.
 - Relate ideas and works with societal, cultural, and historical contexts.

TN Department of Education

Time: 2 minutes

Notes:

Facilitator 2:

Connect encompasses former standards 8 & 9. In encouraging students to connect with music, they will be asked to synthesize and relate their knowledge and personal experiences to the artistic endeavors they are contacting in their study of music. Students will be challenge to relate artistic ideas and works with societal, cultural, and historical contexts rather than simply experience music from an historical perspective.

Materials:

Slide content

Activity Directions:

Discussion of the slide

References:

Elementary Focus

- Incorporation of movement as a means of instruction and assessment of student learning
- Designed to engage students musically
 - Examples are embedded within the standards
- Provides more teacher flexibility
- Enhances student choices

Time: 5 minutes

Notes:

Facilitator 1:

The introduction of the K-5 standards states that “one of the primary changes found in the revised standards is the incorporation of movement.”

Facilitator 2:

In addition to being an essential element in music, movement can be seen as an extension of one’s internal musicianship. Its inclusion in the standards empowers teachers with another possible way to assess students’ musical growth.

Facilitator 1:

These standards differentiate by grade level, but not within the grade level. This gives teachers the flexibility to reference the standards within a rubric that is appropriate for a given activity. *[At this point, it would be beneficial to have the participants look at the standards for some examples - direct the participants to the elementary standards in the Standards on pages 167-170.]*

Facilitator 2:

The standards also provides students with choices, which facilitates a

cooperative and collaborative musical process.

Facilitator 1:

Although the standards may appear similar from grade to grade, they should increase in rigor. The standards include a very useful guideline that shows which concepts are assumed in order to accomplish certain standards. See pages 167-170 in the Fine Arts Standards.

Materials:

TN Fine Arts Standards in the manual on page #167-170


Activity Directions:

Allow time to peruse the new standards document.

References:

Vocal

- Grade levels are not intentionally paired with ability level in 9-12 vocal music.
- High school choral settings are flexible.
 - Students may enter the program as seniors and still be HS1 or HS2 level.
 - The ensemble and/or individual differences are recognized and considered.



Time: 2 minutes

Notes:

Facilitator 1:

There is no intentional pairing of grade level with ability or mastery level in 9-12 vocal music. The correlation of grade level with HS1, HS2, and so on, is to provide different options for viewing the standards and providing the teacher with flexibility in 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 music level of HS1 or HS2. An inverse situation may exist where a grade 9 student may be at a HS2 or HS3 level as a musician. The standards are written for flexible application in high school choral and instrumental ensembles, where assigning musical or developmental level is at the discretion of the individual teacher.

Materials:

Slide content


Activity Directions:

Discussion of the slide

References:

Music Theory

- One level of music theory in the 9-12 grade band
- Provides a clearer delineation and differentiation between standards for performing ensembles, general music, and music theory classes

Participant Manual page #28

Time: 6 minutes

Notes:

Facilitator 2:

If offered, there is typically only one level of music theory provided at the 9-12 level. Standards provide teachers the opportunity to make a clearer delineation and differentiation for students engaged in music theory versus the application of the standards in a performing ensemble or general music classroom setting. For example, a vocalist in choir would achieve perform standards differently in the ensemble setting than they would in music theory, where their proficiency with the piano would become more important.

Please look at page #28 of your Participant Manual. Take a few minutes and record your observations of the differences in each of the areas listed. *[Allow a few minutes for participants to record their responses]*

Are there any questions regarding these large scale observations of the differences in the new standards before we continue?

Materials:

Slide content, Participant Manual page #28

Activity Directions:

Having covered the introduction to the standards and large scale differences in each discipline, take a few moments to discuss the “takeaways” from this discussion and the information presented. Allow time for participant questions and sharing.

References:

Pit Stop Two - Discuss

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).

Time: 5 minutes

Notes:

[This is second of a few “pit stops” that we will use to help relax the participants and allow them time to begin familiarizing themselves with the new standards.]

Facilitator 1:

As we discussed earlier in this presentation, perform is the major work of the grade for most ensemble classes. We do have three other domains that will be addressed at all levels of music. Please look at page #29 in your manual.

Before we take a break, let’s play our game again with one of the new standards. What domain, foundation, and grade level do you think this standard might be from? Take a moment and look at the standard listed on the slide. Try to utilize the KUD process to break down the standard and consider what the standard is actually asking students to know, understand, and do.
[Allow a few minutes for the participants to engage with the standard.]

Facilitator 2:

- Who thinks they know which Domain? *[Allow participants to answer.]*
- Who thinks they know the foundation? *[Allow participants to answer.]*
- Who thinks they know the grade level? *[Allow participants to answer.]*

Let's look at the actual standard *[click to the next slide]*

Materials:

Slide content, Pit Stop Activity Two Participant Manual page #29

Activity Directions:

Discuss the crosswalk of the standard from the standpoint of identifying the domain, foundation, and grade level. Allow participants to discuss their thoughts on each. Depending on the participants, there may be more/less familiarity with the old standards. Facilitators may need to guide this discussion depending upon the audience.

References:

Pit Stop Two - Review

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).

3.GM.R1.B



Time: 5 minutes

Notes:

Facilitator 1:

This is a 3rd grade General Music Respond standard under Foundation 1: Perceive and analyze artistic work *[provide time for any questions or comments]*. Can you think of ways that you might have a 3rd grader “respond” to achieve the intent of this standard? *[Allow time for the participants to provide feedback.]*

Facilitator 2:

This is an excellent example of how the focus of the new standards has shifted from simply asking teachers to have students “recognize” elements such as beginnings, endings, long and short sounds, high and low pitches, fast and slow, and loud and soft dynamics to being able to use a variety of methods to demonstrate and describe how specific music concepts are used for a specific purpose in music. This is a far more experiential level of music contact and provides for student engagement at the earliest levels of teaching and learning. Teachers have the flexibility to decide how the response may be gathered, but this definitely fosters far more depth of critical thinking at a younger age. The purposeful incorporation of movement, manipulatives, and/or pictorial representations allow teachers to engage students early and authentically in our music curriculum. Students are actively immersed in the learning process at

the earliest levels of their music experience.

Materials:

Slide content, Pit Stop Activity Two Participant Manual page #29

Activity Directions:

Discuss the domain, foundation, and standard as necessary.

References:



Time: 15 minutes

Notes:

Facilitator 1:

We will take a 15 minute break at this point. Restrooms are located _____. *[Water, vending, etc.]* Please feel free to leave any questions or reflections on our Parking Lots. We will have the opportunity to address those as we move forward in our session.

Materials:

Activity Directions:

References:



Time: 1 minute

Notes:

Facilitator 2:

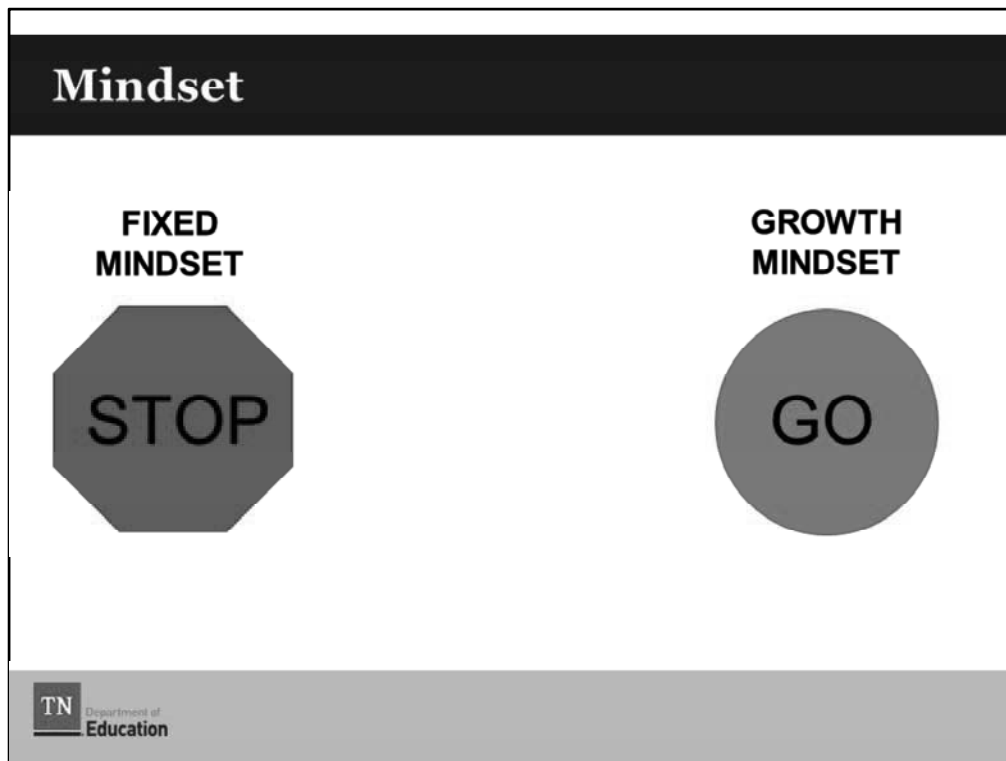
We are going to look at the concept of mindset and how this impacts instruction and learning.

Materials:

Slide content

Activity Directions:

References:



Time: 5 minutes

Notes:

Facilitator 1:

Some of you may be familiar with this concept. However, we recognize that this may be new information for others. By a show of hands, how many of you have worked with the concept of mindset in your educational or professional development experiences?

Facilitator 2:

Mindset is a simple idea discovered by world-renowned Stanford University psychologist Carol Dweck in decades of research on achievement and success.

Facilitator 1:

In a fixed mindset, people believe their basic qualities, like their intelligence, ability, or talent, are simply fixed traits. They spend their time documenting their intelligence or talent instead of developing them. They believe that talent alone creates success—without effort.

Facilitator 2:

In a growth mindset, people believe that their most basic abilities can be developed through dedication, hard work, practice, and persistence. Brains and

talent are just the starting point. This view creates a love of learning and a resilience that is essential for great accomplishment. Virtually all great people have had these qualities. Teaching a growth mindset creates motivation and productivity and enhances relationships.

How do the new standards for music encourage a growth mindset?

Materials:

Slide content

Activity Directions:

Allow participants time to discuss the questions posed by the facilitators.

References:

Information retrieved from <https://mindsetonline.com/whatisit/about/>

Graphics created by Brad Foust

Pedagogy	
Fixed Mindset <ul style="list-style-type: none"> ● Student ability is perceived based on talent or “lack thereof” ● Time is spent documenting intelligence ● Traits are “given” or we are “born with them” ● Traits such as intelligence, talent, and personality are included 	Growth Mindset <ul style="list-style-type: none"> ● Skill development or work ethic is the focus ● Intelligence becomes the starting point ● Creates motivation and productivity ● Provides more opportunities for differentiation for student achievement (SPED)

Time: 10 minutes

Notes:

Facilitator 1:

Let's take a look at the concept of teaching & learning from a Fixed Mindset perspective. Fixed Mindset....

- Perceives student ability based on talent or “lack of”
- Time spent documenting intelligence
- Traits are “given” or we are “born with it”
- Includes traits such as intelligence, talent, and personality

Facilitator 2:

In the idea of a Growth Mindset approach....

- Focuses on skill development or work ethic
- Intelligence as a starting point
- Creates motivation and productivity
- Provides more opportunities for differentiation for student achievement (SPED)

Can anyone provide a specific example of either of these concepts in your personal experience? *[allow time for responses]*


Materials:

<https://mindsetonline.com/whatisit/themindsets/index.html>, slide content

Activity Directions:

Discuss the two concepts of mindset and how this impacts teaching and learning.

References:

Think Like A Musician	
Fixed Mindset	Growth Mindset
My playing isn't good.	What am I missing?
I'm awesome at this.	I'm on the right track!
I'm just not good at music.	I'm going to train my brain and hands to play music.
I hate making mistakes.	Mistakes help me learn.
This is too hard.	This is going to take some time.
That person is so good at music it makes me sick.	I'm going to figure out how that person is doing it.
This is as good as my playing will ever get.	What can I do to get better?
I can't even play a short melody, accurate rhythms, etc.	I still have some things to learn.
 Participant Manual page #31-32	

Time: 10 minutes

Notes:

Facilitator 1:

Please look at page #31 of your Participant Manual. Let's take at learning music from a Fixed Mindset perspective. Musicians working from a fixed mindset might articulate the following sentiments:

- My playing isn't good.
- I'm awesome at this.
- I'm just not good at music.
- I hate making mistakes.
- This is too hard.
- That person is so good at music; it makes me sick.
- This is as good as my playing will ever get.
- I can't even play a short melody, accurate rhythms, etc.

Facilitator 2:

When working with young musicians using a Growth Mindset approach....

- What am I missing?
- I'm on the right track!
- I'm going to train my brain and hands to play music!
- Mistakes help me learn.

- This is going to take some time.
- I'm going to figure out what that person is doing it.
- What can I do to get better?
- I still have some things to learn.

Look at page 32 of your Participant Manual. Let's take a few minutes and record some personal examples. Can anyone provide a specific examples of either of these concepts in your personal experience? *[allow time for responses]*

Materials:

<https://www.teacherspayteachers.com/Product/Growth-Mindset-Music-Bulletin-Board-Think-Like-a-Musician-2619876>, slide content, Participant Manual page #31-32

Activity Directions:

Discuss the two concepts of mindset and how this impacts teaching in the discipline of music.

References:

Literacy in Music

- Literacy is an important concept in all academic areas.
- Students are enabled to learn music content efficiently and express themselves effectively.
 - Vocabulary is specific to the discipline of music.
 - Primary sources are reviewed in the context of the content.
- Literacy is particularly evident in the “Respond” and “Connect” domains.

Time: 2 minutes

Notes:

Facilitator 1:

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. This is particularly evident in the artistic domains of Respond and Connect.

Materials:

Slide content

Activity Directions:

Introduce the ideas related to literacy and music.

References:

Literacy in Music: Language Learning



Time: 2 minutes

Notes:

Facilitator 1:

[Language Learning Sequence]

Music is just like a language. Effective music instruction can be learned with the same natural sequence that language is learned. Think of the natural sequence for how babies acquire their native language:

1. They listen to their parents (even in the womb).
2. They babble, imitate, and ultimately speak (using the same sounds that they heard from their native language).
3. They read (starting with large printed simple words).
4. They write.

Now apply this same sequence for language to music literacy:

1. Listen (and echo)
2. Improvise
3. Read and decode
4. Compose

Materials:

Slide content

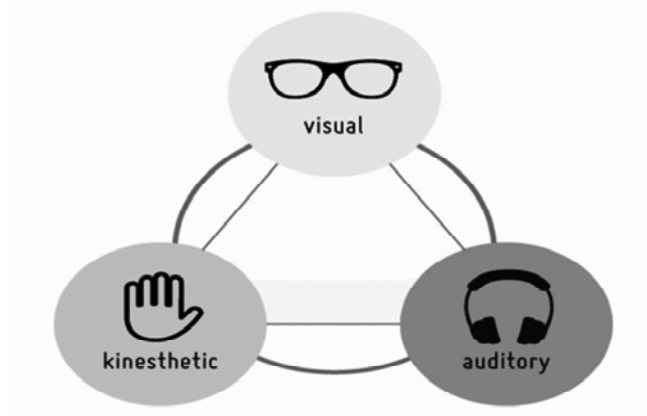
Activity Directions:

Introduce the ideas related to literacy and music.

References:

<https://nafme.org/new-approach-instrumental-music-literacy/>

Literacy in Music: Balance



Time: 2 minutes

Notes:

Facilitator 2:

Please turn to page #33 of your Participant Manual. Music is an aural art. Playing an instrument is a delicate balance between what musicians hear, see, and feel. Seasoned musicians do all three of these skills concurrently. Beginning musicians struggle because they are usually overwhelmed in one or more of these areas. Effective music instruction can be learned with the same natural sequence that language is learned.

Materials:

Slide content, Participant Manual page #33

Activity Directions:

Introduce the ideas related to literacy and music.

References:

<https://nafme.org/new-approach-instrumental-music-literacy/>

Artistic Literacy

- Artistic literacy includes:
 - Visual
 - Aural (audiation)
 - Kinesthetic
- The priority of instructional time should be for the music standards.
- Synergy is created toward the multiple strategies and meanings of literacy instruction.

Time: 5 minutes

Notes:

Facilitator 2:

The Tennessee Standards for Arts Education prioritizes the principles of artistic literacy, such as visual thinking strategies, aural literacy or audiation, and notation literacy. Kinesthetic literacy also reinforces the emphasis in general music standards on movement. The ideas encompassed in artistic literacy include the decoding of 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."

Let's look at page #33-34 of your Participant Manual. Take 2-3 minutes to jot down examples of each type of literacy in the music classroom. *[Allow time for participants to respond]*

Would anyone care to share some of their responses?

Materials:

Slide content, Activity, page #33-34 of the Participant Manual

Activity Directions:

Discussion of the concept of literacy in music and the importance of utilizing the discipline of music to strengthen student literacy and decoding skills.

References:

Housekeeping

- Lunch: 11:30 p.m.-12:45 p.m.
- Afternoon sign-in will be in our room.
- There are several fast food restaurants in the area.
- Remember to add Post-its to the parking lot if questions or thoughts come to mind while you are eating lunch.
- Other important announcements?

Time: 1 minute

Notes:

Facilitator 1:

[Provide the necessary information regarding lunch options at this point. Please fill in any information pertinent to the training site and participants.]


Materials:

Activity Directions:

References:

Lunch

11:30 am-12:45 pm



TN

Department of
Education

Time: 75 minutes

Notes:

Materials:


Activity Directions:

References:

Welcome back!

HS2.VM.R2.A 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.

Can you state the “**K**now,” “**U**nderstand,” and “**D**o” of this standard?

Participant Manual page #35

Time: 5 minutes

Notes:

Facilitator 2:

Welcome back! We hope you had a great lunch and a chance to “digest” all of the information we have provided you in our morning session. We recognize that the morning session has been really information loaded, and this afternoon we would like to provide you the opportunity to put our new standards in context. (*Facilitator 1*), could you take a few minutes and help us review from our morning session.

Facilitator 1:

Let’s take a look at the following standard from the high school vocal music content.

HS2.VM.R2.A 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.

Facilitator 2:

Look at your KUD chart that we used this morning. This is located in your manual on page #35. Who can take us through the Know, Understand, and Do of this standard?

Choose a volunteer from the participants.

Know = refer to the elements of music, contexts, and the setting of the text based on varied research sources.

Understand = artistic intent and aesthetic qualities of musical works

Do = Interpret and describe

Materials:

TN Fine Arts HS Vocal Music Standards, KUD chart in the Participant Manual on page #35

Activity Directions:

Use the KUD chart to have the participants break down the standard. Have them discuss the standard and the rationale for their responses. This activity serves to refocus the audience after the lunch break.

References:

Pit Stop Three - Discuss

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.

Time: 5 minutes

Notes:

[This is third of a few “pit stops” that we will use to help relax the participants and allow them time to begin familiarizing themselves with the new standards.]

Facilitator 1:

As we discussed this morning, we are taking a few “pit stops” along our journey through the new standards to help familiarize everyone with the organization and intent of the domains, foundations, and grade level work we will be accomplishing with students.

Now that we have reminded ourselves of KUD (know, understand, do) process, let’s play our game again with one of the new standards. Let’s turn to page #36 of your Participant Manual. What domain, foundation and grade level do you think this standard might be from? Take a moment and look at the standard listed on the slide. Try to utilize the KUD process to break down the standard and consider what the standard is actually asking students to know, understand, and do as you try to identify the domain, foundation, and grade level of the standard. *[Allow a few minutes for the participants to engage with the standard.]*

Facilitator 2:

- Who thinks they know which Domain? *[Allow participants to answer.]*
- Who thinks they know the foundation? *[Allow participants to answer.]*
- Who thinks they know the grade level? *[Allow participants to answer.]*

Let's look at the actual standard. *[click to the next slide]*

Materials:

Slide content, Participant Manual page #36

Activity Directions:

Discuss the crosswalk of the standard from the standpoint of identifying the domain, foundation, and grade level. Allow participants to discuss their thoughts on each. Depending on the participants, there may be more/less familiarity with the old standards. Facilitators may need to guide this discuss depending upon the audience.

References:

Pit Stop Three - Review

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.

7.GM.Cr2.A



Participant Manual page #36

Time: 5 minutes

Notes:

Facilitator 1:

This is a 7th grade General Music Create standard under Foundation 2: Organize and develop artistic ideas and work *[provide time for any questions or comments]*. Can you think of ways that you might have a middle school student “create” by selecting, organizing, developing, and documenting personal musical ideas to achieve the intent of this standard?

[Allow time for the participants to provide feedback.]

Facilitator 2:

In the prior standards, students had very limited contact with the ideas of creating music. At the 7th and 8th grade levels of the prior standards, students were simply asked to “compose” or “arrange” short pieces demonstrating elements of music and sound sources. This standard provides an intentional focus on forms and provides a flexible setting for students and teachers to achieve this standard. Depending on the resources available to teachers, this standard could be successfully mastered in a variety of ways, including everything from visual representations to the incorporation of technology. The important idea is that we are providing teachers with options for strategies and students with opportunities to learn regardless of access and resources.

Materials:

Slide content, Participant Manual page #36

Activity Directions:

Discuss the domain, foundation, and standard as necessary.

References:

For Your Consideration

- What about instructional time?
 - National Opportunity to Learn Standards
 - Local district decisions
 - CMA “State of the Arts” initiative
- Are these standards permanent?
 - State Board revision cycle
 - Continuous improvement
 - Importance of stakeholder feedback

Time: 5 minutes

Notes:

Facilitator 2:

There may be a few important questions in your mind regarding factors that impact the delivery of these more rigorous standards and the extent to which these standards will be revised in the future. Let’s begin by saying that these revised arts standards do “raise the bar” for expectations for student work in multiple ways and that many district leaders may examine the standards and analyze the extent to which their current schedules are designed to facilitate student learning at this raised level.

Facilitator 1:

Great point [*Facilitator 2*], I might add that the development team was asked to maintain high standards for teaching and learning while keeping in mind that there are some children that will not have access to the instructional time needed to achieve the higher expectations. The writing team used the basic framework of the NAFME National Opportunity to Learn Standards when designing the expectations for student outcomes for all of the foundations in the standards. If you refer to the opening page of the revised arts standards, you will see the following language. “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."

Facilitator 2:

If your school district does not currently have an infrastructure that supports the instructional time, resources, or instructional space to achieve the outcomes in the revised standards, you might consider applying for a new grant created in partnership between the Tennessee Department of Education and the Country Music Association called "State of the Arts" in order to best leverage local resources to achieve these standards. For the purpose of the training today, try to concentrate your focus on the content (and intent) of the standards, along with the most effective ways to implement the instructional shifts needed to increase the depth of student learning for all Tennessee students. If there are factors beyond your control that make the implementation of these standards more difficult, realize that organizational change can sometimes take time, but the best impetus for change is often a shared understanding of what is best for students.

Facilitator 1:

Speaking of what is best for students, the Tennessee Department of Education and the TN State Board of Education feel that high quality standards for teaching and learning are best developed when stakeholders across the state have a shared voice in the development and refinement process. Just as these "revised standards" went through a revision process, they will be revised as well. To this end, we are counting on you to be engaged in this process! While we share a belief that the revised arts standards represent a significant improvement from the previous generation of standards, we know that, as we learn more from research and practice about effective teaching and learning practices, there will be a need for further revisions. The Tennessee Department of Education wants to encourage your voice in these revisions. We encourage you to stay active in advocacy in your professional associations such as TAEA, TMEA, TAD, TAA, and directly with the Tennessee Department of Education through surveys, committees, and other pathways for stakeholder feedback.

Materials:

Activity Directions:

References:

Deconstructing a Standard

Domain: Respond

Foundation: Apply criteria to evaluate artistic work.

Standard: 8.IM.R3.A - Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

- What will the student **know**?
- What will the student **understand**?
- What will the student **do**?

Time: 5-7 minutes

Notes:

[Use this standard as a group example of the unwrapping process]

Facilitator 1:

Let's take a look at this instrumental music standard through the lens of the KUD process. To review, the KUD process informs teachers on what students need to know, understand, and do in a given standard. The new standards are constructed in such a way that the context of learning is built into the standard. It's an upgrade from the "sing alone and with others" type language in the old standards, which was much too broad. Let's deconstruct this standard using the KUD to pull it apart.

Facilitator 2:

Take a moment to look at the standard and, using the template in the Participant Manual on page #37, let's unwrap the standard. Please open to the worksheet "Deconstructing the Standard" in your manual on page #37. The standard we are using for this activity is **8.IM.R3.A** Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

Facilitator 1:

Now let's unwrap our standard:

What will the student **know**?

What will the student **understand**?

What will the student be able to **do**?

Facilitator 2:

Please take a few minutes and write your answers on the worksheet in your manual on page #37.

[Allow a few minutes for them to write their answers down. When you feel they have finished, provide feedback on the answers.]

Who would like to provide their responses to know?

*[**Know:** use appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.]*

Would someone like to identify understand?

*[**Understand:** Musical preferences]*

And lastly, what about do?

*[**Do:** Identify and justify]*

Materials:

Slide content, Participant Manual on page #37 with standards examples for these activities


Activity Directions:

Use the *Deconstructing a Standard Worksheet* in the Participant Manual on page #37. Have the participants write their responses on their worksheets.

References:

Connections to Planning - ADDIE

- A.D.D.I.E
 - Analysis
 - Design
 - Development
 - Implementation
 - Evaluation

Participant Manual page #38

Time: 5 minutes

Notes:

Facilitator 2:

Now that we've got our "big picture" ideas, let's take a look at some planning strategies for implementing the new standards in our curriculum and classrooms. This is the ADDIE model which is a great tool for helping us get from standards deconstruction to full lesson implementation and back again. Right now, we're going to introduce you to this training model. The ADDIE model is simply this: a process of analysis, design, development, implementation, and evaluation. The ADDIE Model is an iterative instructional design process, where the results of the formative evaluation of each phase may lead the instructional designer back to any previous phase. You can find a chart outlining the ADDIE design on page #38 of your manual. Has anyone worked within the structure of the ADDIE model? *[Allow for responses. If anyone has had experience with the ADDIE model, allow them to describe their understanding and experience to the group.]*

Facilitator 1:

In the analysis phase, instructional goals and objectives are clarified while students' existing knowledge and obstacles are kept in mind. During the analysis phase, you might ask questions such as "Who are my students? Where

are they coming from? What do I need them to know?" Keep in mind our approach to teaching the whole child. Note how this phase correlates with the K in our KUD. Next is the design phase. The design phase should include a systematic method of identifying, developing, and evaluating a set of planned strategies targeted for attaining the project's goals. Basically, take the information from the analysis phase and use it to start purposefully designing your plans. Third is the development phase. The development phase is where content is developed and edited for students based on the previous phases. Note how this parallels the U in our KUD model. You really want to think about what your students need to understand as you actually start developing lesson plans and using the standards in class.

Facilitator 2:

The implementation phase is the fun part: putting your plan into action! This is where you actually get to teach students with these standards. This is very much the D in our KUD model. Additionally, implementation is where students can start to demonstrate their mastery of the standards. Finally, you have evaluation. Evaluation involves formative assessments that are conducted during each phase and summative assessments that involve testing and performances for final evaluation of skills acquired. This isn't just about a test at the end of the lesson or the unit, but about understanding what went well, what needs to be tweaked, and what needs to be retaught. Evaluation also provides an opportunity to return to the idea of teaching to the whole child of fine arts education. Was there embodied learning, cognitive development, and affective growth in this lesson? Was a growth mindset fostered during the lesson?

Materials:

slide content, page 38 of the Participant Manual

Activity Direction:

Introduce the ADDIE design

References:

<https://www.lib.purdue.edu/sites/default/files/directory/butler38/ADDIE.pdf>

ADDIE Application in Planning

- Choose a standard which would be introduced early in the year/semester.
- Map it on the KUD worksheet.
- Apply the ADDIE model.



Participant Manual page #39-41 and Standards page #167-258

Time: 10-15 minutes

Notes:

Facilitator 1:

This activity will include the use of your Standards and Participant Manual. We would like you to access your Standards, page #167-258, to choose a standard which you feel would be introduced early in the year or semester. We are going to use the questions on page #40-41 of your Participant Manual to guide your planning process and start your analysis. You don't have to have hugely in-depth answers as we know you might not know your students yet, but do use this to as a general understanding of what our classes typically look like at the beginning of each school year.

Facilitator 2:

Once you have a basic analysis, start thinking through the design. Use your KUD model for your chosen standard as well as your student analysis to guide your design process. Keep in mind practical considerations like your space and budget.

Facilitator 1:

You've got a basic idea for design. Now, start developing it. This is where you go back to the U in our KUD model: aligning the assessments to the lesson and the

lesson to the assessment. This is where you write out your lesson plan. Here's where it all comes together; mapping a lesson plan around these standards. We're going to take some time and allow you to sketch out a lesson. It can be a pretty basic plan, but this is an essential process; so, we want to give you time to try it. Take the information you wrote down in the design phase and start mapping out your lesson. As you begin scaffolding exercises, ask yourself and/or answer the questions on page #40-41 of your Participant Manual.

Materials:

slide content, page 39-41 of the Participant Manual

Activity Direction:

Plan using the ADDIE design

References:

<https://www.lib.purdue.edu/sites/default/files/directory/butler38/ADDIE.pdf>

Connections to Planning - UbD

- Understanding by Design (UbD) model - Begin with the end in mind.
- Backward planning: Intended results-assessment-activities/instruction
- Activity - Select a standard in your instructional area, deconstruct the standard, and using the UbD model, sketch out a lesson plan for the standard.

Time: 15-20 minutes

Notes:

[The activity will take 10-15 minutes with a 5-10 minute discussion period.]

Facilitator 1:

Let's look at another important connection to planning strategies in the fine arts classroom. The standards were written through the lens of the Understanding by Design model of instructional planning. In the UbD model, the teachers begins the planning process by first considering the intended results of the lesson or unit. Please take a moment and reference the UbD chart in your Participant Manual on page #42. *[Allow participants time to reference page 42]*

Facilitator 2:

Assessment strategies follow the intended results, which is then followed by the instructional practices that lead students to achieve the intended results. In a "backward" design focus, the emphasis becomes clarifying results and evidence of them before designing lessons. Understanding by Design is a way of thinking more carefully about design, not a program. This design is more compatible with standards based teaching. The focus of this type of planning strategy encourages teachers to think carefully about what types of learning

activities will equip students with the necessary knowledge, skills, resources, and materials integral to the achievement of the standard. This provides teachers the opportunity to tailor their instruction to meet the needs, interests, and abilities of a more diverse group of learners and more easily integrate modifications as needed. We have provided a sample lesson using the Understanding by Design strategies on page 43 of your Participant Manual. Please take a moment and review this lesson plan template. *[Allow participants time to reference page 43]*

Facilitator 1:

Knowing that the standards were written through the UbD lens, let's complete an activity where we will Deconstruct a Standard to create Lesson Plan on page #44 of your manual, and write a lesson plan sketch using the backward design method. At this time, we would like for you to choose a partner. As a group, choose a standard from your manual and sketch a lesson plan using the UbD model provided. We will return to our large group to discuss your standard and the plan you design in approximately 10 minutes.

Materials:

"UbD- Deconstruct a Standard - Lesson plan activity" Participant Manual on page #44

Activity Directions:

Have the participants choose a partner and choose a standard for their lesson plan. Allow time to work through the worksheet in the Participant Manual on page #44. Once you feel the group is finished, discuss their responses as a group. Ask participants to share their responses and discuss.

References:

https://www.ascd.org/ASCD/pdf/siteASCD/publications/UbD_WhitePaper0312.pdf

Formative Assessment

- Assessment **OF** is summative.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.
- Assessment is **ongoing**, continues to inform instruction, and is not the end goal.

Time: 3 minutes

Notes:

Facilitator 1:

Effective planning is crucial to a successful and meaningful experience for our students in the arts. Although the experience itself is vital, it is important to recognize and address that our lessons need to be assessed. Providing quality feedback to students is critical for them to improve their performance, experience growth, and ultimately success in music. This is part of the evaluation phase in the ADDIE model. It's important to understand the differences in assessment types: summative vs. formative. The use of the prepositions of, for, and as help clarify the type and function of the assessment.

Assessment OF something is summative. It's the scholarship audition, the honor band audition, your final concert, the school talent show, a research presentation - anything that is the penultimate evaluation point of the material that the students have been working to master.

Assessments FOR and AS are formative. This is based on classroom observations and usually informs the teacher as to student progress towards the mastery of the standard. "Where are we now?" "What do we need to work on next?"

Assessment FOR gives teachers information to adapt teaching for student needs while constantly checking in on student development. It tells us where we should go with our instruction, and is part of the analysis phase of the ADDIE model. These are the little checks used during a lesson to make sure students have mastered one concept before moving on to the next.

Facilitator 2:

Assessment AS lets our students know where they are at in the process. Students can identify goals and gain insight into why they are learning and what they are focussing on in their own development. Assessment is ongoing and part of every step in the ADDIE process.

It's important to note, both types of assessment are part of the best practices of teaching. We are assessing our students and our teaching strategies. Assessment give us information to adapt teaching for learners' needs and for students to develop goals for their own learning. The standards are a tool to help guide both types of assessments.

Materials:

slide content

Activity Directions:

Review slide content

References:

Formative Assessment

- Two forms
 - Pre-Assessment - establishes a baseline
 - Ongoing - continues to inform instruction
- Helps students/teachers change course to improve instructional outcomes
- <http://nationalartsstandards.org/mca/music:>
Includes many examples of appropriate forms of assessment and rubric details

Time: 3 minutes

Notes:

Facilitator 1:

With the increased rigor of the new standards, it is important for teachers to be able to develop valid and reliable forms of assessment of their student's learning outcomes. Formative assessment is a valuable tool in allowing teachers to establish a baseline for student learning and teaching strategies. Ongoing formative assessment informs the learner of their progress towards mastery of the standard and informs instruction for planning and teaching.

Facilitator 2:

One way to do this is to use some form of pre-test in order to establish a baseline of understanding. With this approach, the same material is re-assessed at a later date in order to determine the level of student growth and learning.

Facilitator 1:

Another way to do this is ongoing assessment. This is typically informal and occurs during a class or rehearsal as the teacher monitors the readiness of the group and determines whether or not they are ready for the next level of difficulty.

Facilitator 2:

Both methods provide valuable information, but the most important characteristic is that they provide vital information to the instructor in order to adjust their teaching strategies as needed.

Many examples of valid and reliable rubrics and assessments are available at the National Core Arts Standards Cornerstone Assessments:

<http://nationalartsstandards.org/mca/music>

Materials:

<http://www.ascd.org/publications/books/108028/chapters/Assessment-and-Differentiation@-A-Framework-for-Understanding.aspx>


Activity Directions:

Review slide content

References:

What does it look like?

- What does formative assessment look like, sound like, and feel like in a fine arts classroom?
- How do you know when a student has mastered a standard or set of standards?



Time: 10 minutes

Notes:

Facilitator 1:

What does formative assessment look like? What does it sound like or even feel like in a fine arts classroom? And how do you know if a student has mastered a concept? Discuss these ideas with two other people from your same content area. *[Give participants a few minutes to discuss.]*

Let's share some of these ideas. My colleague will take notes on the big poster board so we can see what connections we can make.

Materials:

Poster board with Formative Assessment written on the top.

Activity Directions:

Allow participants to provide responses to the questions above. List the responses on the chart paper. Allow time for discussion as a group.

References:

Assessment Planning Activity

- Assessment **OF** is summative – a judgement.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.

Time: 20 minutes

Notes:

Facilitator 1:

Turn to page #45 in your Participant Manual, where you will find a 7th grade General Music standard. Reflect on potential ways you could assess this standard. Record your ideas in your manual. Take a moment to write on 3 separate post-its ideas for ways students' learning can be assessed. On one post-it, write an idea for assessment OF students; on another, an idea for assessment FOR, or in other words, how a teacher can use the assessment to inform instruction; and on the third post-it, a way to use assessment AS instruction for this standard.

Facilitator 2:

Once you have written your ideas, post them to the appropriate chart paper and take a look at other participants' ideas. Are they similar to your own? Or are you seeing a range of ways to assess?

[Allow 8-10 minutes for participants to write ideas, post, and view others' ideas; return to seats]

Please discuss with your groups: What did you notice about the responses?

Which form(s) of assessment are you most comfortable with? Which (if any) do you need to strengthen?

Materials:

3 post-its per person, 3 pieces of chart paper labeled with: (1) Assessment OF, (2) Assessment FOR, and (3) Assessment AS

Activity Directions:

Participants write ideas for ways to assess OF, FOR, and AS for the given standard (see below, both will be listed in the manual) on 3 separate post-its. They stick them to the corresponding chart papers and walk around to see others' responses. Complete the activity on page #45 of the Participant Manual.

7.GM.R2.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, convey expressive intent.

References:

TN Fine Arts Standards (General Music 6-8)

Mindset and Pedagogy Reflection

1. How do fixed and growth mindsets impact learning?
2. How can music teachers encourage a growth mindset in their students?
3. Why is deconstructing the standards important to student success?
4. How does backward instructional planning look and sound in the music classroom, and why is it necessary?

Time: 10-15 minutes

Notes:

[A nice way to wrap up this section is to provide attendees with a moment to collect their thoughts on mindset and pedagogy by talking with their peers about one or two of the questions from the list provided above]

Facilitator 1:

Before we take a short break, let's wrap up this section of the day by thinking about one of the questions from the list provided here. Take a moment to look at these questions, and choose one you would like to discuss with your peers *[include some wait time here before moving to the next facilitator's comments]*.

Facilitator 2:

Now that you have taken some time to choose and consider one of the questions, please find a peer or a small group of peers with which to discuss your answer. Simply hold up the number of the question you chose, and, as you move around the room, find a peer or two with a different number than yours. Take about 3 minutes to discuss your answer, and allow time for your peer to share his/her answer. We will come back together in about 3 minutes for group sharing.

Materials:

Slide notes

Activity Directions:

After the 3 minute discussion period ends, allow about 3 minutes for members of the groups to share their answers and insights into the questions. If needed, call on non-volunteers to address each question with the group.

References:



Time: 15 minutes

Notes:

Facilitator 1:

Let's take a 15 minute break. We will continue at _____. If you have any questions from our work this afternoon, please feel free to leave a note in the Parking Lot and we can take a look at those after our break


Materials:

Activity Directions:

References:

Planning and Takeaways

- How do we get started?
- Where do we go from here?
- Helpful hints and strategies
- Next steps
 - Let's put our new strategies to work!

Participant Manual page #46 and Standards page #167-258

Time: 45-50 minutes (10 minute discussion and 35-40 minutes for work with standards)

Notes:

Facilitator 1:

As we finish our session this afternoon, we want to be able to empower arts teachers, administrators, consulting teachers, and any other facilitators of the training process to be equipped to begin full implementation of the new Tennessee State Fine Arts Standards this year. For the artists, musicians, and other creative types in the room, take a few moment to reflect on the first time you can remember yourself being in an arts classroom and thinking of yourself as an artist or musician. Instead of art being something you did, when did it become a part of who you are? Can you think of how interesting it would be if more students experienced arts instruction that could unlock that feeling for more children? Is there anything you learned about the new standards today that makes you think more students will experience the arts as something that becomes part of who they are instead of something they do? *[Allow time for two or three people to comment.]*

Facilitator 2: Based on our time together today, what talking points do you feel comfortable sharing with colleagues back at your local districts? Let's create a list of 4-5 points that you feel are important to be shared. *[Facilitator 1 write the*

comments on chart paper.] Discuss these points as a group.

Facilitator 1:

At this point, we would like to allow you time to work alone or with a neighbor on the new standards. You will find them in your Standards beginning on page #. This process might include talking through your observations of the new standards, deconstructing standards, brainstorming how the implementation of the standard might look in a classroom setting, and/or the assessment of the new standards. We will be available to help and discuss any questions you might have during this activity. Your Participant Manual on page #46 has additional KUD charts to facilitate this activity if you would like to use them. Just let us know how we can help. Ready, set, go!

[Facilitators should move through the room as needed to help individuals and/or groups.]

Materials:

Slide content, chart paper, markers, Participant Manual page #46, Standards page #167-258

Activity Directions:

Group discussion & talking points, Participant Manual page #46

References:

Wrap Up

- What do you need to begin full implementation? Our goals include:
 - Teachers will know and teach all of their grade-level standards.
 - Students will be engaged with each of the four domains and eleven foundations.
 - Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.
- KUD, Mindset, UbD, ADDIE

Time: 15 minutes

Notes:

Facilitator 1:

This morning we addressed the idea that we had several goals for “Year One Implementation” of the standards. To review those goals, we stated that those included:

- Teachers will know and teach all of their grade-level standards.
- Students will be engaged with each of the four domains and eleven foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Facilitator 2:

As we begin the implementation of the new standards, we have suggested and modeled a few strategies that can be really helpful to teachers and facilitators as they begin the process of informing our music and fine arts colleagues and communities.

KUD - Our learning goals for today were:

Know: The new music standards and their format

Understand: How they improve upon the old standards

Do: Be able to implement the new standards in the fall of 2018

By beginning with the end in mind, you can use the strategies of KUD and Understanding by Design to help with further training as you begin the dissemination process of the new standards with your colleagues. Please reference your Participant Manual on page #47 to reflect on what your next planning stages should be or any big “takeaways” that you can share as we move forward in the implementation process.

Facilitator 1:

Mindset is a really important concept to keep in mind as you begin the facilitation process with your colleagues. It's important to know that people view learning from either a fixed or growth perspective. From a fixed mindset perspective:

- Ability is perceived based on talent or “lack thereof”
- Time is spent documenting intelligence
- Traits are “given” or we are “born with them”
- Traits such as intelligence, talent, and personality are included

Facilitator 2:

From a growth mindset approach: .

- Focuses on skill development or work ethic
- Intelligence as a starting point
- Creates motivation and productivity
- Provides more opportunities for differentiation for student achievement

(SPED)

At this point, being aware of your audience and their mindset can be of great help as you begin facilitating the changes that the new standards will require from everyone involved in the education of 21st century Tennesseans. As creative people begin to digest these curriculum changes, we feel that everyone involved has a unique opportunity to take these new standards as a new “true north” and begin to reimagine teaching and learning music as well as other Fine Arts disciplines in our schools.

Does anyone have any questions or comments you would like to ask or add to our discussion before we wrap things up? *[Allow the participants time for any questions or comments. Be sure that any questions from the parking lot have been addressed.]*

Materials:

Slide content

Activity Directions:

Review the day's “big ideas” and “take-aways”. Participant Manual page #47

References:

Contact and Resources

- Tennessee Department of Education (TDOE)
- Tennessee Music Educators Association (TMEA)
- National Association for Music Education (NAfME)
- Tennessee Arts Academy
- Tennessee Arts Commission



Participant Manual page #48

Time: 2 minutes

Notes:

Facilitator 1:

There are many organizations that were involved in the creation of the revised arts education standards and they are all doing a great job in creating support systems to ensure all students in Tennessee receive high quality arts education experiences through the implementation of high quality standards.

Facilitator 2:

Not only are the associations such as the Tennessee Music Education Association very active in supporting professional development for the revised standards, they are leading the way in encouraging collaboration among arts educators in sharing promising practices for their implementation.

Facilitator 1:

We encourage you to get actively involved and ask representatives in your professional organizations if they have active committees to support standards implementation and support. If they do, ask if you can help serve on the committee. If they don't, perhaps ask them if they would like to get one started so information can be shared and our profession may continue to grow. Please see page #48 of your Participant Manual for organizations and websites that

can be great resources for you and your music teachers.

Materials:

Activity Directions:

References:

Contact and Online Websites

- Tennessee Department of Education (TDOE)
www.tn.gov/education/instruction/academic-standards/arts-education.html
- Tennessee Music Education Association (TMEA)
www.tnmea.org
- National Association for Music Education (NAfME)
nafme.org
- Tennessee Arts Academy (TAA)
<http://www.tennesseeartsacademy.org/>
- Tennessee Arts Commission (TAC)
<http://tnartscommission.org/>



Participant Manual page #48

Time: 1 minute

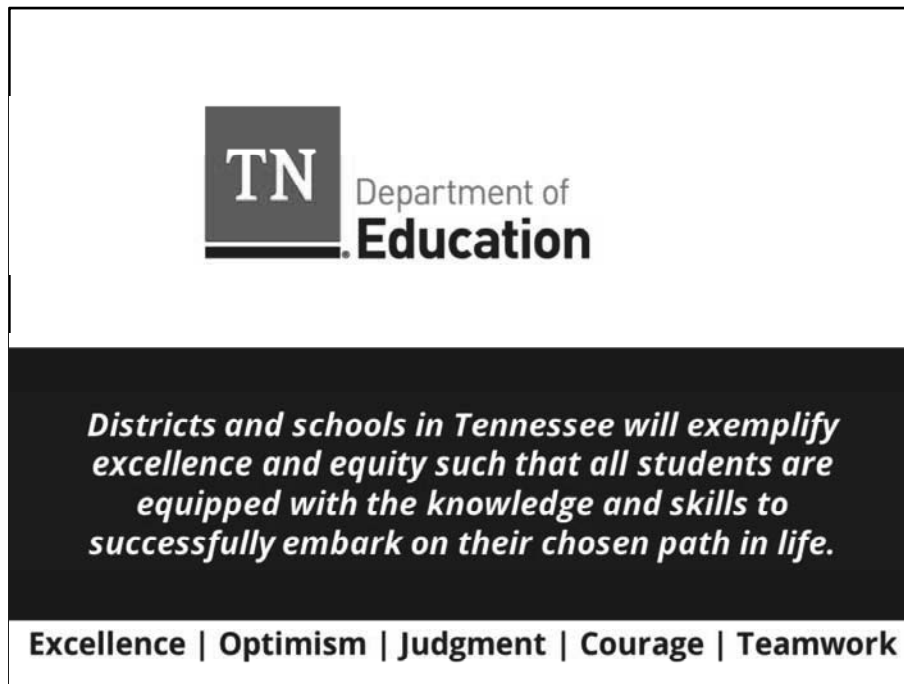
Notes:

Facilitator 1: We are including the websites for the organizations that support student engagement and music education in our state and nation. Please take a moment to review the resources that are available to you as we begin to implement our new standards.

Materials:

Activity Directions:

References:



Time: 0 minutes

Notes:

Facilitator 1:

On behalf of the Tennessee Department of Education, my colleague [*Facilitator 2*], and myself, thank you for attending our session today. Should you have any questions following this session, please feel free to talk with either of us.

Materials:

Activity Directions:

References:

Divider Front

Divider Text: Participant Manual

Divider Back

General, Instrumental, and Vocal Music

Participant Manual

Tennessee Academic Standards for Fine Arts

Welcome, Teachers!

We are excited to welcome you to this summer's teacher training on the Tennessee Academic Standards for Fine Arts Education. We appreciate your dedication to your students and your growth as an educator. As you participate today with your peers and interact with the standards, we hope you are able to find ways to connect this content to your own classroom, schools, and district. Teachers perform outstanding work every day and our hope is that the knowledge you gain will enhance the high-quality instruction you provide Tennessee's children each day.

We are honored that the content of this training was developed by and with Tennessee educators *for* Tennessee educators. We believe it is important for professional development to be informed by current educators, who work to cultivate every student's potential on a daily basis.

We'd like to thank the following educators for their contribution to the creation and review of this content:

Dru Davison, Shelby County School District
Brad Foust, Bartlett City School District
Amanda Galbraith, Bartlett City School District
Jason Glashauser, Clinton City School District
Lynnea Hunter, Johnson City School District
Robbin Johnston, Clarksville-Montgomery County School District
Chell Parkins, Middle Tennessee State University
Caitlin Seidler, Knox County School District



Overview

Part 1: General, Instrumental, and Vocal Music

Module 1: Welcome

Module 2: Standards Orientation

Module 3: Structure of the Standards

Module 4: Mindset and Pedagogy

Part 2: Understanding of the Standards

Module 5: Developing a Deeper Understanding of the Standards

Module 6: Planning and Next Steps

Module 7: Wrap Up and Closing

Appendix

Resources

Bibliography

Agenda

Time	Content
8-11:30 a.m. (includes break)	Part 1: General, Instrumental, and Vocal Music <ul style="list-style-type: none"> Module 1: Welcome Module 2: Standards Orientation Module 3: Structure of the Standards Module 4: Mindset and Pedagogy
11:30 a.m.-12:45 p.m.	Lunch (on your own)
12:45-4 p.m.	Part 2: Understanding the Standards <ul style="list-style-type: none"> Module 5: Developing a Deeper Understanding of the Standards Module 6: Planning and Next Steps Module 7: Wrap Up and Closing

Goals for Year One Implementation

- Teachers will know and teach all of their grade levels standards
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Notes:

K U D - Know, Understand, Do

Know, Understand, Do		
Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"

Goals for Today

- **Know:** The new music standards and their format.
- **Understand:** How they improve upon the old standards.
- **Do:** Be able to implement the new standards in the fall of 2018.

Personal Goals:

Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
 - **April 2016:** First draft of standards complete
 - **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
 - **June 2016:** Review committee meets to develop revisions based on public feedback
 - **July 2016:** First reading with SBOE
 - **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
 - **Oct. 2016:** Final reading with SBOE
 - **SY 2017-18:** Training and professional development
 - **SY 2018-19:** Full implementation
-
- The process begins with a review of the standards for public feedback.
 - Tennessee educators who are experts in their content area and grade band serve on the the advisory panels. These educators review all the public feedback and the current standards, then use their content expertise and knowledge of Tennessee students to draft a revised set of standards.
 - The standards are posted for a second feedback collection from Tennessee's stakeholders.
 - The Standards Recommendation Committee (SRC) consists of 10 members appointed by legislators. This group looks at all the feedback from the website, the current standards, and revised drafts. Recommendations are then made for additional revisions if needed.
 - The SRC recommends the final draft to the State Board of Education for approval.

Notes:

Standards Revision Key Points

- Mirroring NCAS (National Core Arts Standards)
- Structure Changes
 - Old - Standards, CLEs, check for understanding, SPIs
 - New - domains, foundations, standards
 - Grade-level differentiation
 - Spiraling standards
 - Can return to them throughout the year/semester/quarter
- Shared language
 - Across the fine arts
 - Across core curriculum

Notes:

Opportunity to Learn Standards

- All students deserve an opportunity to learn. The goal of the Opportunity to Learn (OTL) Standards is to provide the basis for students to have the most effective learning circumstances and settings at their schools.
- The OTL Standards specify the curriculum and scheduling, staffing, materials and equipment, and facilities that should be in place for the Standards to be realized. The OTL Standards provide vital rationale and support that music teachers and leaders need when advocating for their programs. To provide an example, the following is taken from the General Music (GM) OTL Standards for Grades 3–5, under Scheduling:
 1. At least 90 minutes of instruction in GM are given to each student during each week.
 2. Classes in GM are no larger than classes in other subjects of the curriculum.
 3. When students with disabilities are included, (a) their placement is determined on the same basis as placement for students without disabilities, (b) music educators are involved in placement decisions and are fully informed about the needs for each student, (c) the number of these students does not exceed the average for other academic classes in the school.
- Keep in mind that the resources cited in the OTL Standards are not a “wish list,” but are to be considered as guidelines

Retrieved from:

<https://nafme.org/opportunity-to-learn-standards/>

Important links:

[https://www.tn.gov/content/dam/tn/education/documents/TN ESSA State Plan Approved.pdf](https://www.tn.gov/content/dam/tn/education/documents/TN_ESSA_State_Plan_Approved.pdf)

[TN Code § 49-6-1025 \(2016\)](#)

<https://www.tn.gov/education/instruction/graduation-requirements.html>

https://nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf

Enduring Understandings and Essential Questions

Domain: Create

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

"Imagine"

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

Essential Question(s): How do musicians generate creative ideas?

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

"Plan and Make"

Essential Question(s): How do musicians make creative decisions?

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

Anchor Standard 3: Refine and complete artistic work.

"Evaluate and Refine"

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

Essential Question(s): How do musicians improve the quality of their creative work?

"Present"

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

Essential Question(s): When is creative work ready to share?

Domain: Perform

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

"Select"

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question(s): How do performers select repertoire?

"Analyze"

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

Enduring Understandings and Essential Questions, cont.

“Interpret”

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

“Rehearse, Evaluate and Refine”

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

Anchor Standard 6: Convey meaning through the presentation of artistic work.

“Present”

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Domain: Respond

Anchor Standard 7: Perceive and analyze artistic work.

“Select”

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

“Analyze”

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How do individuals choose music to experience?

Enduring Understandings and Essential Questions, cont. 2

Anchor Standard 8: Interpret intent and meaning in artistic work.

“Interpret”

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question(s): How do we discern the musical creators’ and performers’ expressive intent?

Anchor Standard 9: Apply criteria to evaluate artistic work.

“Evaluate”

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

Domain: Connect

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

“Connecting”

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

“Connecting”

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music.

Reflection and Personal Goals

- What do you already know?
- What do you hope to learn?
- What do you hope to leave with today?

Know:

Understand:

Do:

Valuing the Whole Child

- The Musical Child
 - Auditory development
 - Cognitive processing
 - Reading literacy skills
 - Scientific understanding
 - Physical development
 - Empathic development
- Brain Research
 - Brain structures differ between musicians and non-musician
 - Motor skills
 - Auditory skills
 - Somatosensory skills
 - Five way musical training helps children's brain
 - More efficient brain processing
 - Musical abilities
 - Reading abilities
 - Scientific understanding
 - Empathic development
- 21st Century Skills
 - Creativity
 - Critical thinking
 - Communication
 - Collaboration
 - College, career, and life readiness

Retrieved from:

Brain Structures Differ between Musicians and Non-Musicians. Christian Gaser, Gottfried Schlaug.
Journal of Neuroscience 8 October 2003, 23 (27) 9240-9245.

http://blogs.edweek.org/edweek/inside-school-research/2016/07/study_music_education_aids_cog.html

<http://www.educationandbehavior.com/how-music-effects-brain-development>

Educating the Whole Child

The Benefits of Studying Music

Learning music and the performing arts can increase academic development.

Learning music and the performing arts is linked to high academic performance[1],[2], helping students to improve literacy[3], mathematics[4] and cognitive development.[5] Evidence suggests that students who participate in learning the arts achieve higher grades in school, and musically-trained students demonstrate enhanced brain performance[6]. Music also helps develop various attributes – from motor skills[7] by learning to play a musical instrument, through to an appreciation of mathematics via rhythm and tempo[8]. So while some education systems focus on exam after exam, they are missing the whole picture. If they also created time for the performing arts, they would see their pupils achieve even more.

The performing arts teach young people a range of personal skills that help them thrive.

The performing arts teach young people a range of personal skills that enable them to shine in every aspect of their lives – both at school and in the world of work. In fact, they teach young people exactly the attributes required in the modern workplace - creativity[9], critical thinking, the ability to collaborate and various social skills[10]. Studying rehearsing and learning to perform teaches young people various character traits including confidence, self-esteem and discipline[11]. A lot of educators talk now about the need to build character – the performing arts do exactly that.

Learning music can inspire joy in learning that can spread to other subjects.

Learning music and the performing arts more widely exposes young people to a form of learning that is increasingly rare for young people – one to one (or one to a few) tuition. Learning at this level and in this way helps ignite sparks in young people who may not have previously engaged with academic learning, enhancing satisfaction and sense of achievement in school[12]. And once they get the love of learning, this can transfer across to all their subjects.

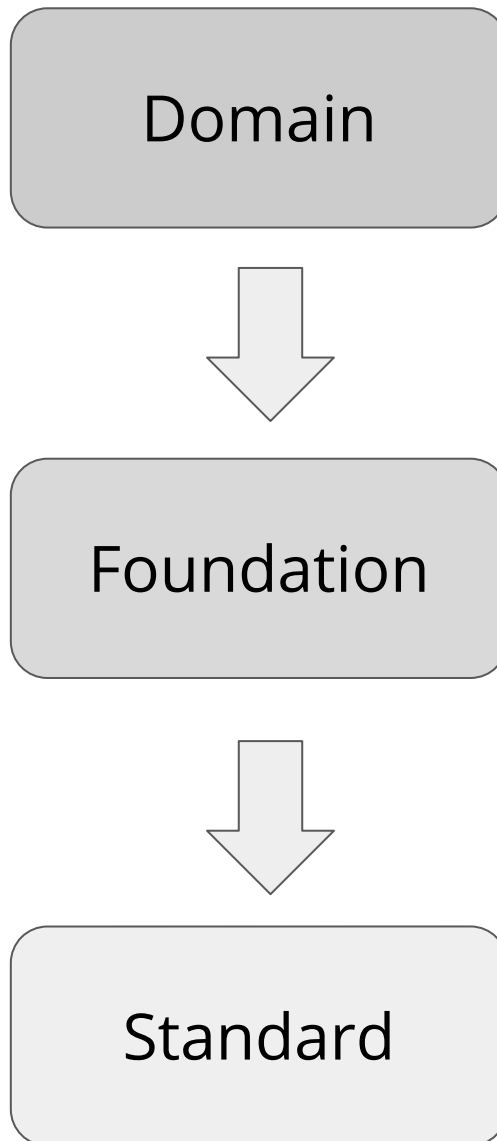
An appreciation of the performing arts makes for more engaging global citizens.

An appreciation and understanding of the arts makes for engaging, curious and culturally rich global citizens – which we believe is a key component of education. Put simply, the world is a better place with music in it – it transcends cultural barriers, provides connections between people with little or nothing in common[13]. The more people who understand music and the performing arts, the more the world will connect.

Retrieved from: <https://www.google.com/url?q=https://www.nordangliaeducation.com/teaching-and-learning/juilliard-curriculum-overview/benefits-of-studying-music&sa=D&ust=1525200559794000&usg=AFQjCNFbsNDA1XTUAEMBafwPGiSsXc3mqg>

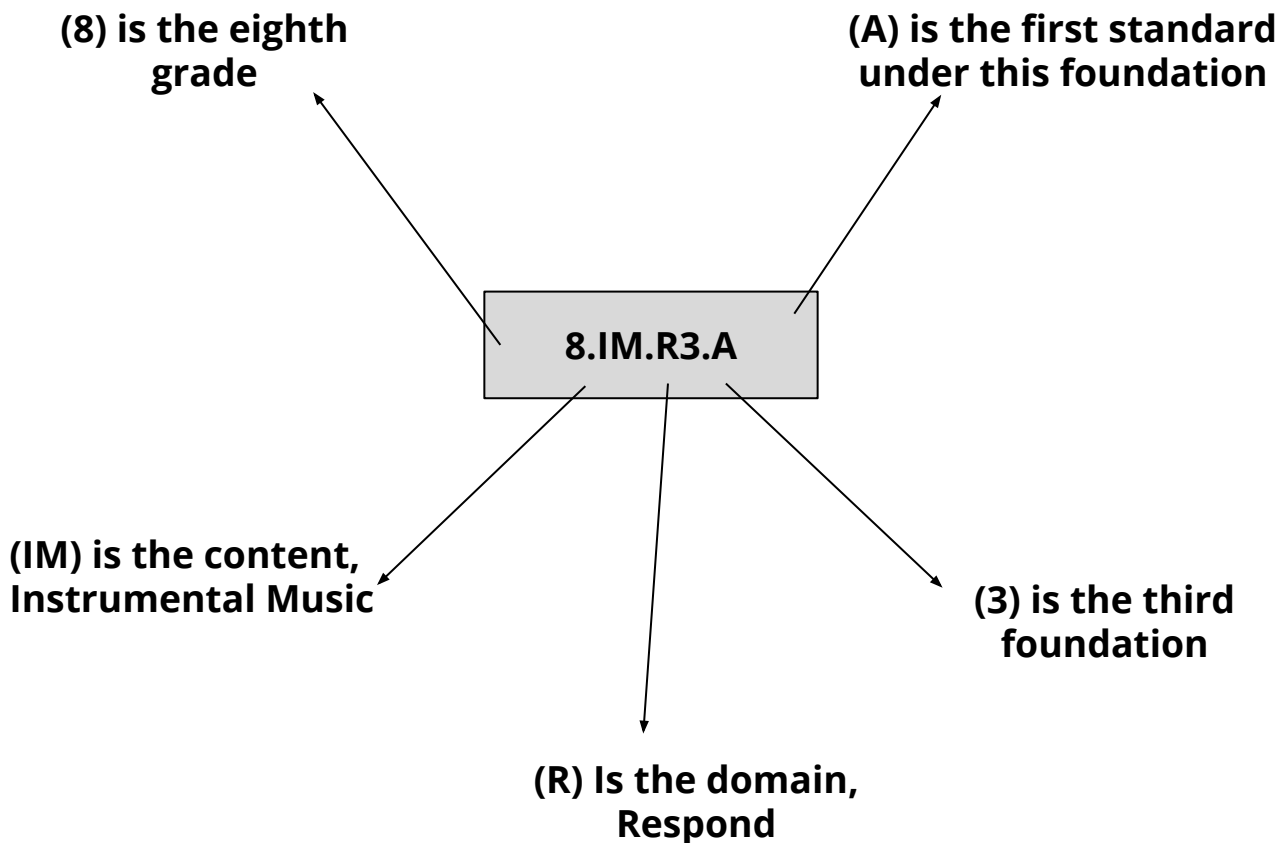
*References located in the Appendix

Structure



Standard Structure and Coding

8.IM.R3.A - Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.



Standard Structure and Coding - Practice

Choose a standard from your content area and grade and break down the structure.

Code:

Grade:

Domain:

Foundation:

Standard:

Write and label the coding for your standard in this box.

Foundation

Perform

Select, analyze, and interpret artistic work for performance.

Develop and refine artistic techniques and work for performance.

Convey and express meaning through the performance of artistic work.

Create

Generate and conceptualize artistic ideas and work.

Organize and develop artistic ideas and work.

Refine and complete artistic work.

Respond

Perceive and analyze artistic work.

Interpret intent and meaning in artistic work.

Apply criteria to evaluate artistic work.

Connect

Synthesize and relate knowledge and personal experiences to artistic endeavors.

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

Pit Stop One - Activity

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 with 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, eight major scales, and a chromatic scale.

What Will Students...		
Know	Understand	Do

Reflection Moment - What's different?

Take a minute to consider how each of these questions apply to you. After recording some of your thoughts, please post one from each question and post on the appropriate chart paper.

- What's new?
- How will this impact your teaching?
- How will this impact your students?
- How will this affect communication with administrators?

What's different about...

Perform:

Create:

Respond:

Connect:

Elementary Focus:

Vocal:

Music Theory:

Pit Stop Two - Activity

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).

What will students...		
Know	Understand	Do

Notes

Mindset

Growth vs. Fixed Mindset

Fixed Mindset	Growth Mindset
My playing isn't good.	What am I missing?
I'm awesome at this.	I'm on the right track!
I'm just not good at music	I'm going to train my brain and hands to play music.
I hate making mistakes.	Mistakes help me learn.
This is too hard.	This is going to take some time.
That person is so good at music it makes me sick.	I'm going to figure out how that person is doing it.
This is as good as my work will ever get.	What can I do to get better?
I can't even play a short melody, accurate rhythms, etc.	I still have some things to learn.

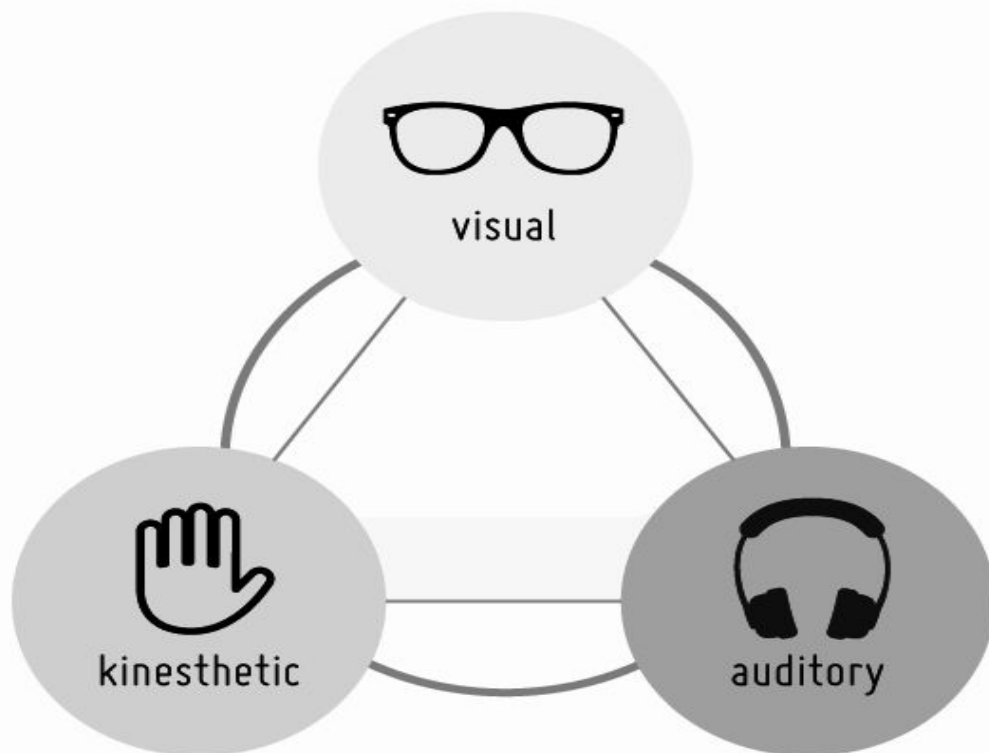
Reformatted for standards training, content from:
<https://preview.teacherspayteachers.com/2/2619/2619876> Think Like a Musician

Fixed vs. Growth Mindset

Fixed

Growth

Music Literacy



Source: <https://nafme.org/new-approach-instrumental-music-literacy>

Musical Literacy - Activity

Visual	Auditory	Kinesthetic

Welcome Back - Activity

HS2.VM.R2.A 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.

What will students...		
Know	Understand	Do

Pit Stop Three - Activity

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.

Standard: _____

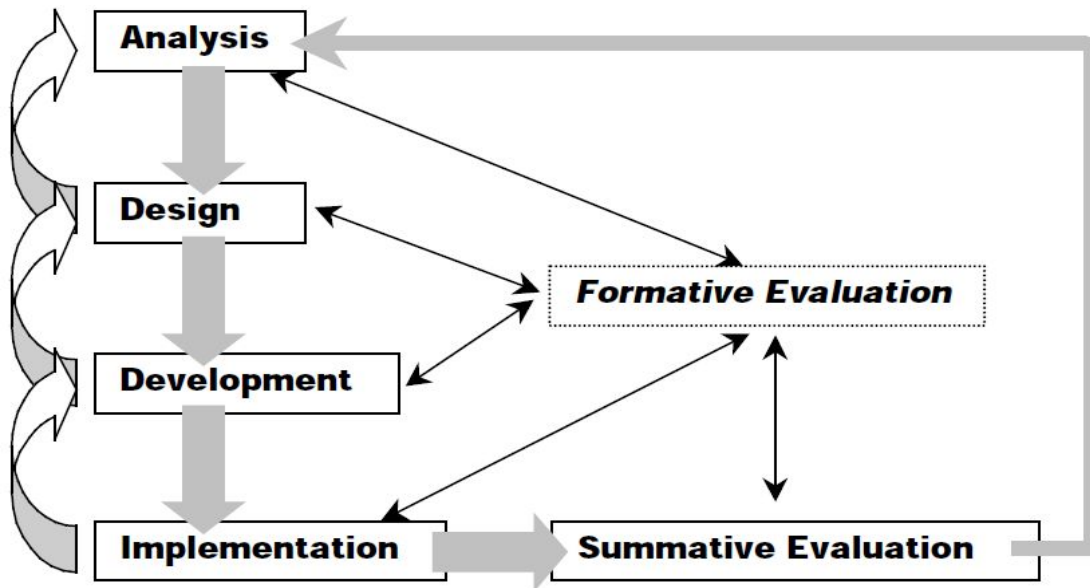
What will students...		
Know	Understand	Do

Deconstructing a Standard

8.IM.R3.A - Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

What will students...		
Know	Understand	Do

ADDIE MODEL



	Sample Task	Sample Output
Analysis the process of defining what is to be learned	<ul style="list-style-type: none"> Needs assessment Problem Identification Task Analysis 	<ul style="list-style-type: none"> Learner Profile Description of constraints Needs, Problem Statement Task analysis
Design the process of specifying how it is to be learned	<ul style="list-style-type: none"> Write objectives Develop test items Plan instruction Identify resources 	<ul style="list-style-type: none"> Measurable objectives Instructional strategy Prototype specifications
Development the process of authoring and producing the materials	<ul style="list-style-type: none"> Works with producers Develop workbook, flowchart, program 	<ul style="list-style-type: none"> Storyboard Script Exercises Computer assisted instruction
Implementation the process of installing the project in the real world context	<ul style="list-style-type: none"> Teacher training Tryout 	<ul style="list-style-type: none"> Student comments, data
Evaluation the process of determining the adequacy of the instruction	<ul style="list-style-type: none"> Record time data Interpret test results Survey graduates Revise activities 	<ul style="list-style-type: none"> Recommendations Project report Revised prototype

Retrieved and adapted from: Steven J. McGriff 09/2000, Instructional Systems, College of Education, Penn State University <https://www.slideshare.net/DamianGordon1/instructional-design-13>

ADDIE Model Planning Strategies - KUD

WRITE YOUR CHOSEN STANDARD:

K U D

Students will (do)

In order to (know)

highlighting that (understand)

Keep in mind the ADDIE planning process: **A**nalysis, **D**esign, **D**evelopment, **I**mplementation, **E**valuation

ADDIE Model Planning Strategies - Analysis, Design, Development

Analysis

- Who are my students?
- Where are they coming from (physically, emotionally, socio-economically, etc.)?
- What do I need them to know?
- Where would I like them to get to?
- How long is it going to take?
- Start with the end in mind.

Design

- What activities am I going to use?
- What tools do I need?
- How am I going to provide scaffolding?
- What am I going to use to assess it?
- Are there external resources I need?

Development

- Is this engaging?
- Do I need to tweak anything?
- Will all my students be able to participate well?
- Is this consistently aligned with what they need to understand?

Notes:

ADDIE Model Planning Strategies - Implementation, Evaluation

Implementation

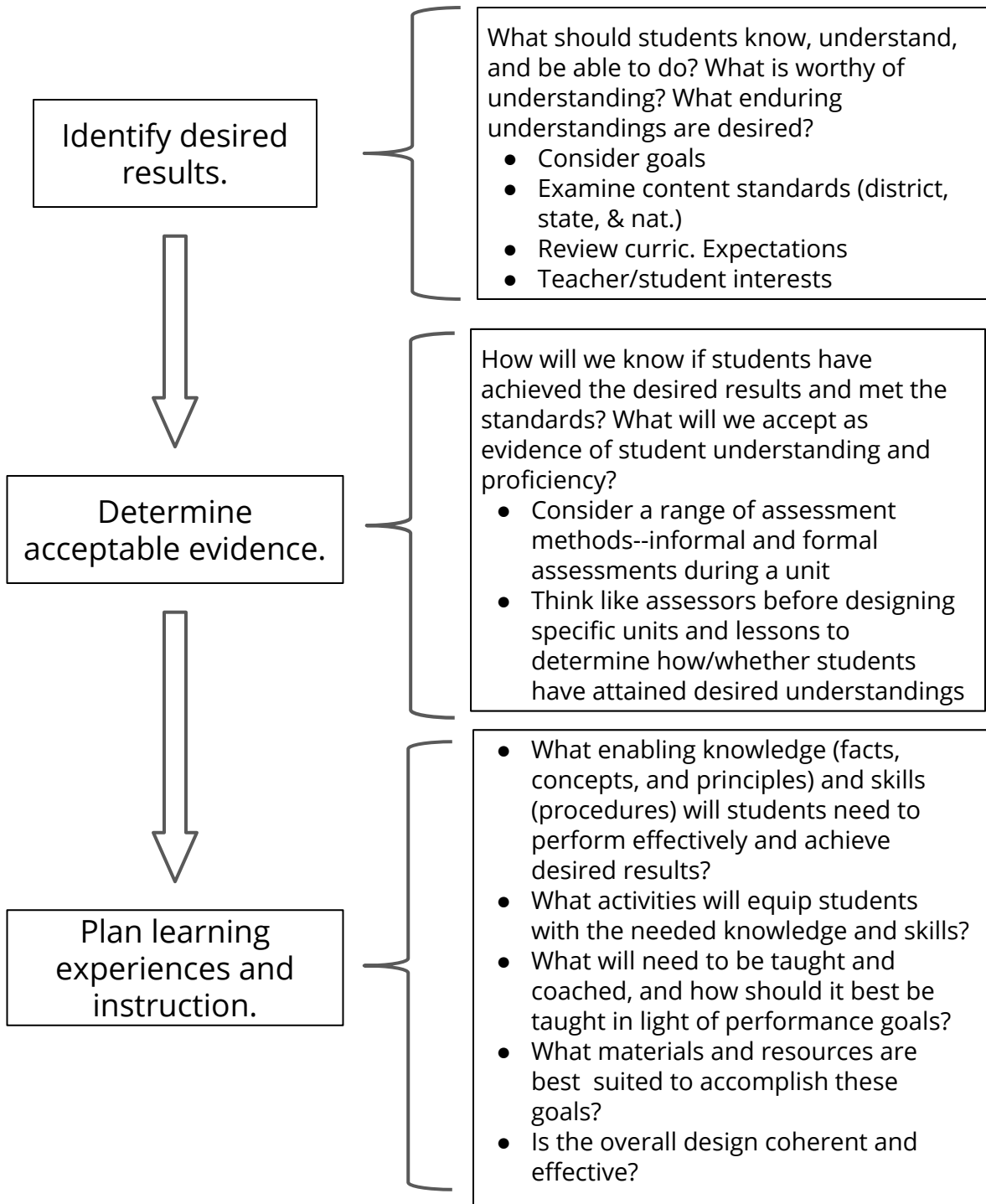
- How will you introduce the lesson?
- What methods will you use for content delivery?
- What types of feedback will you be looking for?
- What steps will you follow to deliver your content? (task analysis)

Evaluation

- Have my students mastered the standard?
- Can my students demonstrate their mastery?
- What do I need to change for next time?
- Do I need to reteach any particular concept?

Notes:

Understanding by Design - UbD



Adapted/formatted from *Understanding by Design* by Grant Wiggins and Jay McTighe

Understanding by Design Template with Design Questions for Teachers

Adapted from: <http://aplg-planetariums.org/understanding-by-design-template/>

Title: Topic:		Subject/Course: Grade:		Designer(s):	
Stage 1 - Desired Results					
Established goals: <ul style="list-style-type: none"> What relevant goals (e.g., content standards, course or program objectives, learning outcomes) will this design address? 					
Understandings: Students will understand that... <ul style="list-style-type: none"> What are the big ideas? What specific understandings about them are desired? What misunderstandings are predictable? 			Essential Questions: <ul style="list-style-type: none"> What provocative questions will foster inquiry, understanding, and transfer of learning? 		
Students will know... <ul style="list-style-type: none"> What key knowledge will students acquire as a result of this unit? Think in terms of nouns and in terms of content 			Students will be able to... <ul style="list-style-type: none"> What key skills will students acquire as a result of this unit? Think in terms of verbs 		
Stage 2 - Assessment Evidence					
Performance Tasks: <ul style="list-style-type: none"> Through what authentic performance tasks will students demonstrate the desired understandings? By what criteria will performances of understandings be judged? 			Other Evidence: <ul style="list-style-type: none"> Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of desired results? How will students reflect upon and self-assess their learning? 		
Stage 3 - Learning Plan					
Learning Activities: What learning experiences and instruction will enable students to achieve the desired results? How will the design W = Help students to know W here the unit is going and W hat is expected? Help the teacher know W here the students are coming from (prior knowledge, interests)? H= H ook all students and H old their interest? E= E quip students, help them E xperience the key ideas and E xplore the issues? R= Provide opportunities to R ethink and R evise their understandings and work? E= Allow students to E valuate their work and its implications? T= Be T ailored (personalized) to the different needs, interests, and abilities of learners? O= Be O rganized to maximize initial and sustained engagement as well as effective learning?					

UbD - Deconstruct a Standard Lesson Plan Activity

Lesson Topic: Length of Lesson:		Grade Level:
Stage 1 - Desired Results		
Content Standard(s):		
Understanding(s)/goals: Students will understand:	Essential Question(s):	
Student objectives (outcomes): Students will be able to:		
Stage 2 - Assessment Evidence		
Performance Task(s):	Other Evidence:	
Stage 3 - Learning Plan		
Learning Activities:		

Retrieved from:
<http://radiokrik.com/45-ubd-templates-professional/ubd-templates-backward-design-lesson-plan-template-understanding-by-the-basics-useful-concept-likewise/>

Assessment Planning Activity

7.GM.R2.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, convey expressive intent.

ASSESSMENT "IDEA" BANK

- Assessment **OF**:
 - _____
 - _____
 - _____

- Assessment **FOR**:
 - _____
 - _____
 - _____

- Assessment **AS**:
 - _____
 - _____
 - _____

Planning and Takeaways - KUD Activities

Students will (do)

In order to (know)

highlighting that (understand)

Students will (do)

In order to (know)

highlighting that (understand)

Students will (do)

In order to (know)

highlighting that (understand)

Wrapping up and Moving Forward

- What do **you** need to begin full implementation?
- Our goals include:
 - Teachers will know and teach all of their grade-level standards.
 - Students will be engaged with each of the four domains and 11 foundations.
 - Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.
- KUD, Mindset, UbD, ADDIE

Notes & Reflections:

Resources

- Tennessee Department of Education (TDOE)
www.tn.gov/education/instruction/academic-standards/arts-education.html
- Tennessee Music Education Association (TMEA)
www.tnmea.org
- National Association for Music Education (NAfME)
nafme.org
- Tennessee Arts Academy (TAA)
<http://www.tennesseeartsacademy.org/>
- Tennessee Arts Commission (TAC)
<http://tnartscommission.org/>

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Divider Front

Divider Text: Standards

Divider Back

General, Instrumental, and Vocal Music

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 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 other, 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 programming from the National Opportunity to Learn Standards for Music and Arts Education.

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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: 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.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
Perform (P)	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
Create (Cr)	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
Respond (R)	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
Connect (Cn)	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	
Grade Level	Standards
K	K.GM.P1.A With guidance, explore and experience music concepts such as pitch, rhythms, vocal timbres, movement, musical contrasts, textures, sequence, and ways to define music.
	K.GM.P1.B With guidance, using voices, instruments, or movement, explore and demonstrate awareness of music contrasts* in a variety of music selected for performance.
	K.GM.P1.C With guidance, using voices, instruments, or movement, demonstrate awareness of expressive qualities (such as voice quality, dynamics, or tempo).
1	1.GM.P1.A With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
	1.GM.P1.B With limited guidance, using voices, instruments, or movement, demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.
	1.GM.P1.C Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
	1.GM.P1.D When analyzing selected music, read and perform rhythmic patterns with voice, body percussion, and/or instruments, using iconic or standard notation.
2	2.GM.P1.A 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).
	2.GM.P1.B Using voices, instruments, or movement, demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.
	2.GM.P1.C Demonstrate understanding of music's expressive qualities and how creators use them to convey expressive intent.
	2.GM.P1.D When analyzing selected music, read and perform rhythmic patterns with voice, body percussion, and/or instruments using iconic or standard notation.

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

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

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

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

DOMAIN: Create	
Foundation Cr1	
Generate and conceptualize artistic ideas and work.	
Standard GM.Cr1	
Grade Level	Standards
K	K.GM.Cr1.A 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.

	K.GM.Cr1.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	1.GM.Cr1.A With limited guidance, explore and improvise musical ideas such as pitch, short rhythms, different vocal or instrumental timbres, musical textures, or movement.
	1.GM.Cr1.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	2.GM.Cr1.A Use pentatonic melodies, short rhythms, movement, and vocal/instrumental timbres to improvise rhythmic/melodic patterns and movement.
	2.GM.Cr1.B Use body percussion, instruments, movement, singing, and/or vocal timbres to generate musical ideas (such as rhythm patterns, pentatonic melodies, etc.).
3	3.GM.Cr1.A 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).
	3.GM.Cr1.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	4.GM.Cr1.A 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.).
	4.GM.Cr1.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	5.GM.Cr1.A 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.).
	5.GM.Cr1.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	
Grade Level	Standards
K	K.GM.Cr2.A With guidance, using ideas from songs, poems, or stories for performance, demonstrate, choose, and justify favorite musical ideas.
	K.GM.Cr2.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	1.GM.Cr2.A With limited guidance, using short musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas.
	1.GM.Cr2.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	2.GM.Cr2.A Using short musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas.
	2.GM.Cr2.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	3.GM.Cr2.A Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas.
	3.GM.Cr2.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	4.GM.Cr2.A Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas for arrangement, improvisation, or composition.
	4.GM.Cr2.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	5.GM.Cr2.A Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas for arrangement, improvisation, or composition.

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

5	5.GM.Cr3.A 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.
	5.GM.Cr3.B Demonstrate a final version of personal musical ideas using created vocal, instrumental, movement, or two-part created pieces through performance.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard GM.R1	
Grade Level	Standards
K	K.GM.R1.A With guidance, list personal interests and experiences explaining musical preference.
1	1.GM.R1.A With limited guidance, identify and explain how personal interests and experience influence musical selection.
	1.GM.R1.B With limited guidance, demonstrate music concepts (such as steady beat or singing voice) in various styles of music.
2	2.GM.R1.A Identify and explain how personal interests and experience influence musical selection; list and explain personal musical interests.
	1.GM.R1.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).
3	3.GM.R1.A 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).
	3.GM.R1.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).

	3.GM.R1.C 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	4.GM.R1.A 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.).
	4.GM.R1.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).
	4.GM.R1.C 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	5.GM.R1.A Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
	5.GM.R1.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).
	5.GM.R1.C 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.).

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard GM.R2	
Grade Level	Standards
K	K.GM.R2.A 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	1.GM.R2.A 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	2.GM.R2.A 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	3.GM.R2.A 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	4.GM.R2.A 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	5.GM.R2.A 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	
Grade Level	Standards
K	K.GM.R3.A With guidance, apply personal preferences in the evaluation of music, and discuss a musical performance.
1	1.GM.R3.A With limited guidance, apply personal preferences in the evaluation of music; discuss a musical performance using grade-appropriate vocabulary.
2	2.GM.R3.A Apply personal preferences in the evaluation of music; discuss a musical performance using grade-appropriate music vocabulary.
3	3.GM.R3.A Evaluate musical works and performances, applying established criteria; discuss a music selection or performance using grade-appropriate music vocabulary and teacher-given criteria.

4	4.GM.R3.A Evaluate musical works and performances, applying established criteria.
5	5.GM.R3.A 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.

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard GM.Cn1	
Grade Level	Standards
K	K.GM.Cn1.A 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	1.GM.Cn1.A 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	2.GM.Cn1.A 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	3.GM.Cn1.A 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	4.GM.Cn1.A 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	5.GM.Cn1.A 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

Grade Level	Standards
K	K.GM.Cn2.A 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	1.GM.Cn2.A 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	2.GM.Cn2.A 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	3.GM.Cn2.A 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	4.GM.Cn2.A 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	5.GM.Cn2.A 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.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
Perform (P)	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
Create (Cr)	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
Respond (R)	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
Connect (Cn)	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	
Grade Level	Standards
6	6.GM.P1.A Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.
	6.GM.P1.B Explain how understanding the structure and the elements of music are used in music selected for performance.
	6.GM.P1.C 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	7.GM.P1.A 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.
	7.GM.P1.B Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
	7.GM.P1.C When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.
	7.GM.P1.D Identify how cultural and historical context inform performances and result in different music interpretations.
	7.GM.P1.E 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	8.GM.P1.A 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.
	8.GM.P1.B Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
	8.GM.P1.C When analyzing selected music, sight read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

	8.GM.P1.D Identify how cultural and historical context informs performances and results in different music effects.
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DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for performance.	
Standard	
Grade Level	Standards
6	6.GM.P2.A 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	7.GM.P2.A 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	8.GM.P2.A 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.

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

7	7.GM.P3.A Perform music with technical accuracy and stylistic expression to convey the creator's intent.
	7.GM.P3.B Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.
8	8.GM.P3.A Perform music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
	8.GM.P3.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	
Grade Level	Standards
6	6.GM.Cr1.A Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.
7	7.GM.Cr1.A Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
8	8.GM.Cr1.A 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

Grade Level	Standards
6	6.GM.Cr2.A 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.
	6.GM.Cr2.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.
7	7.GM.Cr2.A 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.
	7.GM.Cr2.B Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
8	8.GM.Cr2.A 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	
Grade Level	Standards
6	6.GM.Cr3.A Self-evaluate one's work, applying teacher-provided criteria such as application of selected elements of music and use of sound sources.
	6.GM.Cr3.B Describe the rationale for making revisions to music, based on evaluation criteria and feedback from a teacher.
	6.GM.Cr3.C 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	7.GM.Cr3.A Self-evaluate one's work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
	7.GM.Cr3.B Describe the rationale for making revisions to music, based on evaluation criteria and feedback from others (teacher and peers).
	7.GM.Cr3.C 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	8.GM.Cr3.A Self-evaluate one's work by selecting and applying criteria, including appropriate application of compositional techniques, style, form, and use of sound sources.
	8.GM.Cr3.B Describe the rationale for refining works by explaining one's choices, based on evaluation criteria.
	8.GM.Cr3.C 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	
Grade Level	Standards
6	6.GM.R1.A Select or choose music to listen to, and explain the connections to specific interests or experiences for a specific purpose.
	6.GM.R1.B Describe how the elements of music and expressive qualities relate to the structure of the pieces.
	6.GM.R1.C Identify the context of music from a variety of genres, cultures, and historical periods.
7	7.GM.R1.A Select or choose contrasting music to listen to, and compare the connections to specific interests or experiences for a specific purpose.
	7.GM.R1.B Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
	7.GM.R1.C Identify and compare the context of music from a variety of genres, cultures, and historical periods.
8	8.GM.R1.A 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.
	8.GM.R1.B Compare how the elements of music and expressive qualities relate to the structure within programs of music.
	8.GM.R1.C 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	
Grade Level	Standards
6	6.GM.R2.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, convey expressive intent.
7	7.GM.R2.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, convey expressive intent.
8	8.GM.R2.A 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	
Grade Level	Standards
6	6.GM.R3.A Apply teacher-provided criteria to evaluate musical works or performances.
7	7.GM.R3.A Select from teacher-provided criteria to evaluate musical works or performances.
8	8.GM.R3.A 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	
Grade Level	Standards
6	6.GM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
7	7.GM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
8	8.GM.Cn1.A 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

Grade Level	Standards
6	6.GM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
7	7.GM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
8	8.GM.Cn2.A 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
Perform (P)	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
Create (Cr)	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
Respond (R)	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
Connect (Cn)	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	HS.GM.P1.A Research sound sources and artistic repertoire using technology and other available resources.
	HS.GM.P1.B Apply criteria to select appropriate repertoire from varied genres, cultures, and styles suitable for presentation.
	HS.GM.P1.C 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	HS.GM.P2.A Interpret standard or non-traditional music notation and expressive elements to convey artistic ideas
	HS.GM.P2.B Develop and apply appropriate rehearsal strategies to identify and discuss areas of needed improvement.
	HS.GM.P2.C 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	HS.GM.P3.A Employ appropriate performance techniques and/or practice to present artistic works using varied sound sources.
	HS.GM.P3.B Apply appropriate expressive elements to convey meaning of artistic works.
	HS.GM.P3.C Defend artistic choices using appropriate musical vocabulary.
	HS.GM.P3.D 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	HS.GM.Cr1.A 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	HS.GM.Cr2.A Assemble and organize sounds or musical ideas to express selected experiences, moods, images, concepts, texts, storylines, or ideas.
	HS.GM.Cr2.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	HS.GM.Cr3.A Evaluate evolving drafts of student-generated works by selecting and applying criteria and describing rationale for revisions.
	HS.GM.Cr3.B Enhance artistic works using technology or other suitable resources.
	HS.GM.Cr3.C 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	HS.GM.R1.A Identify and describe the elements of music in visual and aural examples using appropriate vocabulary.
	HS.GM.R1.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	HS.GM.R2.A 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.
	HS.GM.R2.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	HS.GM.R3.A Apply appropriate criteria to evaluate varied musical works and performances.
	HS.GM.R3.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	HS.GM.Cn1.A 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	HS.GM.Cn2.A 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
Perform (P)	Sing (1), play (2), read (5)	<ol style="list-style-type: none"> 1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation 	See grade levels
Create (Cr)	Improvise (3), compose (4)	<ol style="list-style-type: none"> 4. Generate and conceptualize 5. Organize and develop 6. Refine and complete 	
Respond (R)	Listen (6), analyze (7)	<ol style="list-style-type: none"> 7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate 	
Connect (Cn)	Connect (8), historical (9)	<ol style="list-style-type: none"> 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

Grade Level	Standards
6	6.IM.P1.A 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.
	6.IM.P1.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.
	6.IM.P1.C Identify expressive qualities in a varied repertoire of music that can be demonstrated through performances.
7	7.IM.P1.A 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.
	7.IM.P1.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.
	7.IM.P1.C Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and/or improvised performances.
8	8.IM.P1.A 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.
	8.IM.P1.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.
	8.IM.P1.C 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

Grade Level	Standards
6	6.IM.P2.A 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.
	6.IM.P2.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.
	6.IM.P2.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.
	6.IM.P2.D 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	7.IM.P2.A 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.
	7.IM.P2.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.
	7.IM.P2.C 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.

	7.IM.P2.D 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	8.IM.P2.A 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.
	8.IM.P2.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.
	8.IM.P2.C 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.
	8.IM.P2.D 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.

DOMAIN: Perform	
Foundation P3 Convey and express meaning through the performance of artistic work.	
Standard IM.P3	
Grade Level	Standards
6	6.IM.P3.A 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.
	6.IM.P3.B Demonstrate an awareness of the context of music through prepared and/or improvised performances.

7	7.IM.P3.A 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.
	7.IM.P3.B Demonstrate an understanding of the context of music through prepared and/or improvised performances.
8	8.IM.P3.A 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.
	8.IM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Standard IM.Cr1	
Grade Level	Standards
6	6.IM.Cr1.A 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).
7	7.IM.Cr1.A 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.

8	8.IM.Cr1.A 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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DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Standard IM.Cr2	
Grade Level	Standards
6	6.IM.Cr2.A 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.
	6.IM.Cr2.B Preserve draft compositions and improvisations through standard notation and/or recording technology.
7	7.IM.Cr2.A 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.
	7.IM.Cr2.B Preserve draft compositions and/or improvisations through standard notation and/or recording technology.
8	8.IM.Cr2.A 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.
	8.IM.Cr2.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	
Grade Level	Standards
6	6.IM.Cr3.A Evaluate and refine draft compositions and/or improvisations based on knowledge, skill, and teacher-provided criteria.
	6.IM.Cr3.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	7.IM.Cr3.A Evaluate and refine draft compositions and/or improvisations based on knowledge, skill, and collaboratively-developed criteria.
	7.IM.Cr3.B Share personally developed melodies and rhythmic passages, individually or as an ensemble, that demonstrate understanding of characteristics of music or texts.
8	8.IM.Cr3.A Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on musically and developmentally appropriate criteria.
	8.IM.Cr3.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	
Grade Level	Standards
6	6.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	6.IM.R1.B Through visual and aural examples, analyze how context and musical elements inform student response to music.

7	7.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	7.IM.R1.B Through visual and aural examples, analyze how context and musical elements inform student response to music.
8	8.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher provided sources.
	8.IM.R1.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	
Grade Level	Standards
6	6.IM.R2.A 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	7.IM.R2.A 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	8.IM.R2.A 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	6.IM.R3.A Describe the influence of experiences, performances, context, and analysis on the artistic process.
7	7.IM.R3.A Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.
8	8.IM.R3.A 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	6.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
7	7.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
8	8.IM.Cn1.A 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	6.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
7	7.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
8	8.IM.Cn2.A 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.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
Perform (P)	Sing (1), play (2), read (5)	<ol style="list-style-type: none"> 1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation 	See grade levels
Create (Cr)	Improvise (3), compose (4)	<ol style="list-style-type: none"> 4. Generate and conceptualize 5. Organize and develop 6. Refine and complete 	
Respond (R)	Listen (6), analyze (7)	<ol style="list-style-type: none"> 7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate 	
Connect (Cn)	Connect (8), historical (9)	<ol style="list-style-type: none"> 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	
Grade Level	Standards
HS1	HS1.IM.P1.A 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.
	HS1.IM.P1.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.
	HS1.IM.P1.C Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.
HS2	HS2.IM.P1.A 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.
	HS2.IM.P1.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.
	HS2.IM.P1.C 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	HS3.IM.P1.A 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.
	HS3.IM.P1.B. Examine, evaluate, and critique, using music reading skills, how the structure and context impact and inform prepared and/or improvised performances.

	HS3.IM.P1.C 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	HS4.IM.P1.A 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.
	HS4.IM.P1.B Examine, evaluate, and critique, using music reading skills, how the structure and context impact and inform prepared and/or improvised performances.
	HS4.IM.P1.C 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	
Foundation P2 Develop and refine artistic techniques and work for presentation.	
Standard IM.P2	
Grade Level	Standards
HS1	HS1.IM.P2.A 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.
	HS1.IM.P2.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.

	HS1.IM.P2.C 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.
	HS1.IM.P2.D 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.
HS2	HS2.IM.P2.A 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.
	HS2.IM.P2.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.
	HS2.IM.P2.C. 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.
	HS2.IM.P2.D 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.
HS3	HS3.IM.P2.A 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.
	HS3.IM.P2.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.

	HS3.IM.P2.C 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.
	HS3.IM.P2.D 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.
HS4	HS4.IM.P2.A 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.
	HS4.IM.P2.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.
	HS4.IM.P2.C 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.
	HS4.IM.P2.D 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.

DOMAIN: Perform

Foundation P3

Convey and express meaning through the performance of artistic work.

Standard IM.P3

Grade Level	Standards
HS1	HS1.IM.P3.A 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.
	HS1.IM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
HS2	HS2.IM.P3.A 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.
	HS2.IM.P3.B Demonstrate an understanding of intent as a means for connecting with an audience through prepared and/or improvised performances.
HS3	HS3.IM.P3.A 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.
	HS3.IM.P3.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.
HS4	HS4.IM.P3.A 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.
	HS4.IM.P3.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	
Grade Level	Standards
HS1	HS1.IM.Cr1.A 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	HS2.IM.Cr1.A 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	HS3.IM.Cr1.A Compose and/or improvise music ideas for a variety of purposes and contexts.
HS4	HS4.IM.Cr1.A 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	
Grade Level	Standards
HS1	HS1.IM.Cr2.A 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.
	HS1.IM.Cr2.B Describe and document compositions and/or improvisations through standard notation and recording technology.
HS2	HS2.IM.Cr2.A 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.

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

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

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

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard IM.R1	
Grade Level	Standards
HS1	HS1.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher-provided sources.
	HS1.IM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
HS2	HS2.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	HS2.IM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
HS3	HS3.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	HS3.IM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
HS4	HS4.IM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	HS4.IM.R1.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	HS1.IM.R2.A 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	HS2.IM.R2.A 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	HS3.IM.R2.A 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	HS4.IM.R2.A 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	HS1.IM.R3.A Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
HS2	HS2.IM.R3.A Evaluate works and performances based research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

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

DOMAIN: Connect	
Foundation Cn1 Synthesize and relate knowledge and personal experiences to artistic endeavors.	
Standard IM.Cn1	
Grade Level	Standards
HS1	HS1.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS2	HS2.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS3	HS3.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS4	HS4.IM.Cn1.A 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	HS1.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
HS2	HS2.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
HS3	HS3.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
HS4	HS4.IM.Cn2.A 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
Perform (P)	Sing (1), play (2), read (5)	<ol style="list-style-type: none"> 1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation 	See grade levels
Create (Cr)	Improvise (3), compose (4)	<ol style="list-style-type: none"> 4. Generate and conceptualize 5. Organize and develop 6. Refine and complete 	
Respond (R)	Listen (6), analyze (7)	<ol style="list-style-type: none"> 7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate 	
Connect (Cn)	Connect (8), historical (9)	<ol style="list-style-type: none"> 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

Grade Level	Standards
6	6.VM.P1.A 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.
	6.VM.P1.B Use music reading skills to demonstrate how knowledge of compositional devices in musical works informs prepared and/or improvised performances.
	6.VM.P1.C Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and/or improvised performances.
7	7.VM.P1.A 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.
	7.VM.P1.B Use music reading skills to demonstrate how compositional devices and theoretical and structural characteristics in musical works inform prepared and/or improvised performances.
	7.VM.P1.C Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
8	8.VM.P1.A 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.
	8.VM.P1.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.
	8.VM.P1.C 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

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

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

DOMAIN: Perform	
Foundation P3 Convey and express meaning through the performance of artistic work.	
Standard VM.P3	
Grade Level	Standards
6	6.VM.P3.A 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.
	6.VM.P3.B Perform music with technical accuracy to demonstrate the creator's intent.
	6.VM.P3.C Demonstrate performance decorum (such as stage presence, facial expression, memorization, and appropriate artistic delivery) and audience etiquette appropriate for venue and purpose.
7	7.VM.P3.A 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.
	7.VM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
	7.VM.P3.C Demonstrate performance decorum (such as stage presence, facial expression, memorization, and appropriate artistic delivery) and audience etiquette appropriate for venue and purpose.
8	8.VM.P3.A 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.
	8.VM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances
	8.VM.P3.C 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	6.VM.Cr1.A. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or text studied in rehearsal.
7	7.VM.Cr1.A Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or text studied in rehearsal.
8	8.VM.Cr1.A 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	6.VM.Cr2.A Select, draft, and develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text studied in rehearsal.
	6.VM.Cr2.B Document compositions and/or improvisations through notation and/or recording.
7	7.VM.Cr2.A Select, draft, and develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text studied in rehearsal.
	7.VM.Cr2.B. Document compositions and/or improvisations through notation and/or recording.

8	8.VM.Cr2.A 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.
	8.VM.Cr2.B Document compositions and/or improvisations for use in an arrangement through notation and/or recording.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard VM.Cr3	
Grade Level	Standards
6	6.VM.Cr3.A Evaluate and refine compositions and/or improvisations based on teacher-provided criteria.
	6.VM.Cr3.B Present finalized composition and/or improvisation individually or as an ensemble.
7	7.VM.Cr3.A. Evaluate and refine compositions and/or improvisations based on teacher-provided criteria.
	7.VM.Cr3.B Present finalized composition and/or improvisation individually or as an ensemble.
8	8.VM.Cr3.A Evaluate and refine compositions and/or improvisations for use in an arrangement based on collaboratively-developed criteria.
	8.VM.Cr3.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	6.VM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	6.VM.R1.B Through written and aural examples, analyze how context and musical elements inform student response to music.
7	7.VM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, and student interest.
	7.VM.R1.B Through visual and aural examples, analyze how context and musical elements inform student response to music.
8	8.VM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher-provided sources.
	8.VM.R1.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	6.VM.R2.A 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	7.VM.R2.A 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	8.VM.R2.A 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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DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard VM.R3	
Grade Level	Standards
6	6.VM.R3.A Describe the influence of experiences, performances, context, and analysis on the artistic process.
7	7.VM.R3.A Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.
8	8.VM.R3.A 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 VM.Cn1	
Grade Level	Standards
6	6.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
7	7.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

8	8.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
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DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical context.	
Standard VM.Cn2	
Grade Level	Standards
6	6.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
7	7.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
8	8.VM.Cn2.A 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
Perform (P)	Sing (1), play (2), read (5)	<ol style="list-style-type: none"> 1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation 	See grade levels
Create (Cr)	Improvise (3), compose (4)	<ol style="list-style-type: none"> 4. Generate and conceptualize 5. Organize and develop 6. Refine and complete 	
Respond (R)	Listen (6), analyze (7)	<ol style="list-style-type: none"> 7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate 	
Connect (Cn)	Connect (8), historical (HS1)	<ol style="list-style-type: none"> 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	
Grade Level	Standards
HS1	HS1.VM.P1.A 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.
	HS1.VM.P1.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.
	HS1.VM.P1.C Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.
HS2	HS2.VM.P1.A 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.
	HS2.VM.P1.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.
	HS2.VM.P1.C 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	HS3.VM.P1.A 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.
	HS3.VM.P1.B. Using music reading skills where appropriate, examine, evaluate, and critique how the structure and context impact and inform prepared and/or improvised performances.
	HS3.VM.P1.C 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	HS4.VM.P1.A 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.
	HS4.VM.P1.B Using music reading skills where appropriate, examine, evaluate, and critique how the structure and context impact and inform prepared and/or improvised performances.
	HS4.VM.P1.C 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	
Foundation P2 Develop and refine artistic techniques and work for presentation.	
Standard VM.P2	
Grade Level	Standards
HS1	HS1.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	HS1.VM.P2.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"> • Posture • Breath management • Tone production with freedom, resonance, and control • Pitch matching, pitch accuracy, and intonation • Balance and blend • Sense of ensemble
	HS1.VM.P2.C Demonstrate technical accuracy through appropriate use of: <ul style="list-style-type: none"> • Tonal center/key relations • Scale construction • Pitch and rhythm work • Range development • Diction, pronunciation, vowel formation, and clarity of text • Expressive elements including dynamics, phrasing, and stylistic characteristics

	HS1.VM.P2.D 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	HS2.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	HS2.VM.P2.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"> • Posture • Breath management • Tone production with freedom, resonance, and control • Pitch matching, pitch accuracy, and intonation • Balance and blend • Sense of ensemble
	HS2.VM.P2.C. Demonstrate technical accuracy through appropriate use of: <ul style="list-style-type: none"> • Tonal center/key relations • Scale construction • Pitch and rhythm work • Range development • Diction, pronunciation, vowel formation, and clarity of text • Expressive elements including dynamics, phrasing, and stylistic characteristics
	HS2.VM.P2.D 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	HS3.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.
	HS3.VM.P2B 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"> • Posture • Breath management • Tone production with freedom, resonance, and control • Pitch matching, pitch accuracy, and intonation • Balance and blend • Sense of ensemble

HS4	<p>HS3.VM.P2C Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> • Tonal center/key relations • Scale construction • Pitch and rhythm work • Range development • Diction, pronunciation, vowel formation, and clarity of text • Expressive elements including dynamics, phrasing, and stylistic characteristics
	<p>HS3.VM.P2D 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>
	<p>HS4.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings</p>
	<p>HS4.VM.P2B 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"> • Posture • Breath management • Tone production with freedom, resonance, and control • Pitch matching, pitch accuracy, and intonation • Balance and blend • Sense of ensemble
	<p>HS4.VM.P2C Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> • Tonal center/key relations • Scale construction • Pitch and rhythm work • Range development • Diction, pronunciation, vowel formation, and clarity of text • Expressive elements including dynamics, phrasing, and stylistic characteristics
	<p>HS4.VM.P2D 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	
Grade Level	Standards
HS1	HS1.VM.P3.A 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.
	HS1.VM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
HS2	HS2.VM.P3.A 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.
	HS2.VM.P3.B Demonstrate an understanding of intent as a means for connecting with an audience through prepared or improvised performances.
HS3	HS3.VM.P2.A 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.
	HS3.VM.P2.B Demonstrate an ability to engage with and respond to audience members in performance of prepared and improvised music.
HS4	HS4.VM.P2.A 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.
	HS4.VM.P2.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	HS1.VM.Cr1.A 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	HS2.VM.Cr1.A Compose and improvise ideas or motives for arrangements or short compositions that reflect characteristics of music or text studied in rehearsal.
HS3	HS3.VM.Cr1.A 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	HS4.VM.Cr1.A 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	HS1.VM.Cr2.A 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.
	HS1.VM.Cr2.B Describe and document compositions and/or improvisations for use in an arrangement or a short composition through notation and/or recording.

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

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

HS3	HS3.VM.Cr3.A Evaluate and refine compositions and/or improvisations for use in an arrangement or composition based on personally-developed criteria.
	HS3.VM.Cr3.B Present finalized composition and/or improvisation individually or as an ensemble.
HS4	HS4.VM.Cr3.A Evaluate and refine compositions and/or improvisations for use in an arrangement or composition based on personally-developed criteria.
	HS4.VM.Cr3.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
HS1	HS1.VM.R1.A Identify and describe reasons for selecting music based on characteristics found in music, context, student opinion, and personal research from teacher-provided sources.
	HS1.VM.R1.B Analyze and explain how context and manipulation of musical elements influence response to music.
HS2	HS2.VM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	HS2.VM.R1.B Analyze and explain how context, manipulation of musical elements, and form inform response to music.
HS3	HS3.VM.R1.A Identify and justify reasons for selecting music based on characteristics found in music, context, student interest, and personal research from varied sources or materials.
	HS3.VM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.

HS4	HS4.VM.R1.A 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.
	HS4.VM.R1.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 VM.R2	
Grade Level	Standards
HS1	HS1.VM.R2.A 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.
HS2	HS2.VM.R2.A 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.
HS3	HS3.VM.R2.A 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.
HS4	HS4.VM.R2.A 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	HS1.VM.R3.A Apply appropriate criteria to evaluate musical works and performances.
HS2	HS2.VM.R3.A Apply appropriate criteria to evaluate musical works and performances.
HS3	HS3.VM.R3.A Apply appropriate criteria to evaluate musical works and performances.
HS4	HS4.VM.R3.A 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	HS1.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS2	HS2.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS3	HS3.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
HS4	HS4.VM.Cn1.A. 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	HS1.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
HS2	HS2.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
HS3	HS3.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
HS4	HS4.VM.Cn2.A 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*.

Artistic Processes	1994 National Standards / TN	New Foundations	Performance Standards
Perform (P)	Sing (1), play (2), read (5)	1. Select, analyze, interpret 2. Develop and refine 3. Convey meaning through presentation	See grade levels
Create (Cr)	Improvise (3), compose (4)	4. Generate and conceptualize 5. Organize and develop 6. Refine and complete	
Respond (R)	Listen (6), analyze (7)	7. Perceive and analyze artistic work 8. Interpret intent and meaning 9. Apply criteria to evaluate	
Connect (Cn)	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	HS.MT.P1.A Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms.
	HS.MT.P1.B Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context.
	HS.MT.P1.C 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	HS.MT.P2.A Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work.
	HS.MT.P2.B Using established criteria, identify the ways in which performances convey the elements of music, style, and mood.
	HS.MT.P2.C 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	HS.MT.P3.A Explain how compositions are appropriate for both audience and context and how this will shape future compositions.
	HS.MT.P3.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	HS.MT.Cr1.A 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.
	HS.MT.Cr1.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	HS.MT.Cr2.A Assemble and organize sounds or musical ideas through standard and nontraditional notation.
	HS.MT.Cr2.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	HS.MT.Cr3.A Identify, describe, and apply appropriate criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
	HS.MT.Cr3.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	HS.MT.R1.A Analyze the elements of music from written and aural examples relating them to style, mood, and context.
	HS.MT.R1.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	HS.MT.R2.A Develop and explain interpretations of varied works.
	HS.MT.R2.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	HS.MT.R3.A Apply appropriate criteria to evaluate musical works and performances.
	HS.MT.R3.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.
	HS.MT.R3.C 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	HS.MT.Cn1.A 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	HS.MT.Cn2.A Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life.
	HS.MT.Cn2.B Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.

Tennessee Academic Standards for Fine Arts Education

Music Glossary

AB form: (see *binary form*)

ABA form: (see *ternary form*)

A cappella: Unaccompanied vocal music.

Ability: Natural aptitude in specific skills and processes; what the student is able to do without formal instruction.

Accompaniment: A vocal or instrumental part that supports or is background for a principal part or parts.

Alla breve: A tempo marking indicating a quick duple meter with the half note rather than the quarter note getting the beat (2/2 rather than 4/4); sometimes referred to as *cut time*.

Analog: Non-digital material that does not transfer or convert sound into binary code (e.g., acoustic piano, microphone, monitors, etc.).

Analyze: To examine in detail the structure and content of the artistic piece.

Anticipation (guitar): Placing an accent before beats 1 and 3, often performed as an upward strum tied to downbeats of 1 and 3.

Arpeggio: A term used to describe the pitches of a chord as they are played one after the other, rather than simultaneously.

Arrange: To create an adaptation of a composition.

Articulation: In performance, the characteristics of attack and decay of tones and the means by which these characteristics are produced.

Artistic foundations: Fundamental practices and procedures, as adopted by the state of Tennessee, used to govern art instruction at the K-12 levels; formerly known as *standards*.

Artistic literacy: Technical knowledge of vocabulary, technique, and skill and the appropriate interpretation thereof to carry out the artistic processes of creating, performing, and responding to music.

Artistic processes: The four broad methodologies of artistic study--perform, create, connect, respond--through which young artists present an artistic text, generate original art, appraise and assess musical works, and relate music to historical and cultural contexts.

Atonal: Music in which no single tone is the home base or key center.

Audiate: To hear and comprehend sounds in one's mind (inner hearing), especially in the absence of an outside stimulus.

Audience etiquette: A code of conduct expected from those attending musical performances, which can vary from one setting to the next.

Aurally: Pertaining to the ear or the sense of hearing.

Basic harmonic accompaniment: I-IV-V chord progression used as an accompaniment.

Beat: Underlying steady pulse present in most music.

Binary form: A musical form consisting of two main sections.

Blues progression: I-IV-I-I; IV-IV-I-I; V-IV-I-I. Sometimes referred to as twelve-bar blues.

Blues scale: A major scale in which the third and seventh are lowered a half-step.

Body percussion: The use of the body to create un-pitched sounds (e.g., pat, clap, snap, stomp).

Bordun: Accompaniment created by sounding two tones, an interval of a fifth, continually throughout a composition.

Bowing: The technique of using the bow on a stringed instrument.

C Position (piano): Notes included in the 5-finger hand position starting on C (C, D, E, F, G).

Chant: (1) the rhythmic recitation of text without a sung melody; (2) a type of singing characterized by a simple melody line and free rhythm.

Chord: a combination of three or more pitches sounded simultaneously.

Chordal: music characterized more by harmony than by counterpoint.

Chord melody guitar style: Chord voicing with melody on top string.

Chord progression (harmonic progression): A succession of two or more chords; a basic progression is I-IV-V, in a given key.

Classroom instruments: Instruments typically used in the general music classroom, including recorders, autoharps, mallet instruments, pitched and unpitched percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Collaboratively-developed criteria: Criteria for assessing achievement that have been developed through collective decision making.

Common practice period: End of Baroque period to the beginning of the Romantic period (basically, the Classical period).

Compose: To create music.

Compound meter: A meter that includes a triple subdivision within a beat (e.g., 6/8) or that has a numerator greater than four (e.g., 5/4).

Concert pitch: Actual sound produced by an instrument as distinct from a written note for transposing instruments.

Connect: To develop relationships among artistic ideas, personal meaning, and/or external context.

Create: To conceive and develop new artistic ideas through improvisation, composition, or arrangement.

Diction: Pronunciation and enunciation of words in singing.

Digital: Category of musical equipment that manipulate sound using binary code, such as electronic instruments, digital audio interfaces, MIDI, computer software, etc.

Digital environment: Simulated place made or created through the use of one or more computers, sensors, or other equipment.

Domains: Basic artistic processes that are broken into four categories: Perform,

Create, Respond, and Connect. These are referred to as *domains*.

Double stop: Playing two strings at the same time.

Dynamic levels, dynamics: Degrees of intensity, most commonly applied to volume of the sound, but also relating to character of the piece, especially in Baroque works.

Elements of music: Pitch, rhythm, harmony, dynamics, timbre, texture, form, and tempo.

Embouchure: The proper position of lips in playing wind instruments.

Ensemble: A group of individuals organized to perform artistic work.

Established criteria: Traits or dimensions for making quality artistic judgments of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

Event: The point at which a change occurs in the music (e.g., modulation, entrance of a solo, tempo change, dynamic change).

Expression, expressive: Use of appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo to convey feelings through art.

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

Found sounds: Music produced by nontraditional instruments.

Foundations: Within each basic artistic process (*domain*) there are statements that apply to all disciplines within the arts. These statements are referred to as *foundations*.

Genre: A type or category of music (e.g., sonata, opera, symphony, jazz, march, lullaby).

Grades of difficulty: For purposes of these standards, music is classified into six levels of difficulty:

- **Grade I:** Very easy; easy keys, meters, and rhythms; limited ranges.
- **Grade II:** Easy; may include changes of tempo, key, and meter; modest ranges.

- **Grade III:** Moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- **Grade IV:** Moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- **Grade V:** Difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, and subtle dynamic requirements.
- **Grade VI:** Very difficult; suitable for musically mature students of exceptional competence.

Harmonizing instruments: Chordophone instruments capable of producing harmonies as well as melodies, often used to provide chordal accompaniment for melodies and songs.

Heterophonic: Musical texture in which slightly different versions of the same melody sound simultaneously.

Historical context: Conditions of the time and place in which music was created or performed that are vital to the preparation and presentation of an artistic event.

Homophonic: Musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.

Iconic notation: Way of writing music (e.g., pitch, rhythm, dynamics) using nontraditional symbols or characters.

Improvise: To create music spontaneously, often within a framework determined by the musical style.

Interval: The relationship between two pitches (e.g., major third, minor third).

Intonation: Singing or playing the correct pitch in tune.

Key signature: The sharps or flats, or absence of either, at the beginning of a piece of music, indicating the sharps, flats, and naturals belonging to the key of the music.

Meter: The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a time signature at the beginning of a work.

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

computers.

Modal tonalities: Music based on scales other than major, minor, or pentatonic (e.g., Mixolydian).

Modes: Seven-tone scales that include five whole steps and two half steps; the seven possible modes include: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian; these were used in Medieval and Renaissance periods and served as the basis from which major and minor scales emerged.

Modulation: The process of changing from one key to another.

Monophonic: Musical texture consisting of a single, unaccompanied melodic line.

Musical periods: Renaissance (1450-1600), Baroque (1600-1750), Classical (1750-1820), Romantic (1820-1900), and Contemporary (1900- present).

Nonstandard notation: Symbols to indicate sounds not typically used in standard notation (e.g., flutter tonguing, clapping, tapping on the instrument or music stand, key or valve clicks).

Notation: Visual representation of musical sounds.

Obbligato: An elaborate melodic part accompanying a solo or principal melody.

Open-ended assessment: Assessment that allows students to demonstrate the learning of a particular goal in multiple ways, such as demonstrating understanding of rhythmic notation by moving, singing or chanting.

Orally: Pertaining to speech.

Orchestration: Specifying the use of particular instruments in a composition.

Ostinato: A short musical pattern that is repeated persistently.

Pentatonic scale: Music based on a five-tone scale; most often referred to the scale using tones, Do, Re, Mi, Sol, and La.

Perform: The process of realizing artistic ideas and work through interpretation and presentation.

Performance medium: Type of ensemble or soloist performing (e.g., band, orchestra, chorus, jazz ensemble, vocalist).

Polyphonic: Musical texture in which two or more melodies sound simultaneously.

Polytonal: Music in which two or more tonalities (keys) sound simultaneously.

Practice tools: Use of metronome, naming notes, isolating rhythms, isolating finger technique, recording oneself. These and many other techniques can be referred to as basic practice tools.

Primary chords: Chords built on the tonic (I), subdominant (IV), and dominant (V) notes of a scale.

Refine: To make changes in artistic works or performances to more effectually realize intent through technical quality or expression.

Respond: To give written or oral feedback, based on a prescribed set of criteria, on the quality of a musical event, while describing how the music was used to convey meaning.

Retardation (guitar): Placing accent after beats 1 and 3, often performed as an upward strum tied to downbeats of 2 and 4.

Rondo: A musical form in which the A section alternates with contrasting sections (ABACA).

Rubric: Established, ordered set of criteria for judging an artistic performance, including descriptors of work at various levels of achievement.

Rudiments: Various rhythms with prescribed sticking combinations used by percussionists.

Scale: a succession of tones.

- **Major:** succession of tones in the following pattern of half steps (H) and whole steps (W): WWHWWWH.
- **Minor:** succession of tones in three different patterns:
 - o **Natural:** a minor scale that shares the same key signature as the relative major and is in the following pattern of half steps and whole steps: WHWWHWW.
 - o **Harmonic:** Natural minor scale with a raised 7th step.
 - o **Melodic:** Natural minor scale with a raised 6th and 7th ascending, and natural minor scale descending.

Sight reading: To read and perform music at sight, without preparation.

Simple meter: Any meter in which the number of beats is a multiple of two.

Singer's formant: A high spectrum peak occurring around 3000Hz in vocal sounds; also associated with "vocal ring" and with the vocal ability to project over background noise (e.g., choir, orchestra); the position of the mouth of the singer so that the sound produced leads to strong overtones.

Social context: Civil and cultural parameters of a distinct time and location during which music was created or performed that are vital to the preparation and presentation of a musical event.

Staff: The five lines and four spaces on which music is notated.

Stage presence: Performer's ability to convey artistic content to a live audience through traits such as personal engagement with the repertoire, exhibited confidence, decorum, eye contact, posture, and facial expression.

Standard notation: Music written on one or more staves, using traditional note symbols and clefs to indicate pitch locations and durations.

Standards: Within each *foundation* (cross-discipline statement) there are explicit descriptions of what students should know and be able to do as a result of art instruction within a specified course of study. These descriptions are referred to as *standards*.

Style: The distinctive or characteristic manner in which the elements of music are treated (e.g., the style of Copland, Baroque style, French style, fugal style).
Style Periods: Historical Periods.

Symbols of musical expression: Commonly accepted written symbols for expressive elements such as dynamics, tempo, articulation, phrasing, and style.

Syncopation: An arrangement of rhythm that places emphasis on weak beats or weak parts of beats.

Tennessee Bandmasters Association (TBA): the band governing body that maintains the graded music list for wind band literature at large ensemble assessment events (<http://www.tennesseebandmasters.org/>).

Technical accuracy: The ability to perform with appropriate tone, intonation, diction, articulation, attacks, and releases and to play or sing the correct pitches and rhythms.

Technique: The mechanical skill required to effectively engage in a musical work.

Tempo: The speed of the music.

Ternary form: A musical form consisting of three main sections.

Texture: The general pattern of sound created by the elements of a work or passage.

Timbre: Characteristic tone color which distinguishes one instrument or voice from another.

Time signature: The numbers placed at the beginning of a composition to indicate the meter of the music. The upper number indicates the number of beats in a measure; the lower number indicates the kind of note that receives one beat.

Tone: A musical sound that has the properties of pitch, duration, volume, and timbre.

Transpose: To adapt a composition for a medium other than its original one (e.g., vocal music transcribed for instruments or a piano work transcribed for orchestra).

University Interscholastic League (UIL): The organization that provides sight reading parameters for Tennessee large ensemble assessment events (<http://www.uiltexas.org/music>).

Unison: Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.

Variation: The manipulation of a theme by the use of melodic, rhythmic, and harmonic changes.

Vocables: Audible, indecipherable sounds and/or syllables used by vocalists to convey musical ideas or intent.

Vocal production (vocal technique): A singer's vocal tone as determined by the combination of correct posture, effective breathing, raised soft palate, tonal placement, and diction.

