

General Music K-5 | GM

As we investigated appropriate standards for K-5 music, it became clear that these years provide the best opportunities for artistic growth in the lives of children. We also found that 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 new standards provide us with a more comprehensive experience that will empower students to excel in many musical roles. The new standards provide opportunities for culturally responsive teaching that provides students with choices, thus facilitating a cooperative and collaborative musical process. Furthermore, we believe that these new 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 that can be found in this set of standards is the incorporation of movement. We believe that 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 for the sake of teacher flexibility. We believe that 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, we wish to give teachers the ability to reference these standards and score their students with whatever rubric they would deem fit for a particular activity. In the same way, we believe that teachers should have the authority to guide students in their growth both in the process of music and the elements of music. For the sake of reference 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 skills need to increase in rigor from year to year. The following skills are expected in order to accomplish these standards by the following grade levels:

- K.1.2 Music contrasts: high/low, fast/slow, loud/soft, same/different, upward/downward, smooth/jerky, heavy/light.

- K.3.1 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.3.2 Exploring steady beat, iconic notation, chord bordun, with a song/story/poem/recording
- 1.3.1 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.
- 1.3.2 Practicing steady beat, simple rhythm patterns in iconic and standard notation, beat vs. rhythm, chord bordun, with a song/story/poem/recording.
- 2.3.1 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.
- 2.3.2 Maintaining a steady beat, rhythm patterns, iconic notation and standard notation, chord bordun, ostinatos, with a song/story/poem/recording.
- 3.3.1 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.
- 3.3.2 Performing standard notation, ascending/descending, a pitched accompaniment, a bordun, extended rhythm patterns, appropriate technique, with a conductor.
- 4.3.1 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.
- 4.3.2 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.
- 5.1 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).
- 5.3.2 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. This is why Kindergarten places an emphasis of understanding music in the context of a beginning, middle, and end. While it is not necessary for student 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 for the sake of localized curriculum development. Tennessee is a broad and diverse state with many cultures, practices, and values. It is important that every district be given 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)	<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 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 the 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 and 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, (pitched/unpitched), perform, alone/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.).

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 characteristic 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 piece 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).
	1.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).

	1.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, 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 is 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 with 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 6-8 and 9-12 general music. As of this writing, there is only one fine-arts requirement at the middle school level, and one at the high school level, implying that students who are not in performing ensembles typically take one general music class, rendering specified levels invalid.

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 GM.P1

Grade Level	Standards
6-8	6-8.GM.P1.A Apply teacher-provided criteria for selecting music to present in musically and developmentally appropriate venues
	6-8.GM.P1.B Collaborate with others to apply criteria to select appropriate repertoire from varied genres, cultures, and styles suitable for presentation
	6-8.GM.P1.C Defend repertoire choice using appropriate musical vocabulary to describe the elements of music and compositional techniques.
	6-8.GM.P1.D Identify how cultural and historical settings influence performance

DOMAIN: Perform

Foundation P2

Develop and refine artistic techniques and work for presentation.

Standard GM.P2

Grade Level	Standards
6-8	6-8.GM.P2.A With teacher guidance, refine and determine when a piece is ready for presentation

DOMAIN: Perform

Foundation P3

Convey and express meaning through the presentation of artistic work.

Standard GM.P3

Grade Level	Standards
6-8	6-8.GM.P3.A Apply teacher-provided criteria for selecting music to present in musically and developmentally appropriate venues.
	6-8.GM.P3.B Collaborate with others to apply criteria to select appropriate repertoire from varied genres, cultures, and styles suitable for presentation.
	6-8.GM.P3.C Using appropriate musical vocabulary to describe the elements of music and compositional techniques of varied music, defend and describe repertoire choice.

DOMAIN: Create

Foundation Cr1

Generate and conceptualize artistic ideas and work.

Standard GM.Cr1

Grade Level	Standards
6-8	6-8.GM.Cr4.A Generate simple rhythmic, melodic, and harmonic phrases and accompaniments in various forms. (I.e., introductions, transitions, codas, etc.) using traditional and non-traditional sound-sources, and technology-based resources.

DOMAIN: Create

Foundation Cr2

Organize and develop artistic ideas and work.

Standard GM.Cr2

Grade Level	Standards
6-8	6-8.GM.Cr2.A Select, organize, and document musical ideas for arrangements, songs, and compositions within various forms that demonstrate unity and variety
	6-8.GM.Cr2.B Use notation and/or recording technology to document original rhythmic phrases, melodic phrases, and/or harmonic musical ideas.

DOMAIN: Create

Foundation Cr3

Refine and complete artistic work.

Standard GM.Cr3

Grade Level	Standards
6-8	6-8.GM.Cr3.A Apply developmentally appropriate criteria to evaluate student-generated works.
	6-8.GM.Cr3.B Describe the rationale for making revisions to student-generated work based on evaluation criteria and feedback from their teacher and/or peer
	6-8.GM.Cr3.C Present the final version of student generated work

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Standard GM.R1	
Grade Level	Standards
6-8	6-8.GM.R1.A Select music of varying genres, styles, and cultures. Explain connections between varying musical examples.
	6-8.GM.R1.B Through visual and aural examples, identify and describe the elements of music using appropriate vocabulary, within the appropriate context.

DOMAIN: Respond	
Foundation R2 Interpret intent and meaning in artistic work.	
Standard GM.R2	
Grade Level	Standards
6-8	6-8.GM.R2.A Using appropriate musical vocabulary , interpret and describe artistic intent and aesthetic qualities of varied music examples.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard GM.R3	
Grade Level	Standards
6-8	6-8.GM.R3.A Apply developmentally appropriate criteria to evaluate varied musical works or performances.
	6-8.GM.R3.B Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

DOMAIN: Connect

Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

Standard GM.Cn1

Grade Level	Standards
6-8	6-8.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 GM.Cn2

Grade Level	Standards
6-8	6-8.GM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
	6-8.GM.Cn2.B Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

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 with 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 6-8 and 9-12 general music. As of this writing, there is only one fine-arts requirement at the middle school level, and one at the high school level, implying that students who are not in performing ensembles typically take one general music class, rendering specified levels invalid.

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 GM.P1	
Grade Level	Standards
9-12	9-12.GM.P1.A Research sound sources and artistic repertoire using technology and other available resources.
	9-12.GM.P1.B Apply criteria to select appropriate repertoire from varied genres, cultures, and styles suitable for presentation.
	9-12.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
9-12	9-12.GM.P2.A Interpret standard or non-traditional music notation and expressive elements to convey artistic ideas
	9-12.GM.P2.B Develop and apply appropriate rehearsal strategies to identify and discuss areas of needed improvement.
	9-12.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

9-12	9-12.GM.P3.A Employ appropriate performance techniques and/or practice to present artistic works using varied sound sources.
	9-12.GM.P3.B Apply appropriate expressive elements to convey meaning of artistic works
	9-12.GM.P3.C Defend artistic choices using appropriate musical vocabulary.
	9-12.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
9-12	9-12.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
9-12	9-12.GM.Cr2.A Assemble and organize sounds or musical ideas to express selected experiences, moods, images, concepts, texts, storylines or ideas.

	9-12.GM.Cr2.B Develop ideas or concepts into student-generated works that demonstrate musical structure and expressive elements.
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DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Standard GM.Cr3	
Grade Level	Standards
9-12	9-12.GM.Cr3.A Evaluate evolving drafts of student-generated works by selecting and applying criteria, and describing rationale for revisions.
	9-12.GM.Cr3.B Enhance artistic works using technology or other suitable resources.
	9-12.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
9-12	9-12.GM.R1.A Identify and describe the elements of music in visual and aural examples using appropriate vocabulary.
	9-12.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
9-12	9-12.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.

	9-12.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.
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DOMAIN: Respond

Foundation R3
Apply criteria to evaluate artistic work.

Standard GM.R3

Grade Level	Standards
9-12	9-12.GM.R3.A Apply appropriate criteria to evaluate varied musical works and performances.
	9-12.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
9-12	9-12.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
9-12	9-12.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 6-12, 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. The appearance of pairing grade 6 with beginner, grade 7 with intermediate, and so on, is to provide variance for viewing the standards and determining the appropriate developmental level of a 6-8 ensemble or individual student. It is expected that some 8th grade students may be first-year ensemble members and/or at a beginning musical level; and an inverse situation may exist wherein a younger student may be at a relatively advanced level of musicianship. Therefore, the standards are written for flexible application in 6-8 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
6	<p>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.</p>
	<p>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.</p>
	<p>6.IM.P1.C Identify expressive qualities in a varied repertoire of music that can be demonstrated through performances.</p>
7	<p>7.IM.P1.A Select a varied repertoire to study based on music reading skills, 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</p>
	<p>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.</p>
	<p>7.IM.P1.C Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and/or improvised performances.</p>
8	<p>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.</p>
	<p>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.</p>
	<p>8.IM.P1.C Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.</p>

DOMAIN: Perform

Foundation P2

Develop and refine artistic techniques and work for presentation.

Standard IM.P2

Grade Level	Standards
6	<p>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.</p>
	<p>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.</p>
	<p>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.</p>
	<p>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.</p>
7	<p>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.</p>
	<p>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.</p>
	<p>7.IM.P2.C Demonstrate musical literacy on the instrument, individually and ensemble settings, by adequately sight-reading a varied repertoire of music. For example: Apply basic elements associated with successful sight-reading.</p>
	<p>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.</p>
8	<p>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.</p>

	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 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 the 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 the 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.

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, 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, which 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, which 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, which 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 6-12, 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. The appearance of pairing grade 9 with Apprentice, grade 10 with Competent, 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 apprenticeship or basic competence; and an inverse situation may exist wherein a ninth grade student may be at an accomplished or mastery 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
9 Apprentice	9.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.
	9.IM.P1.B Demonstrate, using music reading skills, how compositional devices, theoretical and structural aspects of musical works impact and inform prepared and/or improvised performances.
	9.IM.P1.C Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.
10 Competent	10.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.
	10.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.
	10.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.
11 Accomplished	11.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.
	11.IM.P1.B. Examine, evaluate, and critique, using music reading skills, how the structure and context impact and inform prepared and/or improvised performances.
	11.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.
12 Mastery	12.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.
	12.IM.P1.B Examine, evaluate, and critique, using music reading skills, how the structure and context impact and inform prepared and/or improvised performances.

	12.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.
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DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for presentation.	
Standard IM.P2	
Grade Level	Standards
9 Apprentice	9.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.
	9.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.
	9.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.
	9.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.
10 Competent	10.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.
	10.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.

	<p>10.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.</p> <p>10.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.</p>
11 Accomplished	<p>11.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.</p>
	<p>11.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.</p> <p>11.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.</p> <p>11.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.</p>
12 Mastery	<p>12.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.</p>
	<p>12.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.</p> <p>12.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.</p> <p>12.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example:</p>

	Evaluate and refine their success using feedback from teachers, ensemble peers, professional recordings, and other sources.
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DOMAIN: Perform	
Foundation P3 Convey and express meaning through the performance of artistic work.	
Standard IM.P3	
Grade Level	Standards
9 Apprentice	9.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.
	9.IM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
10 Competent	10.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.
	10.IM.P3.B Demonstrate an understanding of intent as a means for connecting with an audience through prepared and/or improvised performances.
11 Accomplished	11.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.
	11.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.
12 Mastery	12.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.
	12.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
9 Apprentice	9.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.
10 Competent	10.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.
11 Accomplished	11.IM.Cr1.A Compose and/or improvise music ideas for a variety of purposes and contexts.
12 Mastery	12.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
9 Apprentice	9.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.
	9.IM.Cr2.B Describe and document compositions and/or improvisations through standard notation and recording technology.
10 Competent	10.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.
	10.IM.Cr2.B Describe and document compositions and/or improvisations through standard notation and/or recording technology.
11 Accomplished	11.IM.Cr2.A Select and develop composed and improvised ideas into musical works organized for a variety of purposes and contexts.

	11.IM.Cr2.B Describe and document compositions and/or improvisations through standard notation and/or recording technology.
12 Mastery	12.IM.Cr2.A Select and develop composed and/or improvised ideas into musical works organized for a variety of purposes and contexts.
	12.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
9 Apprentice	9.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.
	9.IM.Cr3.B Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, which address identified purposes.
10 Competent	10.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.
	10.IM.Cr3.B Share personally developed chordal structures, arrangements, sections, and short compositions, individually or as an ensemble, which address identified purposes.
11 Accomplished	11.IM.Cr3.A Evaluate and refine varied musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
	11.IM.Cr3.B Share varied, personally developed musical works, individually or as an ensemble, which address identified purposes and contexts.
12 Mastery	12.IM.Cr3.A Evaluate and refine varied musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
	12.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
9 Apprentice	9.IM.R1.A Identify and describe reasons for selecting music based on characteristics found in music, context, student interest, and personal research from teacher provided sources.
	9.IM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
10 Competent	10.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.
	10.IM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
11 Accomplished	11.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.
	11.IM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
12 Mastery	12.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.
	12.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
9 Apprentice	9.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.
10 Competent	10.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, historical significance based on varied research sources.
11 Accomplished	11.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, historical significance based on varied research sources.
12 Mastery	12.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, historical significance based on varied research sources.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Standard IM.R3	
Grade Level	Standards
9 Apprentice	9.IM.R3.A Apply appropriate criteria to evaluate musical works and performances.
10 Competent	10.IM.R3.A Apply appropriate criteria to evaluate musical works and performances.
11 Accomplished	11.IM.R3.A Apply appropriate criteria to evaluate musical works and performances.
12 Mastery	12.IM.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 IM.Cn1	
Grade Level	Standards
9 Apprentice	9.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

10 Competent	10.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
11 Accomplished	11.IM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
12 Mastery	12.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
9 Apprentice	9.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
10 Competent	10.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
11 Accomplished	11.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
12 Mastery	12.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 6-12, 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. 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/choral 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 6 with beginner, grade 7 with intermediate, and so on, is to provide variance for viewing the standards and determining the appropriate developmental level of a 6-8 ensemble or individual student. It is expected that some 8th grade students may be first-year ensemble members and/or at a beginning musical level; and an inverse situation may exist wherein a younger student may be at a relatively advanced level of musicianship. Therefore, the standards are written for flexible application in 6-8 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 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 the 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, an understanding of structure, context, and the 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	<p>6.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.</p> <p>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:</p> <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 <p>6.VM.P2.C Demonstrate technical accuracy through appropriate use of:</p> <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 <p>6.VM.P2.D Use self-reflection and peer feedback to refine individual and ensemble performance of a varied repertoire of music.</p>
7	<p>7.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.</p> <p>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:</p> <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 <p>7.VM.P2.C Demonstrate technical accuracy through appropriate use of:</p> <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

	<ul style="list-style-type: none"> 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.
	<p>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:</p> <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
	<p>8.VM.P2.C Demonstrate technical accuracy through appropriate use of:</p> <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	<p>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.</p>
	<p>6.VM.P3.B Perform the music with technical accuracy to demonstrate the creator's intent.</p>
	<p>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.</p>
7	<p>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.</p>
	<p>7.VM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.</p>
	<p>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.</p>
8	<p>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.</p>
	<p>8.VM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances</p>
	<p>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.</p>

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.

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.

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 6-12, 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. 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/choral 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 Apprentice, grade 10 with Competent, 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 apprenticeship or basic competence; and an inverse situation may exist wherein a ninth grade student may be at an accomplished or mastery 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 VM.P1

Grade Level	Standards
9 Apprentice	9.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.
	9.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.
	9.VM.P1.C Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.
10 Competent	10.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.
	10.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.
	10.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.
11 Accomplished	11.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.
	11.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.
	11.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.
12 Mastery	12.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.
	12.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.

	12.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.
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DOMAIN: Perform	
Foundation P2 Develop and refine artistic techniques and work for presentation.	
Standard VM.P2	
Grade Level	Standards
9 Apprentice	<p>9.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.</p>
	<p>9.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:</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>9.VM.P2.C 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>9.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.</p>
10 Competent	<p>10.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.</p>
	<p>10.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:</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

	<ul style="list-style-type: none"> • Sense of ensemble
	<p>10.VM.P2.C. 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>10.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.</p>
11 Accomplished	<p>11.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings.</p>
	<p>11.VM.P2B Demonstrate fundamental voice control while performing a varied repertoire of music individually and in ensemble setting(s) while making appropriate use of:</p> <ul style="list-style-type: none"> • Posture • Breath management • Tone production with freedom, resonance, and control • Pitch matching, pitch accuracy, and intonation • Balance and blend • Sense of ensemble
	<p>11.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>11.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>
12 Mastery	<p>12.VM.P2.A Demonstrate the ability to read and notate music individually and/or in ensemble settings</p>
	<p>12.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>12.VM.P2C Demonstrate technical accuracy through appropriate use of:</p> <ul style="list-style-type: none"> • Tonal center/key relations • Scale construction

	<ul style="list-style-type: none"> • Pitch and rhythm work • Range development • Diction, pronunciation, vowel formation, and clarity of text • Expressive elements including dynamics, phrasing, and stylistic characteristics
	12.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.

DOMAIN: Perform	
Foundation P3	
Convey and express meaning through the performance of artistic work.	
Standard VM.P3	
Grade Level	Standards
9 Apprentice	9.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.
	9.VM.P3.B Demonstrate an understanding of expressive intent by connecting with an audience through prepared and/or improvised performances.
10 Competent	10.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.
	10.VM.P3.B Demonstrate an understanding of intent as a means for connecting with an audience through prepared or improvised performances.
11 Accomplished	11.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.
	11.VM.P2B Demonstrate an ability to engage with and respond to audience members in performance of prepared and improvised music.
12 Mastery	12.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.
	12.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
9 Apprentice	9.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.
10 Competent	10.VM.Cr1.A Compose and improvise ideas or motives for arrangements or short compositions that reflect characteristics of music or text studied in rehearsal.
11 Accomplished	11.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.
12 Mastery	12.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
9 Apprentice	9.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.
	9.VM.Cr2.B Describe and Document compositions and/or improvisations for use in an arrangement or a short composition through notation and/or recording.
10 Competent	10.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.
	10.VM.Cr2.B. Describe and document compositions and/or improvisations for use in an arrangement or short composition through notation and/or recording.

11 Accomplished	11.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.
	11.VM.Cr2.B Describe and document compositions and/or improvisations for use in an arrangement or composition through notation and/or recording.
12 Mastery	12.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.
	12.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
9 Apprentice	9.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.
	9.VM.Cr3.B Present finalized composition and/or improvisation individually or as an ensemble.
10 Competent	10.VM.Cr3.A Evaluate and refine compositions and/or improvisations for use in an arrangement or short composition based on personally-developed criteria.
	10.VM.Cr3.B Present finalized composition and/or improvisation individually or as an ensemble.
11 Accomplished	11.VM.Cr3.A Evaluate and refine compositions and/or improvisations for use in an arrangement or composition based on personally-developed criteria.
	11.VM.Cr3.B Present finalized composition and/or improvisation individually or as an ensemble.
12 Mastery	12.VM.Cr3.A Evaluate and refine compositions and/or improvisations for use in an arrangement or composition based on personally-developed criteria.
	12.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
9 Apprentice	9.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.
	9.VM.R1.B Analyze and explain how context and manipulation of musical elements influence response to music.
10 Competent	10.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.
	10.VM.R1.B Analyze and explain how context, manipulation of musical elements, and form inform response to music.
11 Accomplished	11.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.
	11.VM.R1.B Analyze and explain how context and the manipulation of musical elements influence response to music.
12 Mastery	12.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.
	12.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
9 Apprentice	9.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.

10 Competent	10.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.
11 Accomplished	11.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.
12 Mastery	12.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
9 Apprentice	9.VM.R3.A Apply appropriate criteria to evaluate musical works and performances.
10 Competent	10.VM.R3.A Apply appropriate criteria to evaluate musical works and performances.
11 Accomplished	11.VM.R3.A Apply appropriate criteria to evaluate musical works and performances.
12 Mastery	12.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
9 Apprentice	9.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

10 Competent	10.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
11 Accomplished	11.VM.Cn1.A Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
12 Mastery	12.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
9 Apprentice	9.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
10 Competent	10.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
11 Accomplished	11.VM.Cn2.A Demonstrate understanding of relationships between music and other disciplines, history, varied contexts, and daily life.
12 Mastery	12.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 with 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.

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 MT.P1

Grade Level	Standards
9-12	9-12.MT.P1.A Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms.
	9-12.MT.P1.B Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context.
	9-12.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
9-12	9-12.MT.P2.A Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work.
	9-12.MT.P2.B Using established criteria, identify the ways in which performances convey the elements of music, style, and mood.
	9-12.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
9-12	9-12.MT.P3.A Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.
	9-12.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
9-12	9-12.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.
	9-12.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
9-12	9-12.MT.Cr2.A Assemble and organize sounds or musical ideas through standard and nontraditional notation.
	9-12.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
9-12	9-12.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.
	9-12.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
9-12	9-12.MT.R1.A Analyze the elements of music from written and aural examples relating them to style, mood, and context.
	9-12.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
9-12	9-12.MT.R2.A Develop and explain interpretations of varied works.
	9-12.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
9-12	9-12.MT.R3.A Apply appropriate criteria to evaluate musical works and performances.
	9-12.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.
	9-12.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
9-12	9-12.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
9-12	9-12.MT.Cn2.A Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life.
	9-12.MT.Cn2.B Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.

**Tennessee Fine Arts Standards Revision:
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 (i.e. acoustic piano, microphone, monitors, etc.).

Analyze: 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: (formerly known as standards) Fundamental practices and procedures, as adopted by the state of Tennessee, used to govern art instruction at the K-12 levels.

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: 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 non pitched 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 manipulated 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 can be 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 curriculum 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 Tonalties: 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: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian--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), Contemporary (1900-the 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: 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, includes 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 and whole steps: 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: 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.

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

Technical Accuracy: Technical Skills: 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: 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).

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

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.