

2015 Arizona Arts Standards

General Music Standards 4th - 8th Grade

These Arizona general music standards serve as a framework to guide the development of a well-rounded music curriculum grades K-8 that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - Creating, Presenting, Responding and Connecting. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The standards are organized grade by grade, similar to the 2006 Music Standards for general music. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that general music teachers will combine and interweave standards to create units of study.
3. There are additional strands of music standards for Performing Ensembles; Harmonizing Instruments (Guitar and Piano); Music Technology; and Music Theory and Composition. These strands provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications. (Bolted)
5. The General Music standards are written with the assumption that a class meets a total of 90 minutes per week.
6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: General Music Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

4th	5th	6th	7th	8th
a. Improvise rhythmic, melodic, and harmonic ideas (e.g. beat, meter, rhythm, harmony, and tonality).	a. Improvise rhythmic, melodic, and harmonic ideas (e.g. beat, meter, rhythm, harmony, and tonality).	a. Improvise rhythmic, melodic, and harmonic ideas within a specified form (e.g. AB, ABA, rondo, theme and variations, etc).	a. Improvise rhythmic, melodic, and harmonic phrases within a specified form (e.g. AB, ABA, rondo, theme and variations, etc).	a. Improvise rhythmic, melodic, and harmonic ideas within expanded forms (e.g. introductions, transitions, codas, etc.).
b. Generate musical ideas (e.g. rhythms, melodies, and simple accompaniment patterns) within related tonalities (e.g. major and minor) and meters.	b. Generate musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes.	b. Generate musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.	b. Generate coherent musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.	b. Generate coherent musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.

Anchor Standard #2 Organize and develop artistic ideas and work

a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition.	a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions.	a. Demonstrate selected and developed ideas for improvisations, arrangements, or compositions with (e.g. defined beginning, middle, and ending).	a. Demonstrate and document selected and developed ideas for improvisations, arrangements, or compositions (e.g. with unity and variety).	a. Demonstrate and document selected and developed ideas for improvisations, arrangements, or compositions (e.g. unity, variety, balance, tension, and release).
b. Use notation to document personal or collective rhythmic, melodic, and simple harmonic musical ideas (e.g. chords).	b. Use notation to document personal or collective rhythmic, melodic, and two- or three-chord harmonic musical ideas (e.g. chords).	b. Use notation to document personal or collective rhythmic, melodic, and two- or three-chord harmonic musical ideas (e.g. chords).	b. Use notation to document personal or collective rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use notation to document personal or collective rhythmic phrases, melodic phrases, and harmonic sequences.

Anchor Standard #3 Refine and complete artistic work

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate, revise, and document changes in personal musical ideas over time.	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
b. Present the final version of personally or collectively created music to others and explain their creative process.	b. Present the final version of personally or collectively created music to others and explain their creative process.	b. Present the final version of personally or collectively created music to others and explain their creative process.	b. Present the final version of their documented personally or collectively created music to others and explain their creative process and intent.	b. Present the final version of their documented personally or collectively created music to others and explain their creative process and intent.

Music: General Music Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

4th	5th	6th	7th	8th
a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	a. Select music to perform using teacher-provided criteria.	a. Select music to perform using teacher-provided criteria and explain reasons for choices.	a. Select music to perform using personally-developed criteria and explain reasons for choices.
b. Demonstrate understanding of the form in music selected for performance.	b. Demonstrate understanding of the form in music selected for performance.	b. Demonstrate understanding of the form in music selected for performance.	b. Demonstrate understanding of the form in music selected for performance.	b. Compare and contrast the form in music selected for performance.
c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).
d. Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).	d. Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).	d. Explain how interpretation is connected to expressive intent (e.g. Context)	d. Explain how interpretation is connected to expressive intent in various musics.	d. Explain how interpretation is connected to expressive intent in various musics.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply personally and/or collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.
b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.

Anchor Standards #6 Convey meaning through the presentation of artistic work

a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.
b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.

Music: General Music

Responding

Anchor Standard #7 Perceive and analyze artistic work

4th	5th	6th	7th	8th
a. Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	a. Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	a. Compare and contrast one's listening preferences with those of others.	a. Compare and contrast one's listening preferences with those of others.	a. Compare and contrast one's listening preferences with those of others.
b. Demonstrate and explain how musical concepts and contexts affect responses to music.	b. Demonstrate and explain how musical concepts and contexts affect responses to music.	b. Demonstrate and explain how musical concepts and contexts affect responses to music.	b. Classify and explain, citing evidence, how musical concepts, design, and contexts affect responses to music (e.g. personal and social).	b. Classify and explain, citing evidence, how musical concepts, design, and contexts affect responses to music.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Demonstrate and describe expressive attributes and how they support creators'/ performers' expressive intent.	a. Demonstrate and describe expressive attributes and how they support creators'/ performers' expressive intent.	a. Demonstrate and describe expressive attributes and context and how they support creators'/ performers' expressive intent.	a. Classify and describe expressive attributes and context and how they support creators'/ performers' expressive intent.	a. Classify and describe expressive attributes and context and how they support creators'/ performers' expressive intent.
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Anchor Standard #9 Apply criteria to evaluate artistic work

a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	a. Apply collaboratively-developed criteria to evaluate musical works and performances.	a. Apply personally and/or collaboratively-developed criteria to evaluate musical works and performances.
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Music: General Music

Connecting

Synthesize and relate knowledge and personal experiences to make art.

4th	5th	6th	7th	8th
Identify pieces of music that are important to one's family or cultural heritage.	Explain why particular pieces of music are important to one's family or cultural heritage.	Explain why particular pieces of music are important to one's family or cultural heritage.	Identify examples of how music helps to create a sense of identity, community, and solidarity.	Explain how music helps to create a sense of identity, community, and solidarity.
Describe the roles and impact various musics plays in one's life and the lives of others.	Describe the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.

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

a. Explore and describe relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Explain relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Explain relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Synthesize relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Synthesize relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).
b. Describe how context (e.g. social, cultural, and historical) can inform a performance.	b. Describe how context (e.g. social, cultural, and historical) can inform a performance.	b. Identify and describe how context (e.g. social, cultural, and historical) can inform a performance.	b. Identify and explain how context (e.g. social, cultural, and historical) can inform a performance.	b. Identify and explain how context (e.g. social, cultural, and historical) can inform a performance.

GLOSSARY for AZ: Music STANDARDS

Suggested criterion for inclusion: any item mentioned (or implied) in the standards documents for which the meaning may be open-ended and require clarification (e.g., musical concepts) for teachers and/or parents and administrators.

Suggested criterion for exclusion: any item where generally accepted meaning is a given (e.g. lyrics) or where “Googling” results in unambiguous meaning (e.g., audiation).

AB

musical form consisting of two sections, A and B, which contrast with each other (binary form).

ABA

musical form consisting of three section, A, B, and A; two are the same, and the middle one is different (ternary form).

Artistic literacy

Knowledge and understanding that facilitates engagement in the arts.

Articulation

characteristic way in which musical times are connected, separated, or accented; types of articulation include legato (Smooth, connected tones) and staccato (short, detached tones).

Audience Decorum

Behavior of the audience during performances; different performance practices have different norms and expectations, and as a result, what is appropriate for some contexts may be inappropriate for others

Beat

underlying steady pulse present in most music

Chant

most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

Chord progression (harmonic sequences)

Series of chords sounding in succession; certain progressions are typical in particular styles of music

Collaboratively-developed criteria

Items for assessing that have been through a process of collective decision-making

Composer

one who creates music compositions.

Compositional devices

Tools used by a composer or arranger to create or organize a composition or arrangement, such as, but not limited to, tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form

Compositional procedures and techniques

Ways in which a composer or arranger effects expressive intent, such as, but not limited to, tension and release, augmentation-diminution, sound and silence, motion-stasis, groove, fragmentation, imitation, sequencing, variation, aggregate completion, contour inversion of gestures, and rhythmic phrasing

Concepts (see musical concepts)**Connection**

relationships among artistic ideas, personal meaning, and/or external context.

Context (personal, historical, cultural, social)

All those aspects that influence meaning, understanding, and performance in music, including personal background and experience, historical conditions of time and place, cultural traditions of a musical practice, or social circumstances (e.g., community values and interests).

Creative intent (see also: expressive intent)

Deliberately bringing about or effecting specific feelings, emotions, moods, grooves, thoughts, and ideas through music creation; also: the specific feelings, emotions, moods, grooves, thoughts, and ideas of the composer or arranger that a performer attempts to realize through singing, playing, or movement

Criteria

guidelines used to judge the quality of a student's performance

Demonstrate

Showing understanding through some form of observable behavior, such as physical, verbal, musical, or representational response

Elements of music

Derived from Jerome Bruner's "structures of the discipline" approach, the belief that music can be understood according to particular common abstractions such as pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation; although widely influential and commonly used, the "elements" should be considered as just one among several ways of conceptualizing music learning and teaching

Ensemble

Group of individuals organized to perform music, including traditional large groups such as bands, orchestras, and choirs, smaller chamber groups, such as duets, trios, and quartets, and emerging ensembles such as guitar, iPad, laptop, mariachi, steel drum or pan, and Taiko drumming (to name a few)

Explore

Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music

Expression

Feelings, emotions, moods, grooves, thoughts, and ideas conveyed through music

Expressive attributes/qualities

Characteristics (or "variables") that help to distinguish one performance from another, such as the semantic properties of tempo, groove, phrasing, articulation, and so on; expressive attributes are distinguishable from the structural (or syntactic) attributes of music, such as melody, rhythm, form, and so on

Expressive intent

The specific feelings, emotions, moods, grooves, thoughts, and ideas the composer, arranger, or performer seeks to convey

Expressive qualities (see expressive attributes)**Form**

element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

Function

Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, advertising, and so on

Fundamentals of music theory

Basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords

Genre

Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country

Guidance

Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently; although guidance is implied by the nature of teaching, "guidance" is included in the standards (e.g., kindergarten and first grade) to make clear that, for developmental reasons, independent functioning for some tasks and behaviors is not always a reasonable expectation

Harmonic sequence (see chord progression)**Harmonizing instruments**

Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies; often used to provide chordal accompaniments for melodies and songs

Historical periods

In the "classical" (i.e., Western art music) tradition these are historical periods during which music shared common compositional or performance characteristics; historians typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classical (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and 20th Century (ca. 1900-2000)

Iconic notation (see notation)**Improvisation**

Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style

Interpret

Determine and demonstrate music's expressive intent and meaning when responding and performing

Intervals

Distance between two tones, names by counting all pitch names involved; harmonic interval occurs when two pitches are sounded simultaneously, and melodic interval when two pitches are sounded successively

Key Signature

Set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode

Lead-sheet notation (see notation)**Lyrics**

Words of a song

Melodic pattern

Grouping, generally brief, of tones or pitches

Melody

Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music

Monophonic

Musical texture consisting of a single, unaccompanied melodic line

Motif/motive

Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element

Movement

Act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent, respond to, and interpret musical sounds

Music literacy

Knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding

Musical concepts

Understandings or generalized ideas in and about music that are formed after learners make connections and determine relationships among ideas

Musical idea

A coherent, recognizable or identifiable musical event, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece

Musical work

Piece of music preserved as a notated copy or sound recording or passed through oral tradition

Music theory

Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works

Notation

Visual representation of musical sounds. Common examples include:

Staff notation (sometimes referred to as standard or traditional)

System for visually representing musical sound on a five-line music staff employing specific proportional note values/rests (e.g., eighth notes, quarter notes, half notes), usually with a “clef” to indicate register, a “key signature” to indicate tonality, and a “time signature” to indicate meter

Tablature

System of graphic notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement

Iconic notation

Representation of sound and its treatment using lines, drawings, pictures

Lead-sheet notation

Usually a version of staff notation containing a single-line melody together with chord symbols representing the accompanying harmony; lead sheets are usually interpreted by performers in accordance with stylistic norms and performance practices

Open-ended assessment

Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting

Performance decorum

Aspects of contextually-dependent behavior, conduct, and appearance during a musical performance, such as stage presence, etiquette, and appropriate attire

Performance practice

Performance and presentation that reflects established norms for the style and social, cultural, and historical contexts

Personally-developed criteria

Items for assessing achievement levels that have been individually generated

Phrase

Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text

Phrasing

Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling

Pitch

Identification of a tone or note with respect to highness or lowness (i.e., frequency)

Repertoire

Body or set of musical works that can be performed

Respond

Understand and evaluate how the arts convey meaning

Rhythm

Duration or length of sounds and silences that occur in music; organization of sounds and silences in time

Rubric

Pre-established, ordered (i.e., hierarchical) set of descriptive criteria for evaluating student work

Scale

Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps

Score

Written notation of an entire music composition

Sight-reading

First attempt to perform a notated musical work

Stage presence

Performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression

Standard notation (see notation)**Style**

Label for music possessing distinguishing characteristics and/or performance practices; often associated with or reflective of function, historical period or cultural context

Tablature (see notation)**Texture**

Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

Theme and variations

Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody

Timbre

Tone color or tone quality that distinguishes one sound source, instrument, or voice from another

Traditional notation (see notation)**Venue**

Physical setting in which a musical event takes place

Vocalizations

Vocal exercises that include no text and are sung to one or more vowels