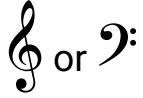


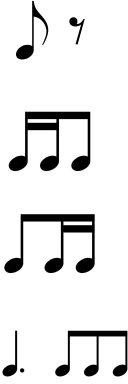

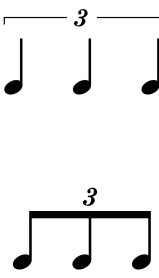

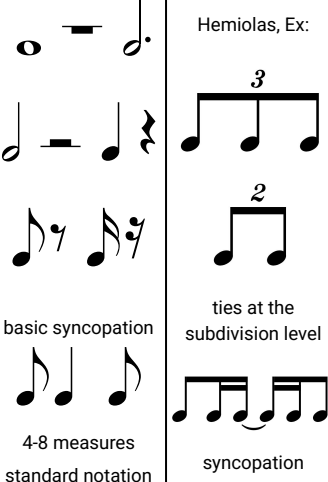




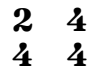

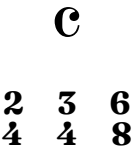
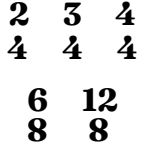

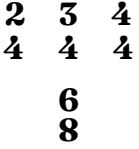
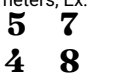
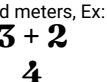

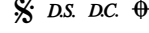




General Music Skills Appendix

Students should sing, play, read, and write with these musical elements.














Each column lists the new skills, but student work should build on the skills of the year(s) prior. Style should be determined by the teacher to serve their student population.

	K	1	2	3	4	5	6	7	8	GM.B	GM.AC
PITCH	iconic notation at least two pitches melodic pattern: high/low	iconic or standard notation 3+ pitches unison melodic pattern: up/down	iconic or standard notation 3+ pitches rounds ostinatos melodic pattern: ascending/ descending	iconic or standard notation Pentatonic scale partner songs melodic pattern: step, skip, leap, repeated	standard notation any major scale occasional 2-part harmonizations	any minor scale two-part harmony	major scale minor scale rounds canons partner songs	 two-part harmony monophonic	ledger lines two- or three-part harmony independently moving lines	standard notation unison & simple harmony rounds canons partner songs	tonalities from a variety of Western & non-Western musical styles
RHYTHM		iconic or standard notation 8-12 beat patterns	iconic or standard notation 8-12 beat patterns			syncopated patterns, example: 		 in mixed meter	all previous rhythms in new metrical contexts		Hemiolas, Ex:   ties at the subdivision level  syncopation
METER	sing songs in a variety of meters				standard notation			mixed meter where the beat remains consistent			asymmetrical meters, Ex:  mixed meters, Ex: 
FORM	same/different	Using musical terminology, examples:									
	call & response, AB	ABA, song form (verse, chorus, bridge)	rondo 	introduction 	theme & variations 1st & 2nd endings	 introduction  1st & 2nd endings	binary, ternary	12-bar blues	call & response, AB, ABA, song form (verse, chorus, bridge)	binary, ternary, 12-bar blues, non-traditional	

General Music Skills Appendix

Students should sing, play, read, and write with these musical elements.

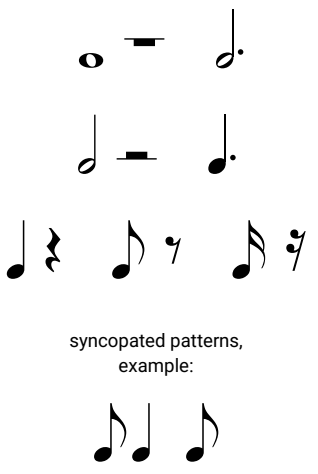


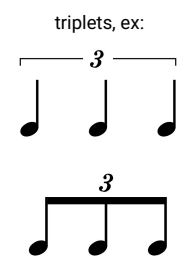

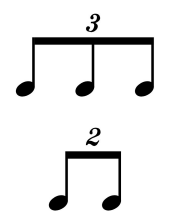

Each column lists the new skills, but student work should build on the skills of the year(s) prior. Style should be determined by the teacher to serve their student population.

	K	1	2	3	4	5	6	7	8	GM.B	GM.AC
TEMPO	fast/slow	Using Italian terminology for opposites, ex: presto/largo	Using Italian terminology for 3+ tempos speeding up/slowing down		<i>largo</i> → <i>presto</i> continuum		Specialized vocabulary, ex: <i>accelerando, ritardando, rallentando, rubato, subito</i>			Using Italian terminology for tempos	<i>largo</i> → <i>presto</i> continuum including specialized vocabulary
DYNAMICS	loud/quiet	Using Italian terminology, ex: <i>f/p</i>	Using Italian terminology for 3+ dynamics		<i>pp</i> → <i>ff</i> continuum  		<i>pp</i> → <i>ff</i> continuum Expanded of symbols and vocabulary, ex: <i>sfz</i>			<i>pp</i> <i>p</i> <i>f</i> <i>ff</i>	<i>mp</i> <i>mf</i>  
ARTICULATIONS	NA	Using Italian terminology, ex: <i>legato/staccato</i>	Using Italian terminology for phrasing and other articulations, ex:  slurs		Using Italian terminology for a variety of articulations, ex: 		Expanded range of symbols and vocabulary, ex:   <i>tr</i> 			legato/staccato slur 	  <i>tr</i>  melisma
TIMBRE & TEXTURE	Respond and Create: audiate whisper speak sing shout same/different	Respond and Create: opposites examples: chest/head voice accompanied/ unaccompanied dark/bright heavy/light thick/thin solo/ensemble	Respond and Create: Classroom instruments using <i>Hornbostel-Sachs instrument classification system (idiophone, membranophone, chordophone, aerophone, electrophone)</i>	Respond: Folk instruments Orchestral instruments (brass, strings, woodwinds, percussion)	Respond: world instruments ensembles examples: steel drum bands, mariachi, orchestras, gamelan, carnic, taiko, indigenous ensembles, etc.	Respond and Create: variety of timbres and textures, examples: solos, duet, ensemble, 2-part, 3-part, unison, harmony, etc.	Respond and Create: 3 or more parts Perform: 6 - Simple Harmony 7 - Homophony 8 - Polyphony			Respond and Create: dark/bright heavy/light thick/thin unison/harmony	Respond: Acoustic/ Electric Digital/ Analog
	Respond: adult/child	Respond: classroom instruments					Respond: Instruments and voices heard in traditional, contemporary, and world music			Respond: Instrument Classification	

Vocal & Instrumental Music Skills Appendix

Students should sing, play, read, and write with these musical elements.

Each column lists the new skills, but student work should build on the skills of the year(s) prior. Style should be determined by the teacher to serve their student population.

	NOVICE	DEVELOPING	INTERMEDIATE	ACCOMPLISHED	ADVANCED
PITCH	<p>beginner-level scales</p> <p>unison</p> <p>two-part harmony</p> <p>in tune</p>	<p>various scales</p> <p>accidentals</p> <p>unison</p> <p>multi-part harmony</p> <p>small intervals</p> <p>audiation</p>	<p>chromatic, major, and minor scales</p> <p>simple key changes</p> <p>aural recall of beginning pitches</p> <p>major 2nd, major 3rd, perfect 4th, and perfect 5th, and octave in various keys</p> <p>homophonic and/or polyphonic repertoire</p>	<p>blues scales</p> <p>multiple key changes</p> <p>aural recall of familiar melodies</p> <p>minor 2nd, minor 3rd, Major 6th, and minor 7th in various keys</p> <p>challenging homophonic and/or polyphonic repertoire</p>	<p>Audiation of unfamiliar melodies</p> <p>all diatonic intervals in various keys.</p> <p>non-western tonalities</p> <p>difficult homophonic and/or polyphonic repertoire</p>
RHYTHM	 <p>syncopated patterns, example:</p>	<p>anacrusis (pick up notes), Ex:</p>  <p>ties within a measure, Ex:</p> 	<p>triplets, ex:</p>  <p>ties across the bar line, ex:</p> 	<p>swing rhythms</p> <p>hemioias, ex:</p> 	
METER	<p>$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$</p> <p>$\frac{6}{8}$</p>		<p>C</p> <p>simple meter changes</p>	<p>asymmetrical meters, Ex:</p> <p>$\frac{5}{4}$ $\frac{7}{8}$</p>	<p>mixed meters, Ex:</p> <p>$\frac{3}{4} + \frac{2}{4}$</p>
FORM	<p>Using musical terminology, examples:</p> <p>AB, theme & variations</p> <p><i>D.C. al Fine</i></p> 	<p>Using musical terminology, examples:</p> <p>introduction</p> <p>S <i>D.S.</i> <i>D.C.</i> \oplus</p> <p>1st & 2nd endings</p>	<p>Using musical terminology, examples:</p> <p>binary, ternary, rondo</p> <p>blues</p>	<p>Using musical terminology, examples:</p> <p>sonata, theme and variations, song form, fugue, through-composed</p>	

Vocal & Instrumental Music Skills Appendix

Students should sing, play, read, and write with these musical elements.

Each column lists the new skills, but student work should build on the skills of the year(s) prior. Style should be determined by the teacher to serve their student population.

	NOVICE	DEVELOPING	INTERMEDIATE	ACCOMPLISHED	ADVANCED
TEMPO	Using Italian terminology, ex: <i>andante, allegro, ritardando, rallentando</i>	Using Italian terminology, ex: <i>moderato, allegretto, andantino accelerando</i>	Using Italian terminology, ex: <i>presto, rubato</i>	<i>grave</i> → <i>vivace</i> continuum	
DYNAMICS	Using Italian terminology, ex: <i>p f</i> < >	<i>pp</i> → <i>ff</i> continuum <i>sfz</i>	Phrasing and shaping with balance, intonation, blend, style, and interpretation		
TERMINOLOGY	Identify, define, and apply music terminology found in the music literature being studied				
TECHNIQUE	Replicate correct technique, posture, and intonation Respond to conducting patterns and gestures, when appropriate.	Reproduce proper musical technique, posture, and intonation from memory or instructions.	Demonstrate proper musical technique, posture, and intonation without interventions	Articulate the actions of proper musical technique, posture, and intonation to others Respond to advanced conducting patterns and gestures, when appropriate Demonstrate conducting patterns and gestures.	Appropriately perform proper musical technique, posture, and intonation naturally in an automatic, intuitive way
	Care & Technique: a) Identify and select an appropriate instrument. b) Identify parts of the instrument. c) Identify procedures for care of the instrument. d) Identify proper playing posture and instrument position. e) Strings—demonstrate the ability to change a guitar string.	Care & Technique: a) Care and basic maintenance of the instrument. b) Identify and propose solutions to minor problems of the instrument. c) Basic tuning of the instrument, with and without an electronic tuner. d) Describe and demonstrate proper posture, instrument position, and hand positions.	Care & Technique: a) Procedures for care and basic maintenance of the instrument. b) Describe and demonstrate the process for tuning the instrument. c) Identify and propose solutions minor problems of the instrument. d) Analyze, describe, and demonstrate proper posture, instrument position, embouchure (as needed), and hand positions.	Care & Technique: a) Procedures for care and maintenance of the instrument. b) Describing and demonstrate the process for tuning the instrument. c) Identify and repair minor problems of the instrument. d) Analyze, describe, and demonstrate proper posture, instrument position, embouchure (as needed), and hand positions.	