SOUTH CAROLINA ACADEMIC STANDARDS FOR THE VISUAL AND PERFORMING ARTS

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South Carolina Department of Education
Columbia, South Carolina

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South Carolina owes a debt of gratitude to the following individuals for their expertise and dedication in developing a quality vision for the visual and performing arts in our state.

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INTRODUCTION

The 2010 *South Carolina Academic Standards for the Visual and Performing Arts* is presented as a series of seven documents that individually address the arts areas of dance, choral music, general music, instrumental music, media arts, theatre, and visual arts from kindergarten through high school. Delineating what the state's children should know and be able to do in these content areas, the seven documents are intended to be used not only as the basis for curricula, instruction, and assessment in the arts disciplines in South Carolina schools but also as a concise statement about expectations for learning in the arts for policy makers, education administrators, teachers, and instructional and community leaders.

South Carolina Department of Education professional staff, in collaboration with members of the South Carolina Visual and Performing Arts Standards Development Team, created this series of arts-standards documents. The fundamental process began with the development of the *South Carolina Visual and Performing Arts Framework* in 1993. The next year, *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, developed by the Consortium of National Arts Education Associations, was made available nationwide, and in 2003, the SCDE published its *South Carolina Visual and Performing Arts Curriculum Standards*, which utilized the nine content standards that are put forth in the national standards document. The 2010 *South Carolina Academic Standards for the Visual and Performing Arts* is based on both of these latter documents. While changes in the wording of the discipline-specific national content and achievement standards have been made here, the essential beliefs and intent of these standards remain intact. In addition, our seven documents contain standards that are original and unique to South Carolina.

While the *2010 South Carolina Academic Standards for the Visual and Performing Arts* represent a guide for what students should know and be able to do, the local school district should determine the appropriateness of the content used to teach the standards. Decisions as to curriculum, instruction, and assessment should match the grade level at which the standards are taught and support the culture of the local community.

The *2010 South Carolina Academic Standards for the Visual and Performing Arts* draws on the expertise of K–16 arts teachers and administrators who were nominated by district superintendents and the professional arts education organizations for dance, music, theatre, and visual arts. We are grateful to all who those contributed to this effort.

The Visual and Performing Arts in South Carolina

Students who participate in the standards-based education in the visual and performing arts that South Carolina provides are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state and throughout the nation. The *2010 South*

Carolina Academic Standards for the Visual and Performing Arts will serve as the basis for the continuation of the comprehensive sequential arts education system offered in our state. In addition, these standards provide guaranteed experiences for our students to study, perform, and produce in the arts.

Ten years of ongoing research in South Carolina schools has demonstrated that increased and enhanced arts education programs make a significant impact on the state's students, schools, and teachers as well as its overall economic stability. For example, research conducted by the University of South Carolina's Office of Program Evaluation found quality comprehensive arts programs greatly changed the ecology of the schools. Such schools were found to have higher student attendance, higher parent approval, fewer discipline referrals, fewer student interruptions and more time on task, higher teacher attendance, and higher teacher morale. In addition, in 2002, the South Carolina Arts Commission reported that, according to a study conducted by the Division of Research in University of South Carolina's Moore School of Business, the cultural industry in the state was making a significant impact on the state's economy. That study, which updated in 2007, affirmed the state's cultural industry overall had generated $2.4 billion dollars or more in output for the South Carolina economy, including $766,249,688 in salaries and wages from 31,490 jobs—a significant return on the state's investment in the visual and performing arts.

The South Carolina Visual and Performing Arts
Academic Standards Documents

The 2010 *South Carolina Academic Standards for the Visual and Performing Arts* is not a curriculum. The academic standards set forth in the seven visual and performing arts documents are not sequenced for instruction; do not prescribe classroom activities or materials; and do not dictate instructional strategies, approaches, or practices. Instead, these documents—in presenting a framework for the development of realistic and achievable expectations for student performance in each grade level—are intended to serve as a resource for the state's school districts in designing their own visual and performing arts curricula. A district may expand and organize its course content on the basis of these standards and indicators to fit the needs of its particular student populations.

The academic standards statements and their performance indicators describe the knowledge and skills that should be addressed in each grade level. Mastery of the standards is not expected for kindergarten students, and formal assessment is not appropriate for these standards. When the standards continue into the lower grades, however, mastery and assessment of the grades 1 and 2 standards are expected. The kindergarten visual and performing arts standards were developed with the intention that instruction would be provided in schools (with sufficient arts staff and appropriate funding) by arts specialists or by early childhood teachers who had received extensive professional development in arts education. A systematic collaborative effort between elementary arts specialists and early childhood teachers is highly recommended.

As the standards are implemented and the arts program grows, schools and districts should evaluate the effectiveness of their programs by using criteria to determine the extent to which students have opportunities to learn the arts standards. The Program Assessment Worksheets available on Winthrop University's "Arts in Basic Curriculum Project" Web site at http://www2.winthrop.edu/abc/learn.htm, provide a survey instrument for the development of a comprehensive sequential arts program. The survey gauges individual arts disciplines, addressing facilities, supplies and equipment, scheduling, and staffing. In addition, teachers and administrators are encouraged to use the recommendations cited in the *Essential Elements of a Quality District Arts Program* document located at http://www.ed.sc.gov/arts. Checklists, which are provided as a supplement to this document, can be used by districts and schools to conduct a needs assessment of their arts programs.

South Carolina students have always grown through the benefits of strong visual and performing arts programs. This document assures for the continuation of our state's strength in arts education.

Document Format and Definitions of Key Terms

Elementary teachers will find academic standards for kindergarten through grade five; middle school teachers, for grades six through eight. Middle school teachers may find it necessary to adjust the implementation of the standards according to their students' experiences in the arts. Students studying an arts discipline for the first time in the eighth grade may need to be introduced to the sixth- or seventh-grade standards, according to their abilities and knowledge of the discipline. Middle school teachers may want to think of the grades in terms of the following levels: sixth grade as middle-level *one*, seventh grade as middle-level *two*, and eighth grade as middle-level *three*.

For high school students, the standards are written as levels *one* through *four,* representing grades nine through twelve respectively. Teachers should teach the standards at the level at which the individual student's abilities and knowledge exist when he or she enters the arts discipline. A pretest of student abilities and knowledge will assist the teacher in determining which overall level of the standards best aligns with what the students in the class should know and be able to do.

All children deserve access to the rich education that the arts provide, regardless of their background, talents, or disabilities. Students with disabilities can derive great benefit from the arts; therefore, arts specialists should be involved in the planning for the education of students with special needs through their individualized education program (IEP). Arts specialists should also take part in the planning and implementation of artistically gifted and talented programs. Students in these programs in the elementary and middle grades are expected to achieve all the standards listed at their grade levels as well as to demonstrate higher levels of skills and knowledge, deal with more complex examples, and respond to works of art in increasingly sophisticated ways.

Academic standards are statements of the most important and consensually determined expectations for student learning in a particular discipline. The 2010 South Carolina Academic Standards for the Visual and Performing Arts are provided for nine grade levels (kindergarten through grade eight) and four high school levels.

Indicators are specific statements of the content knowledge, skills, and performance levels that students must demonstrate in order to meet the particular standard. The term *including* in the indicator statements names the specific items that are intended to be the focus of the teaching and learning on the particular skill or concept. Teachers must focus their instruction on the entire indicator, but they must also be certain to include in their instruction the components specified in the *including* statements. The items named in the parenthetical *for example* statements, on the other hand, are suggestions rather than requirements.

Throughout the text of the standards and the indicators for the individual grade levels, terms that are defined in the glossary appear in boldface type. Words in the glossary are defined contextually as they are used in the standards.

The indicators are labeled in such a way that identifies the particular arts area. The following designations are used:
D   = Dance
MA = Media Arts
MG = General Music (Music, General)
MC = Choral Music (Music, Choral)
MI = Instrumental Music (Music, Instrumental)
T   = Theatre
VA = Visual Arts

The individual indicators are labeled alphanumerically by arts area, grade level, standard number, and sequential number. The example, the second indicator for standard 1 for Dance in the eighth-grade is written **D8-1.2**:
- The letter *D*, for dance, represents the particular arts area,
- the number 8 represents the grade level,
- the number 1 represents the content standard, and
- the number 2 represents the order in which the indicator appears in the sequence of items in the list.

SOUTH CAROLINA
ACADEMIC STANDARDS
FOR THE
VISUAL AND PERFORMING ARTS

CHORAL MUSIC

Jim Rex
State Superintendent of Education

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Choral Music

Introduction

Education systems in the United States have long recognized the need for national standards to provide the basis for a common curriculum and academic programs throughout the country. In accordance with that objective, the 2010 South Carolina academic standards for Music (general, choral, and instrumental music) are based upon the nine content standards that are put forth in *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, a document developed by the Consortium of National Arts Education Associations and published in 1994, as were the music standards in the *South Carolina Visual and Performing Arts Curriculum Standards,* published in 2003.

The original nine music standards in the 2003 South Carolina document are now reorganized into six standards, with none of the national standards eliminated. The new reorganization of the music content standards consists in the following:

- The national standards 1 and 2 are combined into the 2010 South Carolina standard 1: "Music Performance." Indicators previously listed under the two national standards are now listed under two subheadings: "Singing" and "Performing on Instruments."

- The national standards 3, "Improvising," and 4, "Composing and Arranging," are combined into the new South Carolina standard 2, "Creating Music."

- The new South Carolina standard 3, "Music Literacy," is comprised of indicators previously listed in the 2003 standard 5, "Reading and Notating."

- The national standards 6 and 7 are combined into the new South Carolina standard 4: "Critical Response to Music," with indicators organized under the subheadings "Analyzing" and "Evaluating."

- The new South Carolina standard 5, "History and Culture," correlates with the national standard 9, "Relating to History and Culture."

- The new South Carolina standard 6, "Making Connections," correlates with the national standard 8, "Making Connections."

Studies in general, choral, and instrumental (band and orchestra) music are components of a comprehensive music program and are part of the overall school curriculum; therefore, a school's music curriculum should include general, choral, and instrumental music courses. The South Carolina academic standards for Music place greater emphasis on certain standards, depending on the particular course of study. For example, standard 1, Music Performance, includes indicators for singing and for performing on instruments. It is expected that in a choral class there would be more emphasis placed on singing, while in an instrumental course more emphasis would be placed on performing on instruments. It is, however, necessary

for instrumental students to sing and for choral students to perform on instruments. Students in general music should master both the singing and instrumental indicators at the appropriate grade level.

The Grade Levels

Choral Music standards are provided for each grade level from kindergarten through high school. However, students enter a music class with varying degrees of music instruction. Music teachers—who are held accountable for students' attainment of the music standards—must therefore understand how the standards and indicators provide for sequential learning. In many instances, the performance indicator statements themselves suggest prerequisite skills that will help a teacher accommodate gaps in instruction.

Although the South Carolina academic standards for Music are numbered 1 through 6, the arrangement of these standards is not meant to suggest a sequence or hierarchy. Rather, the concepts contained within the various standards often overlap or are related to one another. Richly designed curriculum and instruction should integrate many standards within a unit of study, thus enabling students to see the connections among the six standards of the music discipline.

Schools interested in developing quality music programs should consult Winthrop University's "Opportunity-to-Learn: Standards for Arts Education," Arts in Basic Curriculum Project, online at http://www2.winthrop.edu/abc/learn.htm. In addition, program development recommendations can also be gleaned from the South Carolina Department of Education document *Essential Elements of a Quality Visual and* Performing *Arts Program,* available online at http://www.ed.sc.gov/arts.

Grades K–8: South Carolina specifies academic standards and performance indicators for elementary (kindergarten through grade 5) and middle school (grades 6 through 8). Middle school music classes should be scheduled to allow adequate instructional time for teachers to address all the 6 through 8 Choral Music standards and indicators. However, in the case of limited-contact-hour classes (nine-week exploratory courses or one-semester courses, for example) teachers may not be able to address all of the standards. These teachers should, therefore, identify the indicators that repeat across the three grade levels and implement those particular ones in that class. Then later, as these students progress through the middle school grades, the teacher should seek to give students the optimum level of music instruction by addressing the indicators that do show increasing complexity from one grade level to another.

Grades 9–12 (High School Levels 1–4): The Choral Music high school academic standards and indicators are designed to reflect the highest possible levels of achievement in choral music instruction. High schools that aspire to build a comprehensive music program for their students should also consider offerings in the area of music appreciation, music history, and music theory as well as in a variety of performance-based music courses. While high school music programs

make it possible for students who have participated in elementary and middle school music programs to continue their growth as musicians, high school students with no prior music experience should be provided opportunities in the area of music appreciation and in appropriate performance-based courses

Those high school students who are interested in the arts should be encouraged to enroll in the Art, Audio-Video Technology, and Communications Career Cluster, which is divided into six pathways: Audio-Video Communications Technology; Broadcasting, Film, Journalism; Performing Arts; Printing Technology; Telecommunications; and Visual Arts.

Secondary Sources

In addition to the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, the following sources were utilized in the creation of the South Carolina academic standards for Choral Music:

MENC: The National Association for Music Education. 2002. *Spotlight on Teaching Chorus: Selected Articles from State MEA Journals.* Reston, VA: MENC.

Small, Ann R., and Judy K. Bowers, eds. 1997. *Strategies for Teaching Elementary and Middle-Level Chorus*. Reston, VA: Music Educators National Conference.

Swears, Linda. 1985. *Teaching the Elementary School Chorus*. West Nyack, NY: Parker.

Wisconsin Department of Public Instruction. 2000. *Wisconsin's Model Standards for Art and Design Education*. Madison, WI: WDPI. Available online at http://dpi.wi.gov/standards/pdf/art&design.pdf.

KINDERGARTEN

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MCK-1.1   Echo simple rhythmic and melodic patterns.

MCK-1.2   Sing songs in a **developmentally appropriate** range and **match the pitch**.

MCK-1.3   Speak, chant, sing, and move to demonstrate awareness of beat.

MCK-1.4   Sing a varied repertoire of **developmentally appropriate** songs in unison.

MCK-1.5   Experiment with a variety of vocal sounds including singing, speaking, shouting, and whispering.

PLAYING

MCK-1.6   Explore a variety of **pitched** and **unpitched** instruments as well as other sound sources, including **body percussion**.

KINDERGARTEN

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MCK-2.1   **Improvise** rhythm chants with words and syllables.

MCK-2.2   Speak short rhythmic variations on **phrases** in familiar songs.

MCK-2.3   Use **body percussion** to **improvise** simple rhythmic accompaniments.

COMPOSING AND ARRANGING

MCK-2.4   Demonstrate creativity by composing and using symbols to represent music beats.

MCK-2.5   Demonstrate awareness of **aural** and visual examples of same and different.

KINDERGARTEN

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MCK-3.1   Read and perform rhythmic **notation** using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.

MCK-3.2   Read and perform melodic **notation** in **pentatonic** mode using traditional, nontraditional, and invented symbols to represent **pitch**.

MCK-3.3   Invent symbols and icons to represent loud and soft and fast and slow.

MCK-3.4   Use icons for writing musical ideas (for example, short or long dashes for rhythm, placement of icons high or low for **pitch**).

KINDERGARTEN

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MCK-4.1   Demonstrate awareness of **aural** and visual examples of same and different.

MCK-4.2   Use personal vocabulary to describe music from diverse cultures.

MCK-4.3   Describe basic elements of music such as **pitch**, **tempo**, and **dynamics**.

MCK-4.4   Identify the sources of a variety of sounds including vocal (child, male, female) and instrumental.

MCK-4.5   Demonstrate his or her **perceptual skills** by moving in response to the beat, **tempo**, **dynamics**, and the lyrics.

EVALUATING

MCK-4.6   Respond to specific elements of musical works that evoke emotion.

MCK-4.7   Identify his or her preference for specific musical works.

KINDERGARTEN

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MCK-5.1   Sing a diverse repertoire of music from various cultures.

MCK-5.2   Use personal vocabulary to describe voices, instruments, and **stylistic** differences in music of various **genres** from the diverse cultures of the world.

KINDERGARTEN

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MCK-6.1   Integrate music and storytelling by adding sound effects to selected stories and poems.

MCK-6.2   Integrate the subject matter of non-arts classes into the music class by singing songs that reinforce language arts and mathematics curricula.

MCK-6.3   Identify music careers in familiar settings.

MCK-6.4   Describe the tasks that musicians perform in their job.

MCK-6.5   Discuss the fact that music supplies cost money.

MCK-6.6   Explore career options in music and recognize which options are a source of personal income.

MCK-6.7   Sing songs and play games representative of daily real-life experiences.

MCK-6.8   Discuss ways that activities performed in music classes can be used in other daily activities.

MCK-6.9   Discuss places where people go to hear music being performed.

GRADE 1

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC1-1.1   Echo simple rhythmic and melodic patterns.

MC1-1.2   Sing songs in a **developmentally appropriate** range, **match the pitch**, and maintain a steady **tempo**.

MC1-1.3   Speak, chant, sing, and move to demonstrate awareness of beat, **tempo**, and **dynamics**.

MC1-1.4   Sing **developmentally appropriate** songs representing a variety of cultures.

MC1-1.5   Sing in groups, using **good posture** and matching **dynamic** levels.

PLAYING

MC1-1.6   Explore a variety of **pitched** and **unpitched** instruments as well as other sound sources, including **body percussion**.

GRADE 1

Creating Music

Standard 2: The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC1-2.1   **Improvise** songs and rhythm chants with words and syllables.

MC1-2.2   Differentiate between two or three rhythmic variations or melodic **embellishments** of **phrases** in familiar songs when presented **aurally**.

MC1-2.3   Use **body percussion** and classroom instruments to **improvise** simple rhythmic accompaniments.

COMPOSING AND ARRANGING

MC1-2.4   Demonstrate creativity by composing and using symbols to represent music beats.

MC1-2.5   Demonstrate awareness of contrast and repetition in rhyme or song.

GRADE 1

Music Literacy

Standard 3:   The student will read and **notate** music.

Indicators

MC1-3.1   Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythm patterns including quarter notes, eighth notes, and quarter rests.

MC1-3.2   Use a system (for example, **solfège** syllables, numbers, note names) to read, write, and perform a melodic line in the **pentatonic** mode.

MC1-3.3   Identify basic symbols such as staff, bar lines, measures, double bar line, repeat sign, and **dynamics**.

MC1-3.4   Use icons and/or simple symbols to write musical ideas.

GRADE 1

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC1-4.1 Identify examples of musical **forms** such as **call and response** and **verse and refrain**.

MC1-4.2 Use movement and personal vocabulary to describe music from diverse cultures.

MC1-4.3 Identify and describe basic musical elements such as **pitch**, **tempo**, and **dynamics**.

MC1-4.4 Identify the sources of a variety of sounds such as environmental, instrumental, and vocal (child, male, and female).

MC1-4.5 Use creative and choreographed movement in response to changes in beat, **tempo**, **dynamics**, and the lyrics.

EVALUATING

MC1-4.6 Identify specific elements of musical works that evoke emotion and response.

MC1-4.7 Identify his or her preference for specific musical works and performances.

GRADE 1

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC1-5.1   Sing a diverse repertoire of music from various cultures.

MC1-5.2   Use personal vocabulary to describe voices, instruments, music **notation**, and **stylistic** differences in music of various **genres** from the diverse cultures of the world.

GRADE 1

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC1-6.1   Integrate music and storytelling by creating sound stories and adding sound effects to stories and poems.

MC1-6.2   Integrate the subject matter of non-arts classes into the music class by singing songs that reinforce language arts and mathematics curricula.

MC1-6.3   Describe music careers in familiar settings.

MC1-6.4   Discuss the various tasks that musicians carry out in their jobs.

MC1-6.5   Discuss the fact that music supplies, repairs, and replacements cost money.

MC1-6.6   Explore career options in music and recognize which options are a source of personal income.

MC1-6.7   Sing songs and play games representative of daily real-life experiences.

MC1-6.8   Discuss ways that activities performed in music classes can be used in other daily activities.

MC1-6.9   Compare and contrast various places where music is performed and identify appropriate audience behaviors for those performances.

GRADE 2

Music Performance

Standard 1:   The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC2-1.1   Echo simple rhythmic and melodic patterns.

MC2-1.2   Sing songs in a **developmentally appropriate** range, using **head voice**, **match the pitch**, and maintain a steady **tempo**.

MC2-1.3   Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, **tempo**, **dynamics**, and melodic direction.

MC2-1.4   Sing **developmentally appropriate** songs representing a variety of cultures and **styles**.

MC2-1.5   Sing in groups, using **good posture** and matching **dynamic** levels and watching the conductor.

PLAYING

MC2-1.6   Explore a variety of **pitched** and **unpitched** instruments as well as other sound sources, including **body percussion**.

GRADE 2

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC2-2.1   **Improvise** songs and rhythm chants with words and syllables to accompany play activities.

MC2-2.2   Differentiate between two or three rhythmic variations or melodic **embellishments** of **phrases** in familiar songs when presented visually.

MC2-2.3   Use **body percussion** and classroom instruments to **improvise** simple rhythmic accompaniments.

COMPOSING AND ARRANGING

MC2-2.4   Demonstrate creativity by composing and using icons, invented symbols, and available technology (for example, MiDisaurus and Music Ace software).

MC2-2.5   **Arrange** and perform music with contrasting and repeating **form**, working in a large group and using traditional and nontraditional sound sources.

GRADE 2

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MC2-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythm patterns including quarter notes, eighth notes, and quarter rests.

MC2-3.2 Use a system (for example, **solfège** syllable, numbers, note names) to read, write, and perform a melodic line in the **pentatonic** mode.

MC2-3.3 Identify basic music symbols including treble clef, staff, bar line, measures, double bar line, repeat sign, **meter** signatures, and **dynamics** (including *piano* and *forte*).

MC2-3.4 Use available materials (for example, white boards, staff boards, teacher-made or electronic devices) to write simple **notation** with standard symbols for created measures of rhythm and **pitch**.

GRADE 2

Critical Response to Music

Standard 4:   The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC2-4.1   Identify examples of musical **forms** including **call and response**, **verse and refrain**, **AB**, and **ABA**.

MC2-4.2   Use movement and personal vocabulary to describe music from diverse cultures.

MC2-4.3   Identify and describe basic elements of music, including **pitch**, **notation**, **tempo**, and **dynamics**.

MC2-4.4   Identify and describe the sources of a variety of sounds including environmental, vocal (child, male, female), and instrumental.

MC2-4.5   Use creative and choreographed movement in response to **pitch**, **dynamics**, **tempo**, and **style** of music.

EVALUATING

MC2-4.6   Use specific criteria to evaluate the quality and effectiveness of his or her own performances and compositions as well as those of others, offering them constructive suggestions for improvement.

MC2-4.7   Identify his or her preference for specific musical works and performances.

GRADE 2

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC2-5.1   Sing a diverse repertoire of music from various cultures.

MC2-5.2   Use personal and music vocabulary to describe voices, instruments, music **notation**, and **stylistic** differences in music of various **genres** from the diverse cultures of the world.

GRADE 2

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC2-6.1   Integrate music into his or her storytelling and poetry.

MC2-6.2   Integrate the subject matter of non-arts classes into the music class by singing songs that reinforce language arts and mathematics curricula.

MC2-6.3   Compare and contrast a variety of music careers in familiar settings.

MC2-6.4   Discuss a variety of musical careers.

MC2-6.5   Discuss the fact that music supplies, repairs, and replacements cost money.

MC2-6.6   Discuss the different arts businesses, schools, theatres, museums, and institutions in his or her community.

MC2-6.7   Identify uses of music in daily real-life experiences.

MC2-6.8   Discuss ways that activities performed in music classes can be used in other daily activities.

MC2-6.9   Compare and contrast appropriate audience behaviors such as those for sports, worship, indoor/outdoor concerts, and school/community events.

GRADE 3

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC3-1.1   Echo simple rhythmic and melodic patterns.

MC3-1.2   Sing independently and in groups with accurate **intonation** and in rhythm while maintaining a steady **tempo**.

MC3-1.3   Sing expressively in groups, matching **dynamic** levels and responding to the cues of a conductor.

MC3-1.4   Sing a varied repertoire of music including **partner songs**, **ostinati**, and **rounds** with accompaniment, showing discomfort when harmonies do not fit and satisfaction when correct harmonies are played.

MC3-1.5   Sing in groups, using **good posture**, matching **dynamic** levels, and changing **tempos** and watching the conductor.

PLAYING

MC3-1.6   Play **pitched** and **unpitched** instruments in rhythm while maintaining a steady **tempo**.

GRADE 3

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC3-2.1   **Improvise** responses (answers) to given rhythmic patterns (questions).

MC3-2.2   **Improvise** rhythmic or melodic endings to familiar songs.

MC3-2.3   Use classroom instruments and available electronic devices to **improvise** simple rhythmic accompaniments.

COMPOSING AND ARRANGING

MC3-2.4   Demonstrate creativity by arranging musical patterns using traditional and nontraditional sound sources and music **notation** software (for example, Groovy Music, Acoustica Mixcraft).

MC3-2.5   Compose and **arrange** short sections using the expressive elements of music (rhythm, **tempo**, melody, **harmony**, **texture**, **timbre**, **articulation**, and **dynamics**).

MC3-2.6   **Arrange** and perform music with contrasting and repeating **form**, working in a large group and using traditional and nontraditional sound sources.

GRADE 3

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MC3-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, and eighth notes and corresponding rests.

MC3-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to read, write, and perform a melodic line in **pentatonic** and major tonalities.

MC3-3.3 Identify basic music symbols including treble clef, bar line, measures, double bar line, repeat sign, **meter** signatures, and **dynamics**.

MC3-3.4 Use available technology to write **notation** with standard symbols for created and dictated measures for rhythm and **pitch**.

GRADE 3

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC3-4.1 Identify examples of musical **form** such as **canon**, **call and response**, **verse and refrain**, **theme and variation**, **AB**, and **ABA**.

MC3-4.2 Use movement and music vocabulary to describe culturally diverse music, including that of South Carolina.

MC3-4.3 Use musical terminology to identify and describe **pitch**, **notation**, **meter**, **tempo**, and **dynamics**.

MC3-4.4 Identify and describe the sources of a variety of sounds including environmental, electronic, vocal, and instrumental.

MC3-4.5 Use creative and choreographed movement in response to **pitch**, **dynamics**, **tempo**, and **style** of music.

EVALUATING

MC3-4.6 List criteria for evaluating performances on the basis of music concepts.

MC3-4.7 Identify his or her preference for specific musical works and performances.

GRADE 3

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC3-5.1   Sing and listen to examples of music from various historical periods and world cultures, including music representative of South Carolina.

MC3-5.2   Use music vocabulary to describe **stylistic** differences in music of various **genres** from the diverse cultures of the world.

GRADE 3

Making Connections

Standard 6:   The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC3-6.1   Integrate music into creative writing, dance, theatre, and the visual arts.

MC3-6.2   Use music vocabulary to identify common terms and explain concepts relating to the science of sound, the human voice, and the musical instruments of the world.

MC3-6.3   Describe the roles, careers, and income of musicians in South Carolina and in diverse cultures of the world.

MC3-6.4   Discuss a variety of musical careers.

MC3-6.5   Discuss the cost of the instruction, repertoire, instruments, materials, and supplies used in the chorus classroom.

MC3-6.6   Identify ways that the different arts businesses, schools, theatres, museums, and institutions make money.

MC3-6.7   Identify the uses of music in contemporary daily experiences in South Carolina as well as those in the state's past.

MC3-6.8   Discuss and compare ways that the skills and activities that are typical of music classes can be used in other classes in the school.

MC3-6.9   Compare and contrast appropriate audience behaviors such as those for sports, worship, indoor/outdoor concerts, and school/community events.

GRADE 4

Music Performance

Standard 1:   The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC4-1.1   Echo simple rhythmic and melodic patterns.

MC4-1.2   Sing independently and in groups with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, and **good posture** while maintaining a steady **tempo**.

MC4-1.3   Sing expressively in groups, matching **dynamic** levels and responding to the cues of a conductor.

MC4-1.4   Sing, alone and with others, a varied repertoire of music including **partner songs**, **descants**, **ostinati**, and **rounds**.

MC4-1.5   Sing in groups, using **good posture**, matching **dynamic** levels, changing **tempos**, sustaining held notes, **attacking and releasing** the sounds together, and responding to the cues of a conductor.

PLAYING

MC4-1.6   Play **pitched** and **unpitched** instruments, alone and in ensembles, in rhythm with **good posture** and **dynamics** while maintaining a steady **tempo**.

GRADE 4

Creating Music

Standard 2: The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC4-2.1 **Improvise** short rhythmic and melodic **question-and-answer** patterns.

MC4-2.2 **Improvise** simple rhythmic variations and intentional melodic **embellishments** to familiar songs.

MC4-2.3 **Improvise** simple rhythmic variations.

COMPOSING AND ARRANGING

MC4-2.4 Demonstrate creativity by composing and arranging musical patterns using traditional and nontraditional sound sources and music **notation** software (for example, Groovy Music, Acoustica Mixcraft).

MC4-2.5 Compose and **arrange** short sections using the expressive elements of music (rhythm, **tempo**, melody, **harmony**, **texture**, **timbre**, **articulation**, and **dynamics**).

MC4-2.6 Work in a large group to **arrange** and perform accompaniments for one or two songs from repertoire employing a variety of formal structures such as **AB**, **ABA**, and **rondo**.

GRADE 4

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MC4-3.1   Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, eighth, sixteenth, and dotted half notes and corresponding rests.

MC4-3.2   Use a system (for example, **solfège** syllable, numbers, note names) to read, write, and perform an eight-measure melodic line in **pentatonic** and major tonalities.

MC4-3.3   Identify and locate on the score the symbols and terminology for **dynamics** (including *pp, mp, p, mf,* and *f),* **tempo** (including *allegro, largo, andante, accelerando,* and *ritardando*), **articulation** (including *staccato* and *legato*).

MC4-3.4   Use available technology to write **notation** with standard symbols for created and dictated measures for **meter**, rhythm, and **pitch**.

GRADE 4

Critical Response to Music

Standard 4:   The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC4-4.1   Identify examples of musical **forms** such as **motive**, four-bar **phrase**, **canon**, **rondo**, and **theme and variation**.

MC4-4.2   Demonstrate his or her **perceptual skills** by moving to music that represents a diversity of **styles** and by answering questions about that music.

MC4-4.3   Use musical terminology to describe musical elements such as **pitch**, **notation**, **meter**, **chords**, **tonality** (major, minor, and **pentatonic**), voices, instruments, and performances.

MC4-4.4   Identify, describe, and classify by sight and sound a variety of instruments and instrumental families such as orchestra, band, multicultural, and electronic.

MC4-4.5   Demonstrate creative movement and emotional response while listening to music.

EVALUATING

MC4-4.6   Devise criteria for evaluating performances and compositions on the basis of music concepts.

MC4-4.7   Explain his or her preferences for specific musical works and performances.

GRADE 4

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC4-5.1   Sing and listen to examples of music from various historical periods and world cultures.

MC4-5.2   Describe ways that elements of music are used in music of various **genres** from the diverse cultures of the world.

GRADE 4

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC4-6.1   Integrate music into creative writing, storytelling, poetry, visual arts, and other disciplines.

MC4-6.2   Identify connections between mathematics and the rhythmic ideas in music.

MC4-6.3   Compare and contrast the roles, careers, and income of musicians in various settings and world cultures.

MC4-6.4   Discuss a variety of musical careers, including the level of education and the skill set that people in those careers need in order to do their work.

MC4-6.5   Determine the cost of the instruction, repertoire, instruments, materials, and supplies used in the chorus classroom.

MC4-6.6   Discuss ways that economic conditions affect the arts businesses, schools, theatres, museums, and institutions in his or her community.

MC4-6.7   Identify uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.

MC4-6.8   Discuss and compare ways that skills and activities performed in music classes can be used in careers outside of music.

MC4-6.9   Discuss and demonstrate appropriate audience behaviors for a variety of events such as indoor/outdoor concerts and school/community events.

GRADE 5

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC5-1.1   Echo simple rhythmic and melodic patterns.

MC5-1.2   Sing songs independently and in groups with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, and **good posture** while maintaining a **tempo**.

MC5-1.3   Sing expressively, alone or in groups, matching **dynamic** levels and responding to the cues of a conductor.

MC5-1.4   Sing, alone and with others, a varied repertoire of music including songs, **descants**, **ostinati**, **rounds**, and **two-part songs** with and without accompaniment.

MC5-1.5   Sing in groups with **good posture**, matching **dynamic** levels, **tempos**, sustaining held notes, **attacking and releasing** the sounds together, and responding to the cues of a conductor.

PLAYING

MC5-1.6   Play **pitched** and **unpitched** instruments, alone and in ensembles, in rhythm with **good posture**, and **dynamics**, and **timbre** while maintaining a steady **tempo**.

GRADE 5

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC5-2.1   **Improvise** rhythmic and melodic two- to four-bar **question-and-answer phrases**.

MC5-2.2   **Improvise** simple rhythmic variations and intentional melodic **embellishments** to familiar songs in a stylistically correct manner.

MC5-2.3   **Improvise** simple rhythmic variations and melodic **embellishments**.

COMPOSING AND ARRANGING

MC5-2.4   Demonstrate creativity by composing and arranging music using traditional and nontraditional sound sources and music **notation** software (for example, Music Ace Maestro, GarageBand).

MC5-2.5   Compose and **arrange** short sections using the expressive elements of music (rhythm, **tempo**, melody, **harmony**, **texture**, **timbre**, **articulation**, and **dynamics**).

MC5-2.6   Work in a large group to **arrange** and perform accompaniments for one or two songs from repertoire employing a variety of formal structures such as **AB**, **ABA**, and **rondo**.

GRADE 5

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MC5-3.1   Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, eighth, sixteenth, dotted half, and dotted quarter notes and corresponding rests.

MC5-3.2   Use a system (for example, **solfège** syllables, numbers, note names) to read, write, and perform an eight- to sixteen-measure melodic line in **pentatonic**, major, and minor **tonalities**.

MC5-3.3   Locate on the score and identify symbols and terminology for **dynamics**, **tempo**, and **articulation** and interpret them correctly when performing.

MC5-3.4   Use available technology to write **notation** with standard symbols for **meter**, rhythm, **pitch**, and **dynamics**.

GRADE 5

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC5-4.1   Identify examples of musical **forms** including **motive**, four-bar **phrase**, **canon**, **rondo**, **AABA**, and **theme and variation**.

MC5-4.2   Demonstrate his or her **perceptual skills** by moving to, answering questions about, and writing about music that represents a diversity of musical **styles**.

MC5-4.3   Use musical terminology to explain basic music concepts including **pitch**, **notation**, **meter**, **chords**, **tonality** (major, minor, and **pentatonic**), voices, instruments, and performances.

MC5-4.4   Identify, describe, and classify by sight and sound a variety of instruments including orchestral, band, multicultural, and electronic.

MC5-4.5   Demonstrate creative movement and emotional response while listening to music.

EVALUATING

MC5-4.6   Devise criteria for evaluating performances and compositions on the basis of music concepts.

MC5-4.7   Choose, from a list, appropriate music terminology to explain his or her preferences for specific musical works and **styles**.

GRADE 5

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC5-5.1   Sing and listen to examples of music from various historical periods and cultures.

MC5-5.2   Describe ways that elements of music are used in music of various **genres** from the diverse cultures of the world.

GRADE 5

Making Connections

Standard 6:   The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC5-6.1   Integrate music into creative writing, storytelling, poetry, dance, theatre, and visual arts, and other disciplines.

MC5-6.2   Identify the ways in which principles and subject matter of non-arts disciplines interrelate with those of music.

MC5-6.3   Describe the roles of musicians and music careers in various and world cultures, identifying the skills necessary for those careers and the income they can generate.

MC5-6.4   Discuss a variety of musical careers, including the level of education and the skill set that people in those careers need in order to do their work.

MC5-6.5   Discuss the cost of the instruction, repertoire, instruments, materials, and supplies used in the chorus classroom.

MC5-6.6   Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.

MC5-6.7   Identify the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.

MC5-6.8   Discuss and compare ways that the skills and activities that are typical of music classes can be used in careers outside of music.

MC5-6.9   Design a rubric for assessing the appropriate audience and performer behavior and utilize that rubric to self-assess and to critique the audience and performers at a school or community performance.

GRADE 6

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC6-1.1   Echo simple rhythmic and melodic patterns.

MC6-1.2   Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo**.

MC6-1.3   Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.

MC6-1.4   Sing a varied repertoire of choral music representing diverse **genres** and cultures.

MC6-1.5   Sing **ostinati**, **partner songs**, **rounds**, and **two-part** music with or without accompaniment.

MC6-1.6   Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.

PERFORMING ON INSTRUMENTS

MC6-1.7   Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

GRADE 6

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC6-2.1   **Improvise** simple rhythmic and melodic **ostinati** accompaniments at a level of 1 on a **scale from 1 to 6**.

MC6-2.2   **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.

MC6-2.3   **Improvise** short songs using a variety of sound sources, including music technology if available.

COMPOSING AND ARRANGING

MC6-2.4   Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.

MC6-2.5   Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).

MC6-2.6   **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).

GRADE 6

Music Literacy

Standard 3:   The student will read and **notate** music.

Indicators

MC6-3.1   Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 1 or 2 on a **scale from 1 to 6**.

MC6-3.2   Use a system (for example, solfège syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.

MC6-3.3   Identify symbols and traditional terms referring to meter, rhythm, pitch, dynamics, tempo, and articulation and interpret them correctly when performing.

MC6-3.4   Use available technology to write notation with standard symbols for meter, rhythm, and pitch in simple patterns.

GRADE 6

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC6-4.1   Identify examples of musical **forms** including **motive**, **phrase**, four-bar **phrase**, **canon**, **rondo**, **AABA**, twelve-bar blues, and **theme and variation**.

MC6-4.2   Demonstrate his or her **perceptual skills** by comparing and contrasting **aural** examples of music in various **styles** and diverse cultures.

MC6-4.3   Use appropriate terminology to describe music **notation**, music instruments and voices, and music performances.

MC6-4.4   Classify the **timbre** of common instruments and voices.

MC6-4.5   Demonstrate his or her **perceptual skills** by moving in response to selected prominent music characteristics.

EVALUATING

MC6-4.6   Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances.

MC6-4.7   Use appropriate music terminology to defend his or her preferences for specific music works and **styles**.

GRADE 6

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC6-5.1 Sing a diverse repertoire of music from various historical periods and cultures.

MC6-5.2 Compare and classify exemplary musical works by **genre**, **style**, historical period, composer, and title.

MC6-5.3 Examine the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.

MC6-5.4 Identify the historic roles of musicians in various music settings and cultures.

MC6-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.

GRADE 6

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC6-6.1   Identify common terms in music that are used in similar ways in one or more other arts disciplines (for example, **texture**, **color**, **form**).

MC6-6.2   Discuss the relationship that exists between subjects outside of the arts and music (for example, mathematics and music, English literature and music).

MC6-6.3   Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts.

MC6-6.4   Discuss ways that creativity and individual responsibility can be used in careers outside of music.

MC6-6.5   Identify expenses involved in artistic productions (for example, performers, rentals, auditorium, publicity).

MC6-6.6   Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.

GRADE 7

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC7-1.1   Echo simple rhythmic and melodic patterns.

MC7-1.2   Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo**.

MC7-1.3   Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.

MC7-1.4   Sing in small and large ensembles a varied repertoire of choral music representing diverse **genres** and cultures.

MC7-1.5   Sing **ostinati**, **partner songs**, **rounds**, and **two- and three-part music** with or without accompaniment.

MC7-1.6   Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.

PERFORMING ON INSTRUMENTS

MC7-1.7   Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

GRADE 7

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC7-2.1   **Improvise** simple rhythmic and melodic accompaniments at a level of 1 or 2 on a **scale from 1 to 6**.

MC7-2.2   **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.

MC7-2.3   **Improvise** short songs using a variety of sound sources, including music technology if available.

COMPOSING AND ARRANGING

MC7-2.4   Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.

MC7-2.5   Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).

MC7-2.6   **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).

GRADE 7

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MC7-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read simple rhythms in simple **meters** at a level of 1 or 2 on a **scale from 1 to 6**.

MC7-3.2 Use a system (for example, **solfège** syllable, numbers, note names) to sight-read melodies at a level of 1 or 2 on a **scale from 1 to 6**.

MC7-3.2 Use a system (**solfège** syllables, numbers, note names) to sight-read simple melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.

MC7-3.3 Identify symbols and traditional terms referring to **dynamics**, **tempo**, and **articulation** and interpret them correctly when performing.

MC7-3.4 Use available technology to write **notation** with standard symbols for **meter**, rhythm, and **pitch** in simple patterns.

GRADE 7

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC7-4.1   Identify musical **forms** including **rondo**, **AABA**, twelve-bar blues, and **theme and variation**, and symphony.

MC7-4.2   Demonstrate his or her **perceptual skills** by using movement and differentiate between **aural** examples of music in various **styles** and diverse cultures.

MC7-4.3   Use appropriate terminology to describe music **notation**, music instruments and voices, and music performances.

MC7-4.4   Classify the **timbre** of common instruments and voices.

MC7-4.5   Explain the different emotional responses that people can have to various musical effects.

EVALUATING

MC7-4.6   Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances.

MC7-4.7   Use appropriate music terminology to defend his or her preferences for specific music works and **styles**.

MC7-4.8   Apply music concepts when evaluating the performances of others and offer them constructive suggestions for improvement.

GRADE 7

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC7-5.1 Sing a diverse repertoire of music from various historical periods and cultures.

MC7-5.2 Compare and classify exemplary musical works by **genre**, **style**, historical period, composer, and title.

MC7-5.3 Compare the function of music and musical settings in various cultures of the world.

MC7-5.4 Identify the historic roles of musicians in various music settings and cultures.

MC7-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.

GRADE 7

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC7-6.1   Identify common terms in music that are used in similar ways in one or more other arts disciplines (for example, **texture**, **color**, **form**).

MC7-6.2   Discuss the relationship that exists between subjects outside of the arts and music (for example, mathematics and music, English literature and music).

MC7-6.3   Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts.

MC7-6.4   Discuss ways that creativity and individual responsibility can be used in careers outside of music.

MC7-6.5   Identify expenses involved in artistic productions (for example, performer salaries, rentals, auditorium expenses).

MC7-6.6   Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.

GRADE 8

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MC8-1.1 Echo simple rhythmic and melodic patterns.

MC8-1.2 Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo** in small and large ensembles.

MC8-1.3 Sing expressively and with technical accuracy.

MC8-1.4 Sing from memory a repertoire of choral music representing diverse **genres** and cultures.

MC8-1.5 Sing **ostinati**, **partner songs**, **rounds**, and **two- and three-part music** with or without accompaniment.

MC8-1.6 Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.

PERFORMING ON INSTRUMENTS

MC8-1.7 Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

GRADE 8

Creating Music

Standard 2: The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MC8-2.1 **Improvise** simple **harmonic** accompaniments.

MC8-2.2 **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.

MC8-2.3 **Improvise** short songs using a variety of sound sources, including music technology if available.

COMPOSING AND ARRANGING

MC8-2.4 Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.

MC8-2.5 Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).

MC8-2.6 **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).

GRADE 8

Music Literacy

Standard 3:   The student will read and **notate** music.

Indicators

MC8-3.1   Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.

MC8-3.2   Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.

MC8-3.3   Identify symbols and traditional terms referring to **dynamics**, rhythm, expression, **pitch**, **tempo**, and **articulation** and interpret them correctly when performing.

MC8-3.4   Use available technology to write music **notation** with standard symbols for **meter**, rhythm, **pitch**, and **dynamics**.

GRADE 8

Critical Response to Music

Standard 4:   The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MC8-4.1   Identify and interpret the use of musical **forms** in a varied repertoire of music (for example, symphony, concerto, sonata allegro, and Mass).

MC8-4.2   Analyze the use of basic musical elements when comparing and contrasting diverse musical examples including those representing South Carolina.

MC8-4.3   Use appropriate terminology to describe music **notation**, music instruments and voices, and music performances.

MC8-4.4   Compare and contrast the sound sources of vocal, instrumental, multicultural, and electronic music.

MC8-4.5   Explain the different emotional responses that people can have to various musical effects.

EVALUATING

MC8-4.6   Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances.

MC8-4.7   Use appropriate music terminology to defend his or her preferences for specific music works and **styles**.

GRADE 8

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MC8-5.1 Sing a diverse repertoire of music from various historical periods and cultures.

MC8-5.2 Compare and classify exemplary musical works by **genre**, **style**, historical period, composer, and title, including cultures represented in the history of South Carolina.

MC8-5.3 Examine the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.

MC8-5.4 Describe the historic roles of musicians in various music settings and cultures and throughout the history of South Carolina.

MC8-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and style of the particular music that was performed.

GRADE 8

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MC8-6.1 Identify common terms in music that are used in similar ways in one or more other arts disciplines (for example, **texture**, **color**, **form**).

MC8-6.2 Discuss the relationship that exists between subjects outside of the arts and music (for example, mathematics and music, English literature and music).

MC8-6.3 Explore careers in the arts by examining the roles of creators, performers, and others involved in the production and presentation of the arts.

MC8-6.4 Discuss ways that creativity and individual responsibility can be used in careers outside of music.

MC8-6.5 Identify the expenses involved in artistic productions (for example, performer salaries, rentals, auditorium).

MC8-6.6 Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.

HIGH SCHOOL

LEVEL 1

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MCH1-1.1   Echo simple rhythmic and melodic patterns.

MCH1-1.2   Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo**.

MCH1-1.3   Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.

MCH1-1.4   Sing in small and large ensembles a varied repertoire of choral music representing diverse **genres** and cultures.

MCH1-1.5   Sing **ostinati**, **partner songs**, **rounds**, and **two- and three-part music** with or without accompaniment.

MCH1-1.6   Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.

PERFORMING ON INSTRUMENTS

MCH1-1.7   Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

MCH1-1.8   Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.

HIGH SCHOOL

LEVEL 1

Creating Music

Standard 2: The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

MCH1-2.1　**Improvise** simple rhythmic and **harmonic** accompaniments at a level of 1 or 2 on a **scale from 1 to 6**.

MCH1-2.2　**Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.

MCH1-2.3　**Improvise** short songs using a variety of sound sources, including music technology if available.

MCH1-2.4　Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.

MCH1-2.5　Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).

MCH1-2.6　**Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).

HIGH SCHOOL

LEVEL 1

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MCH1-3.1   Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 1 or 2 on a **scale from 1 to 6**.

MCH1-3.2   Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.

MCH1-3.3   Identify symbols and traditional terms referring to **dynamics**, **tempo**, and **articulation** and interpret them correctly when performing.

MCH1-3.4   Use available technology to record the musical ideas of others in standard **notation**

HIGH SCHOOL

LEVEL 1

Critical Response to Music

Standard 4:   The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MCH1-4.1   Identify and interpret the use of musical **forms** in a varied repertoire of music (for example, symphony, concerto, sonata allegro, and Mass).

MCH1-4.2   Analyze the use of musical elements when listening to musical examples representing culturally and historically diverse **genres**.

MCH1-4.3   Describe the use of musical elements including **meter**, **tonality**, **intervals**, **chords**, and **harmonic** progressions when analyzing written and **aural** examples of music.

MCH1-4.4   Compare the **timbre** of voices.

MCH1-4.5   Identify and explain **compositional devices** and techniques used to provide unity and variety in a musical work.

EVALUATING

MCH1-4.6   Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances as well as those of others.

MCH1-4.7   Use appropriate music terminology to evaluate a performance or composition.

HIGH SCHOOL

LEVEL 1

History and Culture

Standard 5:   The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MCH1-5.1   Sing a diverse repertoire of music from various historical periods and cultures.

MCH1-5.2   Classify by **genre**, **style**, historical period, composer, and/or title a varied body of high-quality choral works and explain the characteristics that cause each work to be considered exemplary.

MCH1-5.3   Examine the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.

MCH1-5.4   Describe the historic roles of musicians in various music settings and cultures.

MCH1-5.5   Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.

HIGH SCHOOL

LEVEL 1

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MCH1-6.1   Compare and contrast common terms in music to similar terms used in one or more other arts disciplines (for example, **texture**, **color**, **form**).

MCH1-6.2   Explain ways that the principles and subject matter of various disciplines outside the arts interrelate with those of music.

MCH1-6.3   Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts.

MCH1-6.4   Discuss ways that skills used in arts classes can be used in careers outside of the arts.

MCH1-6.5   Discuss the costs involved in the production of artistic performances.

MCH1-6.6   Discuss the economic benefits of the arts in his or her community, the state of South Carolina, the nation, and the world.

HIGH SCHOOL

LEVEL 2

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MCH2-1.1   Echo increasingly complex rhythmic and melodic patterns including all **diatonic intervals**, **syncopation**, **triplets**, and **dotted rhythms**.

MCH2-1.2   Sing independently with technical accuracy, using appropriate **timbre**, **diction**, breath control, and **good posture** throughout his or her singing range, alone or in small and large ensembles.

MCH2-1.3   Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.

MCH2-1.4   Sing with appropriate expression a varied repertoire of choral music representing diverse **genres**, cultures, and languages.

MCH2-1.5   Sing unison, **two- and three-part music** with or without accompaniment.

MCH2-1.6   Demonstrate **ensemble skills**.

PERFORMING ON INSTRUMENTS

MCH1-1.7   Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

MCH1-1.8   Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.

HIGH SCHOOL

LEVEL 2

Creating Music

Standard 2: The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MCH2-2.1   **Improvise** simple rhythmic and **harmonic** accompaniments at a level of 1 or 2 on a **scale from 1 to 6**.

MCH2-2.2   **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.

MCH2-2.3   **Improvise** short songs using a variety of sound sources, including music technology if available.

COMPOSING AND ARRANGING

MCH2-2.4   Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.

MCH2-2.5   Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology, if available (for example, Sibelius and Finale software).

MCH2-2.6   **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).

HIGH SCHOOL
LEVEL 2

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MCH2-3.1　Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 2 or 3 on a **scale from 1 to 6**.

MCH2-3.2　Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 2 or 3 on a **scale from 1 to 6**.

MCH2-3.3　Identify and define standard **notation** symbols for **pitch**, rhythm, **dynamics**, **tempo**, **articulation**, and expression and interpret them correctly when performing.

MCH2-3.4　Use available technology to write **notation** with standard symbols for **meter**, rhythm, **pitch**, and **dynamics** in simple patterns.

HIGH SCHOOL

LEVEL 2

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MCH2-4.1 Describe the uses of musical **forms** when analyzing **aural** examples of a varied repertoire of music.

MCH2-4.2 Describe the use of musical elements when listening to musical examples representing culturally and historically diverse **genres**.

MCH2-4.3 Describe the uses of musical elements and expressive devices in analyzing written and **aural** examples of music.

MCH2-4.4 Classify the **timbre** of instruments and voices in various **styles** and **genres**.

MCH2-4.5 Identify and explain **compositional devices** and techniques used to provide unity and variety and tension and release in a musical work and give examples of other artworks that make similar use of these devices and techniques.

EVALUATING

MCH2-4.6 Use specific criteria to evaluate the quality and effectiveness of his or her own performances and compositions as well as those of others and offer constructive suggestions for improvement.

MCH2-4.7 Use appropriate music terminology to evaluate a performance or composition.

HIGH SCHOOL

LEVEL 2

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MCH2-5.1   Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.

MCH2-5.2   Classify and define by **genre** and **style** exemplary characteristics of musical works from diverse cultures and historical periods, naming the title, composer, and historical period or culture.

MCH2-5.3   Compare and contrast the functions that music serves in daily life and the situations in which music is typically performed in various cultures of the world.

MCH2-5.4   Describe the historic roles of musicians in various music settings and cultures.

MCH2-5.5   Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.

HIGH SCHOOL
LEVEL 2

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MCH2-6.1 Compare and contrast common terms in music to similar terms used in one or more other arts disciplines (for example, **texture**, **color**, **form**).

MCH2-6.2 Explain ways that the principles and subject matter of various disciplines outside the arts interrelate with those of music.

MCH2-6.3 Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts in various world cultures.

MCH2-6.4 Discuss ways that the skills used in arts classes can be used in careers outside of the arts.

MCH2-6.5 Discuss the costs involved in the production of artistic performances.

MCH2-6.6 Discuss the economic benefits of the arts in his or her community, the state of South Carolina, the nation, and the world.

MCH2-6.7 Compare and contrast not-for-profit arts organizations within the local community and the state.

HIGH SCHOOL

LEVEL 3

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MCH3-1.1   Echo increasingly complex rhythmic and melodic patterns including non-**diatonic** and compound **intervals** and rhythms.

MCH3-1.2   Sing independently with increased vocal technique, alone and in small and large ensembles including duet, trio, and quartet.

MCH3-1.3   Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.

MCH3-1.4   Sing from memory, with increased fluency and appropriate expression, music in a variety of languages representing a diversity of cultures.

MCH3-1.5   Sing a selected part in a four-part composition, with or without accompaniment.

MCH3-1.6   Demonstrate **ensemble skills**.

PERFORMING ON INSTRUMENTS

MCH3-1.7   Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

MCH1-1.8   Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.

HIGH SCHOOL

LEVEL 3

Creating Music

Standard 2: The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MCH3-2.1 **Improvise** rhythmic and **harmonic** accompaniments at a level of 3 or 4 on a **scale from 1 to 6**.

MCH3-2.2 **Improvise** short melodies both without accompaniment and with basic rhythmic accompaniment.

MCH3-2.3 **Improvise** four to six measures using a variety of sound sources including available music technology (for example, Sibelius and Finale **notation** software).

COMPOSING AND ARRANGING

MCH3-2.4 Demonstrate creativity by composing music that expresses imagination in several distinct **styles**.

MCH3-2.5 Compose short melodies using **harmony** within specific guidelines and employing available music technology (for example, Sibelius and Finale **notation** software).

MCH3-2.6 **Arrange** extended pieces with **harmony** for voices and/or instruments, using a variety of traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale) as well as other music technology as available.

HIGH SCHOOL

LEVEL 3

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MCH3-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple **meters** at a level of 3 or 4 on a **scale from 1 to 6**.

MCH3-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 3 or 4 on a **scale from 1 to 6**.

MCH3-3.3 Identify and define standard **notation** symbols for **pitch**, rhythm, **dynamics**, **tempo**, **articulation**, and expression and interpret them correctly when performing.

MCH3-3.4 Use standard **notation** to record musical ideas.

HIGH SCHOOL

LEVEL 3

Critical Response to Music

Standard 4:   The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MCH3-4.1   Describe the uses of musical **form**s when analyzing **aural** and written examples of a varied repertoire of music.

MCH3-4.2   Analyze and describe the uses of the elements of music in **aural** examples of music in various **styles** and diverse cultures.

MCH3-4.3   Analyze music by identifying **meter**, **key signatures**, **intervals**, and **chords**.

MCH3-4.4   Classify the **timbre** of instruments and voices in various **styles** and **genres**.

MCH3-4.5   Compare the manner in which musical materials are used in various works of the same **style** and **genre**.

EVALUATING

MCH3-4.6   Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, **arrangements**, and **improvisations**.

MCH3-4.7   Evaluate a performance, composition, **arrangement**, or **improvisation** by comparing it to similar or exemplary models.

HIGH SCHOOL

LEVEL 3

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MCH3-5.1   Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.

MCH3-5.2   Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.

MCH3-5.3   Compare and contrast the functions that music serves in daily life and the situations in which music is typically performed in various cultures of the world.

MCH3-5.4   Describe the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

MCH3-5.5   Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and style of the particular music that was performed.

HIGH SCHOOL
LEVEL 3

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MCH3-6.1   Research the prerequisites necessary for music careers in today's society and predict expanded music careers for the future.

MCH3-6.2   Compare and contrast choral music with two or more arts disciplines within a particular historical period.

MCH3-6.3   Explore careers in the arts by assisting in the production of musical events (for example, a concert, a musical play), including budgeting and purchase of materials, preparation for the event and performance space, and advertising.

MCH3-6.4   Discuss ways that skills learned and applied in the arts can enhance careers outside of the arts.

MCH3-6.5   Develop a budget for an artistic production (for example, a concert, a musical play).

MCH3-6.6   Discuss the economic impact of the arts on for-profit and not-for-profit organizations in the global economy.

HIGH SCHOOL

LEVEL 4

Music Performance

Standard 1: The student will sing and perform on instruments a variety of music, alone and with others.

Indicators

SINGING

MCH4-1.1   Echo increasingly complex rhythmic and melodic patterns including non-**diatonic** and compound **intervals**.

MCH4-1.2   Sing independently with increased vocal technique, alone and in small and large ensembles including duet, trio, quartet, all-male, all-female, and mixed voices.

MCH4-1.3   Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.

MCH4-1.4   Sing, from memory with increased fluency and appropriate expression, music in a variety of languages representing a diversity of cultures.

MCH4-1.5   Sing a selected part in a four-part composition, with or without accompaniment.

PERFORMING ON INSTRUMENTS

MCH4-1.6   Demonstrate ensemble skills. Kathy says put this under singing.

MCH4-1.7   Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

MCH1-1.8   Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.

HIGH SCHOOL

LEVEL 4

Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Indicators

IMPROVISING

MCH4-2.1   **Improvise** stylistically appropriate rhythmic and **harmonic** parts in a variety of **styles** at a level of 4 or 5 on a **scale from 1 to 6**.

MCH4-2.2   **Improvise** short melodies both without accompaniment and with basic rhythmic accompaniment.

MCH4-2.3   **Improvise** eight to sixteen measures using a variety of sound sources, including music technology if available.

COMPOSING AND ARRANGING

MCH4-2.4   Demonstrate creativity by composing music that expresses imagination in several distinct **styles**.

MCH4-2.5   Compose extended melodies using **harmony** within specific guidelines and employing available music technology (for example, Sibelius and Finale **notation** software).

MCH4-2.6   Demonstrate creativity by composing music that expresses imagination in several distinct **styles**.

MCH4-2.7   **Arrange** extended pieces with **harmony** for voices and/or instruments, using a variety of traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale) as well as other music technology as available.

HIGH SCHOOL

LEVEL 4

Music Literacy

Standard 3: The student will read and **notate** music.

Indicators

MCH4-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 4, 5, or 6 on a **scale from 1 to 6**.

MCH4-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 4, 5, or 6 on a **scale from 1 to 6**.

MCH4-3.3 Identify and define standard **notation** symbols for **pitch**, rhythm, **dynamics**, **tempo**, **articulation**, and expression and interpret them correctly when performing.

MCH4-3.4 Use standard **notation** to record musical ideas.

HIGH SCHOOL

LEVEL 4

Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Indicators

ANALYZING

MCH4-4.1   Describe the uses of musical **forms** when analyzing **aural** and written examples of a varied repertoire of music.

MCH4-4.2   Analyze and describe the uses of the elements of music in **aural** examples of music in various **styles** and diverse cultures.

MCH4-4.3   Analyze and describe music using the appropriate technical vocabulary of music.

MCH4-4.4   Classify the **timbre** of instruments and voices in various **styles** and **genres**.

MCH4-4.5   Compare the manner in which musical materials are used in various works of the same **style** and **genre**.

EVALUATING

MCH4-4.6   Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, **arrangements**, and **improvisations**.

MCH4-4.7   Evaluate a performance, composition, **arrangement**, or **improvisation** by comparing it to similar or exemplary models.

HIGH SCHOOL

LEVEL 4

History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Indicators

MCH4-5.1   Identify and explain the **stylistic** features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.

MCH4-5.2   Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.

MCH4-5.3   Compare and contrast the functions that music serves in daily life and the situations in which music is typically performed in various cultures of the world.

MCH4-5.4   Describe the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

MCH4-5.5   Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.

HIGH SCHOOL

LEVEL 4

Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Indicators

MCH4-6.1   Identify the uses of characteristic elements, artistic processes, and organizational principles among the arts areas in different historical periods and cultures.

MCH4-6.2   Compare and contrast choral music with two or more arts disciplines within a particular historical period.

MCH4-6.3   Explore careers in the arts by assisting in the production of musical events (for example, concerts, musical plays), including budgeting, purchasing necessary materials, securing the performance space, and handling the publicity.

MCH4-6.4   Discuss ways that skills learned and applied in the arts can enhance careers outside of arts.

MCH4-6.5   Develop a budget for an artistic production (for example, a concert, a musical play).

MCH4-6.6   Discuss the economic impact of the arts on for-profit and not-for-profit organizations in the global economy.

Choral Music Standards: Grades K – 12
Music Performance

Standard 1:   The student will sing and perform on instruments a variety of music, alone and with others.

Singing					
Kindergarten	**1st**	**2nd**	**3rd**	**4th**	**5th**
MCK-1.1 Echo simple rhythmic and melodic patterns.	MC1-1.1 Echo simple rhythmic and melodic patterns.	MC2-1.1 Echo simple rhythmic and melodic patterns.	MC3-1.1 Echo simple rhythmic and melodic patterns.	MC4-1.1 Echo simple rhythmic and melodic patterns.	MC5-1.1 Echo simple rhythmic and melodic patterns.
MCK-1.2 Sing songs in a **developmentally appropriate** range and **match the pitch**.	MC1-1.2 Sing songs in a **developmentally appropriate** range, **match the pitch**, and maintain a steady **tempo**.	MC2-1.2 Sing songs in a **developmentally appropriate** range, using **head voice**, **match the pitch**, and maintain a steady **tempo**.	MC3-1.2 Sing independently and in groups with accurate **intonation** and in rhythm while maintaining a steady **tempo**.	MC4-1.2 Sing independently and in groups with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, and **good posture** while maintaining a steady **tempo**.	MC5-1.2 Sing songs independently and in groups with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, and **good posture** while maintaining a **tempo**.

Singing

MCK-1.3 Speak, chant, sing, and move to demonstrate awareness of beat.	MC1-1.3 Speak, chant, sing, and move to demonstrate awareness of beat, **tempo**, and **dynamics**.	MC2-1.3 Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, **tempo**, **dynamics**, and melodic direction	MC3-1.3 Sing expressively in groups, matching **dynamic** levels and responding to the cues of a conductor.	MC4-1.3 Sing expressively in groups, matching **dynamic** levels and responding to the cues of a conductor.	MC5-1.3 Sing expressively, alone or in groups, matching **dynamic** levels and responding to the cues of a conductor.
MCK-1.4 Sing a varied repertoire of **developmentally appropriate** songs in unison.	MC1-1.4 Sing **developmentally appropriate** songs representing a variety of cultures.	MC2-1.4 Sing **developmentally appropriate** songs representing a variety of cultures and **styles**.	MC3-1.4 Sing a varied repertoire of music including **partner songs**, **ostinati**, and **rounds** with accompaniment, showing discomfort when harmonies do not fit and satisfaction when correct harmonies are played.	MC4-1.4 Sing, alone and with others, a varied repertoire of music including **partner songs**, **descants**, **ostinati**, and **rounds**.	MC5-1.4 Sing, alone and with others, a varied repertoire of music including songs, **descants**, **ostinati**, **rounds**, and **two-part songs** with and without accompaniment.

MCK-1.5 Experiment with a variety of vocal sounds including singing, speaking, shouting, and whispering.	MC1-1.5 Sing in groups, using **good posture** and matching **dynamic** levels.	MC2-1.5 Sing in groups, using **good posture** and matching **dynamic** levels and watching the conductor	MC3-1.5 Sing in groups, using **good posture**, matching **dynamic** levels, and changing **tempos** and watching the conductor.	MC4-1.5 Sing in groups, using **good posture**, matching **dynamic** levels, changing **tempos**, sustaining held notes, **attacking and releasing** the sounds together, and responding to the cues of a conductor.	MC5-1.5 Sing in groups with **good posture**, matching **dynamic** levels, **tempos**, sustaining held notes, **attacking and releasing** the sounds together, and responding to the cues of a conductor.
Playing					
MCK-1.6 Explore a variety of **pitched** and **unpitched** instruments as well as other sound sources, including **body percussion.**	**MC1-1.6** Explore a variety of **pitched** and **unpitched** instruments as well as other sound sources, including body percussion.	**MC2-1.6** Explore a variety of **pitched** and **unpitched** instruments as well as other sound sources, including body percussion.	**MC3-1.6** Play **pitched** and **unpitched** instruments in rhythm while maintaining a steady tempo**.**	**MC4-1.6** Play **pitched** and **unpitched** instruments, alone and in ensembles, in rhythm with good posture and dynamics while maintaining a steady tempo.	**MC5-1.6** Play **pitched** and **unpitched** instruments, alone and in ensembles, in rhythm with good posture, and dynamics, and timbre while maintaining a steady tempo.

Singing

6th	7th	8th
MC6-1.1 Echo simple rhythmic and melodic patterns.	MC6-1.7 Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.	MC8-1.1 Echo simple rhythmic and melodic patterns.
MC6-1.2 Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo**.	MC7-1.2 Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo**.	MC8-1.2 Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo** in small and large ensembles.
MC6-1.3 Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.	MC7-1.3 Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.	MC8-1.3 Sing expressively and with technical accuracy.
MC6-1.4 Sing a varied repertoire of choral music representing diverse **genres** and cultures.	MC7-1.4 Sing in small and large ensembles a varied repertoire of choral music representing diverse **genres** and cultures.	MC8-1.4 Sing from memory a repertoire of choral music representing diverse **genres** and cultures.
MC6-1.5 Sing **ostinati**, **partner songs**, **rounds**, and **two-part** music with or without accompaniment.	MC7-1.5 Sing ostinati, partner songs, rounds, and two- and three-part music with or without accompaniment.	MC8-1.5 Sing ostinati, partner songs, rounds, and two- and three-part music with or without accompaniment.

MC6-1.6	MC7-1.6	MC8-1.6
Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.	Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.	Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.
Performing on Instruments		
MC6-1.7	MC7-1.7	MC8-1.7
Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.	Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.	Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

Singing

H1	H2	H3	H4
MCH1-1.1 Echo simple rhythmic and melodic patterns.	MCH2-1.1 Echo increasingly complex rhythmic and melodic patterns including all **diatonic intervals**, **syncopation**, **triplets**, and **dotted rhythms**.	MCH3-1.1 Echo increasingly complex rhythmic and melodic patterns including non-**diatonic** and compound **intervals** and rhythms.	MCH4-1.1　Echo increasingly complex rhythmic and melodic patterns including non-**diatonic** and compound **intervals**.
MCH1-1.2 Sing independently with accurate **intonation** and in rhythm, using appropriate **timbre**, **diction**, breath control, and **good posture** while maintaining a steady **tempo**.	MCH2-1.2 Sing independently with technical accuracy, using appropriate **timbre**, **diction**, breath control, and **good posture** throughout his or her singing range, alone or in small and large ensembles.	MCH3-1.2 Sing independently with increased vocal technique, alone and in small and large ensembles including duet, trio, and quartet.	MCH4-1.2　Sing independently with increased vocal technique, alone and in small and large ensembles including duet, trio, quartet, all-male, all-female, and mixed voices.
MCH1-1.3 Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.	MCH2-1.3 Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.	MCH3-1.3 Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.	MCH4-1.3　Sing expressively with appropriate **dynamics**, **phrasing**, and interpretation.
MCH1-1.4 Sing in small and large ensembles a varied repertoire of choral music representing diverse	MCH2-1.4 Sing with appropriate expression a varied repertoire of choral music representing diverse	MCH3-1.4 Sing from memory, with increased fluency and appropriate expression, music in a variety of	MCH4-1.4　Sing, from memory with increased fluency and appropriate expression, music in a variety of languages

genres and cultures.	**genres**, cultures, and languages.	languages representing a diversity of cultures.	representing a diversity of cultures.
MCH1-1.5 Sing **ostinati**, **partner songs**, **rounds**, and **two- and three-part music** with or without accompaniment.	MCH2-1.5 Sing unison, **two- and three-part music** with or without accompaniment.	MCH3-1.5 Sing a selected part in a four-part composition, with or without accompaniment.	MCH4-1.5 Sing a selected part in a four-part composition, with or without accompaniment.
MCH1-1.6 Sing in groups, develop **aural** skills, **blend** vocal **timbres**, match **dynamic** levels, and respond to the cues of the conductor.	MCH2-1.6 Demonstrate ensemble skills.	MCH3-1.6 Demonstrate **ensemble skills**.	
Performing on Instruments			
MCH1-1.7 Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.	MCH2-1.7 Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.	MCH3-1.7 Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.	MCH4-1.6 Demonstrate ensemble skills.
MCH1-1.8 Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.	MCH2-1.8 Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.	MCH3-1.8 Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.	MCH4-1.7 Perform learned accompaniment patterns for selected songs, using appropriate **dynamics** and **timbre** and a steady **tempo**.

			MCH4-1.8 Play instrumental accompaniment while others sing melodies of songs from diverse **genres**, cultures, and historical periods.

Choral Music Standards: Grades K – 12
Creating Music

Standard 2:   The student will **improvise**, compose, and **arrange** music within specified guidelines.

Improvising					
Kindergarten	**1st**	**2nd**	**3rd**	**4th**	**5th**
MCK-2.1 **Improvise** rhythm chants with words and syllables.	MC1-2.1 **Improvise** songs and rhythm chants with words and syllables.	MC2-2.1 **Improvise** songs and rhythm chants with words and syllables to accompany play activities	MC3-2.1 **Improvise** responses (answers) to given rhythmic patterns (questions).	MC4-2.1 **Improvise** short rhythmic and melodic **question-and-answer** patterns.	MC5-2.1 **Improvise** rhythmic and melodic two- to four-bar **question-and-answer phrases**.
MCK-2.2 Speak short rhythmic variations on **phrases** in familiar songs.	MC1-2.2 Differentiate between two or three rhythmic variations or melodic **embellishments** of **phrases** in familiar songs when presented **aurally**.	MC2-2.2 Differentiate between two or three rhythmic variations or melodic **embellishments** of **phrases** in familiar songs when presented visually.	MC3-2.2 **Improvise** rhythmic or melodic endings to familiar songs.	MC4-2.2 **Improvise** simple rhythmic variations and intentional melodic **embellishments** to familiar songs.	MC5-2.2 **Improvise** simple rhythmic variations and intentional melodic **embellishments** to familiar songs in a stylistically correct manner.

MCK-2.3	MC1-2.3	MC2-2.3	MC3-2.3	MC4-2.3	MC5-2.3
Use **body percussion** to **improvise** simple rhythmic accompaniments.	Use **body percussion** and classroom instruments to **improvise** simple rhythmic accompaniments.	Use **body percussion** and classroom instruments to **improvise** simple rhythmic accompaniments.	Use classroom instruments and available electronic devices to **improvise** simple rhythmic accompaniments.	**Improvise** simple rhythmic variations.	**Improvise** simple rhythmic variations and melodic **embellishments**.

Composing and Arranging

MCK-2.4	MC1-2.4	MC2-2.4	MC3-2.4	MC4-2.4	MC5-2.4
Demonstrate creativity by composing and using symbols to represent music beats.	Demonstrate creativity by composing and using symbols to represent music beats.	Demonstrate creativity by composing and using icons, invented symbols, and available technology (for example, MiDisaurus and Music Ace software).	Demonstrate creativity by arranging musical patterns using traditional and nontraditional sound sources and music **notation** software (for example, Groovy Music, Acoustica Mixcraft).	Demonstrate creativity by composing and arranging musical patterns using traditional and nontraditional sound sources and music **notation** software (for example, Groovy Music, Acoustica Mixcraft).	Demonstrate creativity by composing and arranging music using traditional and nontraditional sound sources and music **notation** software (for example, Music Ace Maestro, GarageBand).

MCK-2.5 Demonstrate awareness of **aural** and visual examples of same and different.	MC1-2.5 Demonstrate awareness of contrast and repetition in rhyme or song.	MC2-2.5 **Arrange** and perform music with contrasting and repeating **form**, working in a large group and using traditional and nontraditional sound sources.	MC3-2.5 Compose and **arrange** short sections using the expressive elements of music (rhythm, **tempo**, melody, **harmony**, **texture**, **timbre**, **articulation**, and **dynamics**).	MC4-2.5 Compose and **arrange** short sections using the expressive elements of music (rhythm, **tempo**, melody, **harmony**, **texture**, **timbre**, **articulation**, and **dynamics**).	MC5-2.5 Compose and **arrange** short sections using the expressive elements of music (rhythm, **tempo**, melody, **harmony**, **texture**, **timbre**, **articulation**, and **dynamics**).
			MC3-2.6 **Arrange** and perform music with contrasting and repeating **form**, working in a large group and using traditional and nontraditional sound sources.	MC4-2.6 Work in a large group to **arrange** and perform accompaniments for one or two songs from repertoire employing a variety of formal structures such as **AB**, **ABA**, and **rondo**.	MC5-2.6 Work in a large group to **arrange** and perform accompaniments for one or two songs from repertoire employing a variety of formal structures such as **AB**, **ABA**, and **rondo**.

Improvising

6th	7th	8th
MC6-2.1 **Improvise** simple rhythmic and melodic **ostinati** accompaniments at a level of 1 on a **scale from 1 to 6**.	MC7-2.1 **Improvise** simple rhythmic and melodic accompaniments at a level of 1 or 2 on a **scale from 1 to 6**.	MC8-2.1 **Improvise** simple **harmonic** accompaniments.
MC6-2.2 **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.	MC7-2.2 **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.	MC8-2.2 **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.
MC6-2.3 **Improvise** short songs using a variety of sound sources, including music technology if available.	MC7-2.3 **Improvise** short songs using a variety of sound sources, including music technology if available.	MC8-2.3 **Improvise** short songs using a variety of sound sources, including music technology if available.

Composing and Arranging

6th	7th	8th
MC6-2.4 Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.	MC7-2.4 Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.	MC8-2.4 Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.

MC6-2.5 Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).	MC7-2.5 Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).	MC8-2.5 Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).
MC6-2.6 **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).	MC7-2.6 **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).	MC8-2.6 **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).

Improvising

H1	H2	H3	H4
MCH1-2.1 **Improvise** simple rhythmic and **harmonic** accompaniments at a level of 1 or 2 on a **scale from 1 to 6**	MCH2-2.1 **Improvise** simple rhythmic and **harmonic** accompaniments at a level of 1 or 2 on a **scale from 1 to 6**.	MCH3-2.1 **Improvise** rhythmic and **harmonic** accompaniments at a level of 3 or 4 on a **scale from 1 to 6**.	MCH4-2.1 **Improvise** stylistically appropriate rhythmic and **harmonic** parts in a variety of **styles** at a level of 4 or 5 on a **scale from 1 to 6**.
MCH1-2.2 **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.	MCH2-2.2 **Improvise** simple rhythmic variations and simple melodic **embellishments** on familiar melodies.	MCH3-2.2 **Improvise** short melodies both without accompaniment and with basic rhythmic accompaniment.	MCH4-2.2 **Improvise** short melodies both without accompaniment and with basic rhythmic accompaniment.
MCH1-2.3 **Improvise** short songs using a variety of sound sources, including music technology if available	MCH2-2.3 **Improvise** short songs using a variety of sound sources, including music technology if available.	MCH3-2.3 **Improvise** four to six measures using a variety of sound sources including available music technology (for example, Sibelius and Finale **notation** software).	MCH4-2.3 **Improvise** eight to sixteen measures using a variety of sound sources, including music technology if available.

MCH1-2.4 Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.			
MCH1-2.5 Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology if available (for example, Sibelius and Finale software).			
MCH1-2.6 **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).			

Composing and Arranging

	MCH2-2.4 Create compositions using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale), individually or in large group settings.	MCH3-2.4 Demonstrate creativity by composing music that expresses imagination in several distinct **styles**.	MCH4-2.4 Demonstrate creativity by composing music that expresses imagination in several distinct **styles**.
	MCH2-2.5 Compose short melodies within specific guidelines using appropriate **pitch** and rhythm **notation** and employing music technology, if available (for example, Sibelius and Finale software).	MCH3-2.5 Compose short melodies using **harmony** within specific guidelines and employing available music technology (for example, Sibelius and Finale **notation** software).	MCH4-2.5 Compose extended melodies using **harmony** within specific guidelines and employing available music technology (for example, Sibelius and Finale **notation** software).
	MCH2-2.6 **Arrange** simple melodies for voices and/or classroom instruments, using traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale).	MCH3-2.6 **Arrange** extended pieces with **harmony** for voices and/or instruments, using a variety of traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale) as well as other music technology as available.	MCH4-2.6 Demonstrate creativity by composing music that expresses imagination in several distinct **styles**.

			MCH4-2.7 **Arrange** extended pieces with **harmony** for voices and/or instruments, using a variety of traditional and nontraditional sound sources and music **notation** software (for example, Sibelius, Finale) as well as other music technology as available.

Choral Music Standards: Grades K – 12
Music Literacy

Standard 3:   The student will read and **notate** music.

Kindergarten	1st	2nd	3rd	4th	5th
MCK-3.1 Read and perform rhythmic **notation** using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.	MC1-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythm patterns including quarter notes, eighth notes, and quarter rests.	MC2-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythm patterns including quarter notes, eighth notes, and quarter rests.	MC3-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, and eighth notes and corresponding rests.	MC4-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, eighth, sixteenth, and dotted half notes and corresponding rests.	MC5-3.1 Use a system (for example, **rhythm syllables**, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, eighth, sixteenth, dotted half, and dotted quarter notes and corresponding rests.

MCK-3.2	MC1-3.2	MC2-3.2	MC3-3.2	MC4-3.2	MC5-3.2
Read and perform melodic **notation** in **pentatonic** mode using traditional, nontraditional, and invented symbols to represent **pitch**.	Use a system (for example, **solfège** syllables, numbers, note names) to read, write, and perform a melodic line in the **pentatonic** mode.	Use a system (for example, **solfège** syllable, numbers, note names) to read, write, and perform a melodic line in the **pentatonic** mode.	Use a system (for example, **solfège** syllables, numbers, note names) to read, write, and perform a melodic line in **pentatonic** and major tonalities.	Use a system (for example, **solfège** syllable, numbers, note names) to read, write, and perform an eight-measure melodic line in **pentatonic** and major tonalities.	Use a system (for example, **solfège** syllables, numbers, note names) to read, write, and perform an eight- to sixteen-measure melodic line in **pentatonic**, major, and minor **tonalities**.
MCK-3.3	MC1-3.3	MC2-3.3	MC3-3.3	MC4-3.3	MC5-3.3
Invent symbols and icons to represent loud and soft and fast and slow.	Identify basic symbols such as staff, bar lines, measures, double bar line, repeat sign, and **dynamics**.	Identify basic music symbols including treble clef, staff, bar line, measures, double bar line, repeat sign, **meter** signatures, and **dynamics** (including *piano* and *forte*).	Identify basic music symbols including treble clef, bar line, measures, double bar line, repeat sign, **meter** signatures, and **dynamics**.	Identify and locate on the score the symbols and terminology for **dynamics** (including *pp, mp, p, mf,* and *f),* **tempo** (including *allegro*, *largo, andante, accelerando,* and *ritardando*), **articulation** (including *staccato* and *legato*).	Locate on the score and identify symbols and terminology for **dynamics**, **tempo**, and **articulation** and interpret them correctly when performing.

MCK-3.4	MC1-3.4	MC2-3.4	MC3-3.4	MC4-3.4	MC5-3.4
Use icons for writing musical ideas (for example, short or long dashes for rhythm, placement of icons high or low for **pitch**).	Use icons and/or simple symbols to write musical ideas.	Use available materials (for example, white boards, staff boards, teacher-made or electronic devices) to write simple **notation** with standard symbols for created measures of rhythm and **pitch**.	Use available technology to write **notation** with standard symbols for created and dictated measures for rhythm and **pitch**.	Use available technology to write **notation** with standard symbols for created and dictated measures for **meter**, rhythm, and **pitch**.	Use available technology to write **notation** with standard symbols for **meter**, rhythm, **pitch**, and **dynamics**.

6th	7th	8th
MC6-3.1 Use a system (for example, rhythm syllables, numbers) to sight-read rhythms in simple meters at a level of 1 or 2 on a scale from 1 to 6.	**MC7-3.1** Use a system **(for example, rhythm syllables, numbers)** to sight-read simple rhythms in simple meters at a level of 1 or 2 on a scale from 1 to 6.	MC8-3.1 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.
MC6-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6.**	MC7-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6.**	MC8-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.
MC6-3.3 Identify symbols and traditional terms referring to meter, rhythm, pitch, dynamics, tempo, and articulation and interpret them correctly when performing.	MC7-3.3 Identify symbols and traditional terms referring to **dynamics**, **tempo**, and **articulation** and interpret them correctly when performing.	MC8-3.3 Identify symbols and traditional terms referring to **dynamics**, rhythm, expression, **pitch**, **tempo**, and **articulation** and interpret them correctly when performing.
MC6-3.4 Use available technology to write notation with standard symbols for meter, rhythm, and pitch in simple patterns.	MC7-3.4 Use available technology to write **notation** with standard symbols for **meter**, rhythm, and **pitch** in simple patterns.	**MC8-3.4** Use available technology to write music notation with standard symbols for meter, rhythm, pitch, and dynamics.

H1	H2	H3	H4
MCH1-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 1 or 2 on a **scale from 1 to 6**.	MCH2-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 2 or 3 on a **scale from 1 to 6**.	MCH3-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple **meters** at a level of 3 or 4 on a **scale from 1 to 6**.	MCH4-3.1 Use a system (for example, **rhythm syllables**, numbers) to sight-read rhythms in simple meters at a level of 4, 5, or 6 on a **scale from 1 to 6**.
MCH1-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 1 or 2 on a **scale from 1 to 6**.	MCH2-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 2 or 3 on a **scale from 1 to 6**.	MCH3-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 3 or 4 on a **scale from 1 to 6**.	MCH4-3.2 Use a system (for example, **solfège** syllables, numbers, note names) to sight-read melodies in both treble and bass clefs at a level of 4, 5, or 6 on a **scale from 1 to 6**.
MCH1-3.3 Identify symbols and traditional terms referring to **dynamics**, **tempo**, and **articulation** and interpret them correctly when performing.	MCH2-3.3 Identify and define standard **notation** symbols for **pitch**, rhythm, **dynamics**, **tempo**, **articulation**, and expression and interpret them correctly when performing.	MCH3-3.3 Identify and define standard **notation** symbols for **pitch**, rhythm, **dynamics**, **tempo**, **articulation**, and expression and interpret them correctly when performing.	MCH4-3.3 Identify and define standard **notation** symbols for **pitch**, rhythm, **dynamics**, **tempo**, **articulation**, and expression and interpret them correctly when performing.

MCH1-3.4	MCH2-3.4	MCH3-3.4	MCH4-3.4
Use available technology to record the musical ideas of others in standard **notation**	Use available technology to write **notation** with standard symbols for **meter**, rhythm, **pitch**, and **dynamics** in simple patterns.	Use standard **notation** to record musical ideas.	Use standard **notation** to record musical ideas.

Choral Music Standards: Grades K – 12
Critical Response to Music

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Analyzing					
Kindergarten	**1st**	**2nd**	**3rd**	**4th**	**5th**
MCK-4.1 Demonstrate awareness of aural and visual examples of same and different.	MC1-4.1 Identify examples of musical forms such as call and response and verse and refrain.	MC2-4.1 Identify examples of musical forms including call and response, verse and refrain, AB, and ABA.	MC3-4.1 Identify examples of musical form such as canon, call and response, verse and refrain, theme and variation, AB, and ABA.	MC4-4.1 Identify examples of musical forms such as motive, four-bar phrase, canon, rondo, and theme and variation.	MC5-4.1 Identify examples of musical forms including motive, four-bar phrase, canon, rondo, AABA, and theme and variation.
MCK-4.2 Use personal vocabulary to describe music from diverse cultures.	MC1-4.2 Use movement and personal vocabulary to describe music from diverse cultures.	MC2-4.2 Use movement and personal vocabulary to describe music from diverse cultures.	MC3-4.2 Use movement and music vocabulary to describe culturally diverse music, including that of South Carolina.	MC4-4.2 Demonstrate his or her perceptual skills by moving to music that represents a diversity of styles and by answering questions about that music.	MC5-4.2 Demonstrate his or her perceptual skills by moving to, answering questions about, and writing about music that represents a diversity of musical styles.

MCK-4.3 Describe basic elements of music such as pitch, tempo, and dynamics.	MC1-4.3 Identify and describe basic musical elements such as pitch, tempo, and dynamics.	MC2-4.3 Identify and describe basic elements of music, including pitch, notation, tempo, and dynamics.	MC3-4.3 Use musical terminology to identify and describe pitch, notation, meter, tempo, and dynamics.	MC4-4.3 Use musical terminology to describe musical elements such as pitch, notation, meter, chords, tonality (major, minor, and pentatonic), voices, instruments, and performances.	MC5-4.3 Use musical terminology to explain basic music concepts including pitch, notation, meter, chords, tonality (major, minor, and pentatonic), voices, instruments, and performances.
MCK-4.4 Identify the sources of a variety of sounds including vocal (child, male, female) and instrumental.	MC1-4.4 Identify the sources of a variety of sounds such as environmental, instrumental, and vocal (child, male, and female).	MC2-4.4 Identify and describe the sources of a variety of sounds including environmental, vocal (child, male, female), and instrumental.	MC3-4.4 Identify and describe the sources of a variety of sounds including environmental, electronic, vocal, and instrumental.	MC4-4.4 Identify, describe, and classify by sight and sound a variety of instruments and instrumental families such as orchestra, band, multicultural, and electronic.	MC5-4.4 Identify, describe, and classify by sight and sound a variety of instruments including orchestral, band, multicultural, and electronic.

MCK-4.5	MC1-4.5	MC2-4.5	MC3-4.5	MC4-4.5	MC5-4.5
Demonstrate his or her perceptual skills by moving in response to the beat, tempo, dynamics, and the lyrics.	Use creative and choreographed movement in response to changes in beat, tempo, dynamics, and the lyrics.	Use creative and choreographed movement in response to pitch, dynamics, tempo, and style of music.	Use creative and choreographed movement in response to pitch, dynamics, tempo, and style of music.	Demonstrate creative movement and emotional response while listening to music.	Demonstrate creative movement and emotional response while listening to music.

Evaluating

MCK-4.6	MC1-4.6	MC2-4.6	MC3-4.6	MC4-4.6	MC5-4.6
Respond to specific elements of musical works that evoke emotion.	Identify specific elements of musical works that evoke emotion and response.	Use specific criteria to evaluate the quality and effectiveness of his or her own performances and compositions as well as those of others, offering them constructive suggestions for improvement.	List criteria for evaluating performances on the basis of music concepts.	Devise criteria for evaluating performances and compositions on the basis of music concepts.	Devise criteria for evaluating performances and compositions on the basis of music concepts.

MCK-4.7 Identify his or her preference for specific musical works.	MC1-4.7 Identify his or her preference for specific musical works and performances.	MC2-4.7 Identify his or her preference for specific musical works and performances.	MC3-4.7 Identify his or her preference for specific musical works and performances.	MC4-4.7 Explain his or her preferences for specific musical works and performances.	MC5-4.7 Choose, from a list, appropriate music terminology to explain his or her preferences for specific musical works and styles.

Analyzing

6th	7th	8th
MC6-4.1 Identify examples of musical **forms** including **motive**, **phrase**, four-bar **phrase**, **canon**, **rondo**, **AABA**, twelve-bar blues, and **theme and variation**.	MC7-4.1 Identify musical **forms** including **rondo**, **AABA**, twelve-bar blues, and **theme and variation**, and symphony.	MC8-4.1 Identify and interpret the use of musical **forms** in a varied repertoire of music (for example, symphony, concerto, sonata allegro, and Mass).
MC6-4.2 Demonstrate his or her **perceptual skills** by comparing and contrasting **aural** examples of music in various **styles** and diverse cultures.	MC7-4.2 Demonstrate his or her **perceptual skills** by using movement and differentiate between **aural** examples of music in various **styles** and diverse cultures.	MC8-4.2 Analyze the use of basic musical elements when comparing and contrasting diverse musical examples including those representing South Carolina.
MC6-4.3 Use appropriate terminology to describe music **notation**, music instruments and voices, and music performances.	MC7-4.3 Use appropriate terminology to describe music **notation**, music instruments and voices, and music performances.	MC8-4.3 Use appropriate terminology to describe music **notation**, music instruments and voices, and music performances.
MC6-4.4 Classify the **timbre** of common instruments and voices.	MC7-4.4 Classify the **timbre** of common instruments and voices.	MC8-4.4 Compare and contrast the sound sources of vocal, instrumental, multicultural, and electronic music.

MC6-4.5 Demonstrate his or her **perceptual skills** by moving in response to selected prominent music characteristics.	MC7-4.5 Explain the different emotional responses that people can have to various musical effects.	MC8-4.5 Explain the different emotional responses that people can have to various musical effects.
Evaluating		
MC6-4.6 Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances.	MC7-4.6 Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances.	MC8-4.6 Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances.
MC6-4.7 Use appropriate music terminology to defend his or her preferences for specific music works and **styles**.	MC7-4.7 Use appropriate music terminology to defend his or her preferences for specific music works and **styles**.	MC8-4.7 Use appropriate music terminology to defend his or her preferences for specific music works and **styles**.
	MC7-4.8 Apply music concepts when evaluating the performances of others and offer them constructive suggestions for improvement.	

Analyzing

H1	H2	H3	H4
MCH1-4.1 Identify and interpret the use of musical **forms** in a varied repertoire of music (for example, symphony, concerto, sonata allegro, and Mass).	MCH2-4.1 Describe the uses of musical **forms** when analyzing **aural** examples of a varied repertoire of music.	MCH3-4.1 Describe the uses of musical **form**s when analyzing **aural** and written examples of a varied repertoire of music.	MCH4-4.1 Describe the uses of musical **forms** when analyzing **aural** and written examples of a varied repertoire of music.
MCH1-4.2 Analyze the use of musical elements when listening to musical examples representing culturally and historically diverse **genres**.	MCH2-4.2 Describe the use of musical elements when listening to musical examples representing culturally and historically diverse **genres**.	MCH3-4.2 Analyze and describe the uses of the elements of music in **aural** examples of music in various **styles** and diverse cultures.	MCH4-4.2 Analyze and describe the uses of the elements of music in **aural** examples of music in various **styles** and diverse cultures.
MCH1-4.3 Describe the use of musical elements including **meter**, **tonality**, **intervals**, **chords**, and **harmonic** progressions when analyzing written and **aural** examples of music.	MCH2-4.3 Describe the uses of musical elements and expressive devices in analyzing written and **aural** examples of music.	MCH3-4.3 Analyze music by identifying **meter**, **key signatures**, **intervals**, and **chords**.	MCH4-4.3 Analyze and describe music using the appropriate technical vocabulary of music.

MCH1-4.4 Compare the **timbre** of voices.	MCH2-4.4 Classify the **timbre** of instruments and voices in various **styles** and **genres**.	MCH3-4.4 Classify the **timbre** of instruments and voices in various **styles** and **genres**.	MCH4-4.4 Classify the **timbre** of instruments and voices in various **styles** and **genres**.
MCH1-4.5 Identify and explain **compositional devices** and techniques used to provide unity and variety in a musical work.	MCH2-4.5 Identify and explain **compositional devices** and techniques used to provide unity and variety and tension and release in a musical work and give examples of other artworks that make similar use of these devices and techniques.	MCH3-4.5 Compare the manner in which musical materials are used in various works of the same **style** and **genre**.	MCH4-4.5 Compare the manner in which musical materials are used in various works of the same **style** and **genre**.
Evaluating			
MCH1-4.6 Develop specific criteria for evaluating the quality and effectiveness of musical performances and compositions and use those criteria to evaluate his or her own performances as well as those of others.	MCH2-4.6 Use specific criteria to evaluate the quality and effectiveness of his or her own performances and compositions as well as those of others and offer constructive suggestions for improvement.	MCH3-4.6 Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, **arrangements**, and **improvisations**.	MCH4-4.6 Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, **arrangements**, and **improvisations**.

MCH1-4.7 Use appropriate music terminology to evaluate a performance or composition.	MCH2-4.7 Use appropriate music terminology to evaluate a performance or composition.	MCH3-4.7 Evaluate a performance, composition, **arrangement**, or **improvisation** by comparing it to similar or exemplary models.	MCH4-4.7 Evaluate a performance, composition, **arrangement**, or **improvisation** by comparing it to similar or exemplary models.

Choral Music Standards: Grades K – 12
History and Culture

Standard 5: The student will examine and perform music from a variety of historical periods and cultures.

Kindergarten	1st	2nd	3rd	4th	5TH
MCK-5.1 Sing a diverse repertoire of music from various cultures.	MC1-5.1 Sing a diverse repertoire of music from various cultures.	MC2-5.1 Sing a diverse repertoire of music from various cultures.	MC3-5.1 Sing and listen to examples of music from various historical periods and world cultures, including music representative of South Carolina.	MC4-5.1 Sing and listen to examples of music from various historical periods and world cultures.	MC5-5.1 Sing and listen to examples of music from various historical periods and cultures.
MCK-5.2 Use personal vocabulary to describe voices, instruments, and **stylistic** differences in music of various **genres** from the diverse cultures of the world.	MC1-5.2 Use personal vocabulary to describe voices, instruments, music **notation**, and **stylistic** differences in music of various **genres** from the diverse cultures of the world.	MC2-5.2 Use personal and music vocabulary to describe voices, instruments, music **notation**, and **stylistic** differences in music of various **genres** from the diverse cultures of the world.	MC3-5.2 Use music vocabulary to describe **stylistic** differences in music of various **genres** from the diverse cultures of the world.	MC4-5.2 Describe ways that elements of music are used in music of various **genres** from the diverse cultures of the world.	MC5-5.2 Describe ways that elements of music are used in music of various **genres** from the diverse cultures of the world.

6th	7th	8th
MC6-5.1 Sing a diverse repertoire of music from various historical periods and cultures.	MC7-5.1 Sing a diverse repertoire of music from various historical periods and cultures.	MC8-5.1 Sing a diverse repertoire of music from various historical periods and cultures.
MC6-5.2 Compare and classify exemplary musical works by **genre**, **style**, historical period, composer, and title.	MC7-5.2 Compare and classify exemplary musical works by **genre**, **style**, historical period, composer, and title.	MC8-5.2 Compare and classify exemplary musical works by **genre**, **style**, historical period, composer, and title, including cultures represented in the history of South Carolina.
MC6-5.3 Examine the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.	MC7-5.3 Compare the function of music and musical settings in various cultures of the world.	MC8-5.3 Examine the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.
MC6-5.4 Identify the historic roles of musicians in various music settings and cultures.	MC7-5.4 Identify the historic roles of musicians in various music settings and cultures.	MC8-5.4 Describe the historic roles of musicians in various music settings and cultures and throughout the history of South Carolina.
MC6-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.	MC7-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.	MC8-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and style of the particular music that was performed.

H1	H2	H3	H4
MCH1-5.1 Sing a diverse repertoire of music from various historical periods and cultures.	MCH2-5.1 Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.	MCH3-5.1 Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.	MCH4-5.1 Identify and explain the **stylistic** features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
MCH1-5.2 Classify by **genre**, **style**, historical period, composer, and/or title a varied body of high-quality choral works and explain the characteristics that cause each work to be considered exemplary.	MCH2-5.2 Classify and define by **genre** and **style** exemplary characteristics of musical works from diverse cultures and historical periods, naming the title, composer, and historical period or culture.	MCH3-5.2 Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.	MCH4-5.2 Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.
MCH1-5.3 Examine the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.	MCH2-5.3 Compare and contrast the functions that music serves in daily life and the situations in which music is typically performed in various cultures of the world.	MCH3-5.3 Compare and contrast the functions that music serves in daily life and the situations in which music is typically performed in various cultures of the world.	MCH4-5.3 Compare and contrast the functions that music serves in daily life and the situations in which music is typically performed in various cultures of the world.

MCH1-5.4 Describe the historic roles of musicians in various music settings and cultures.	MCH2-5.4 Describe the historic roles of musicians in various music settings and cultures.	MCH3-5.4 Describe the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.	MCH4-5.4 Describe the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
MCH1-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.	MCH2-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.	MCH3-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and style of the particular music that was performed.	MCH4-5.5 Design and apply a rubric for assessing the appropriate audience and performer behavior for the context and **style** of the particular music that was performed.

Choral Music Standards: Grades K – 12
Making Connections

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

Kindergarten	1st	2nd	3rd	4th	5th
MCK-6.1 Integrate music and storytelling by adding sound effects to selected stories and poems.	MC1-6.1 Integrate music and storytelling by creating sound stories and adding sound effects to stories and poems.	MC2-6.1 Integrate music into his or her storytelling and poetry.	MC3-6.1 Integrate music into creative writing, dance, theatre, and the visual arts.	MC4-6.1 Integrate music into creative writing, storytelling, poetry, visual arts, and other disciplines.	MC5-6.1 Integrate music into creative writing, storytelling, poetry, dance, theatre, and visual arts, and other disciplines.
MCK-6.2 Integrate the subject matter of non-arts classes into the music class by singing songs that reinforce language arts and mathematics curricula.	MC1-6.2 Integrate the subject matter of non-arts classes into the music class by singing songs that reinforce language arts and mathematics curricula.	MC2-6.2 Integrate the subject matter of non-arts classes into the music class by singing songs that reinforce language arts and mathematics curricula.	MC3-6.2 Use music vocabulary to identify common terms and explain concepts relating to the science of sound, the human voice, and the musical instruments of the world.	MC4-6.2 Identify connections between mathematics and the rhythmic ideas in music.	MC5-6.2 Identify the ways in which principles and subject matter of non-arts disciplines interrelate with those of music.

MCK-6.3 Identify music careers in familiar settings.	MC1-6.3 Describe music careers in familiar settings.	MC2-6.3 Compare and contrast a variety of music careers in familiar settings.	MC3-6.3 Describe the roles, careers, and income of musicians in South Carolina and in diverse cultures of the world.	MC4-6.3 Compare and contrast the roles, careers, and income of musicians in various settings and world cultures.	MC5-6.3 Describe the roles of musicians and music careers in various and world cultures, identifying the skills necessary for those careers and the income they can generate.
MCK-6.4 Describe the tasks that musicians perform in their job.	MC1-6.4 Discuss the various tasks that musicians carry out in their jobs.	MC2-6.4 Discuss a variety of musical careers.	MC3-6.4 Discuss a variety of musical careers.	MC4-6.4 Discuss a variety of musical careers, including the level of education and the skill set that people in those careers need in order to do their work.	MC5-6.4 Discuss a variety of musical careers, including the level of education and the skill set that people in those careers need in order to do their work.
MCK-6.5 Discuss the fact that music supplies cost money.	MC1-6.5 Discuss the fact that music supplies, repairs, and replacements	MC2-6.5 Discuss the fact that music supplies, repairs, and replacements	MC3-6.5 Discuss the cost of the instruction, repertoire, instruments,	MC4-6.5 Determine the cost of the instruction, repertoire, instruments,	MC5-6.5 Discuss the cost of the instruction, repertoire, instruments,

	cost money.	cost money.	materials, and supplies used in the chorus classroom.	materials, and supplies used in the chorus classroom.	materials, and supplies used in the chorus classroom.
MCK-6.6 Explore career options in music and recognize which options are a source of personal income.	MC1-6.6 Explore career options in music and recognize which options are a source of personal income.	MC2-6.6 Discuss the different arts businesses, schools, theatres, museums, and institutions in his or her community.	MC3-6.6 Identify ways that the different arts businesses, schools, theatres, museums, and institutions make money.	MC4-6.6 Discuss ways that economic conditions affect the arts businesses, schools, theatres, museums, and institutions in his or her community.	MC5-6.6 Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.
MCK-6.7 Sing songs and play games representative of daily real-life experiences.	MC1-6.7 Sing songs and play games representative of daily real-life experiences.	MC2-6.7 Identify uses of music in daily real-life experiences.	MC3-6.7 Identify the uses of music in contemporary daily experiences in South Carolina as well as those in the state's past.	MC4-6.7 Identify uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.	MC5-6.7 Identify the various uses of music in daily experiences and describe the characteristics that make the music suitable for the particular use.

MCK-6.8 Discuss ways that activities performed in music classes can be used in other daily activities.	MC1-6.8 Discuss ways that activities performed in music classes can be used in other daily activities.	MC2-6.8 Discuss ways that activities performed in music classes can be used in other daily activities.	MC3-6.8 Discuss and compare ways that the skills and activities that are typical of music classes can be used in other classes in the school.	MC4-6.8 Discuss and compare ways that skills and activities performed in music classes can be used in careers outside of music.	MC5-6.8 Discuss and compare ways that the skills and activities that are typical of music classes can be used in careers outside of music.
MCK-6.9 Discuss places where people go to hear music being performed.	MC1-6.9 Compare and contrast various places where music is performed and identify appropriate audience behaviors for those performances.	MC2-6.9 Compare and contrast appropriate audience behaviors such as those for sports, worship, indoor/outdoor concerts, and school/community events.	MC3-6.9 Compare and contrast appropriate audience behaviors such as those for sports, worship, indoor/outdoor concerts, and school/community events.	MC4-6.9 Discuss and demonstrate appropriate audience behaviors for a variety of events such as indoor/outdoor concerts and school/community events.	MC5-6.9 Design a rubric for assessing the appropriate audience and performer behavior and utilize that rubric to self-assess and to critique the audience and performers at a school or community performance.

6TH	7TH	8th
MC6-6.1 Identify common terms in music that are used in similar ways in one or more other arts disciplines (for example, **texture**, **color**, **form**).	MC7-6.1 Identify common terms in music that are used in similar ways in one or more other arts disciplines (for example, **texture**, **color**, **form**).	MC8-6.1 Identify common terms in music that are used in similar ways in one or more other arts disciplines (for example, **texture**, **color**, **form**).
MC6-6.2 Discuss the relationship that exists between subjects outside of the arts and music (for example, mathematics and music, English literature and music).	MC7-6.2 Discuss the relationship that exists between subjects outside of the arts and music (for example, mathematics and music, English literature and music).	MC8-6.2 Discuss the relationship that exists between subjects outside of the arts and music (for example, mathematics and music, English literature and music).
MC6-6.3 Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts.	MC7-6.3 Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts.	MC8-6.3 Explore careers in the arts by examining the roles of creators, performers, and others involed in the production and presentation of the arts.
MC6-6.4 Discuss ways that creativity and individual responsibility can be used in careers outside of music.	MC7-6.4 Discuss ways that creativity and individual responsibility can be used in careers outside of music.	MC8-6.4 Discuss ways that creativity and individual responsibility can be used in careers outside of music.

MC6-6.5 Identify expenses involved in artistic productions (for example, performers, rentals, auditorium, publicity).	MC7-6.5 Identify expenses involved in artistic productions (for example, performer salaries, rentals, auditorium expenses).	MC8-6.5 Identify the expenses involved in artistic productions (for example, performer salaries, rentals, auditorium).
MC6-6.6 Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.	MC7-6.6 Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.	MC8-6.6 Discuss the manner in which economic conditions, cultural values, and location affect the arts businesses, schools, theatres, museums, and institutions in his or her community.

H1	H2	H3	H4
MCH1-6.1 Compare and contrast common terms in music to similar terms used in one or more other arts disciplines (for example, **texture**, **color**, **form**).	MCH2-6.1 Compare and contrast common terms in music to similar terms used in one or more other arts disciplines (for example, **texture**, **color**, **form**).	MCH3-6.1 Research the prerequisites necessary for music careers in today's society and predict expanded music careers for the future.	MCH4-6.1 Identify the uses of characteristic elements, artistic processes, and organizational principles among the arts areas in different historical periods and cultures.
MCH1-6.2 Explain ways that the principles and subject matter of various disciplines outside the arts interrelate with those of music.	MCH2-6.2 Explain ways that the principles and subject matter of various disciplines outside the arts interrelate with those of music.	MCH3-6.2 Compare and contrast choral music with two or more arts disciplines within a particular historical period	MCH4-6.2 Compare and contrast choral music with two or more arts disciplines within a particular historical period.
MCH1-6.3 Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts.	MCH2-6.3 Explore careers and income of artists by examining the roles of creators, performers, and others involved in the production and presentation of the arts in various world cultures.	MCH3-6.3 Explore careers in the arts by assisting in the production of musical events (for example, a concert, a musical play), including budgeting and purchase of materials, preparation for the event and performance space, and advertising.	MCH4-6.3 Explore careers in the arts by assisting in the production of musical events (for example, concerts, musical plays), including budgeting, purchasing necessary materials, securing the performance space, and handling the publicity.

MCH1-6.4 Discuss ways that skills used in arts classes can be used in careers outside of the arts.	MCH2-6.4 Discuss ways that the skills used in arts classes can be used in careers outside of the arts.	MCH3-6.4 Discuss ways that skills learned and applied in the arts can enhance careers outside of the arts.	MCH4-6.4 Discuss ways that skills learned and applied in the arts can enhance careers outside of arts.
MCH1-6.5 Discuss the costs involved in the production of artistic performances.	MCH2-6.5 Discuss the costs involved in the production of artistic performances.	MCH3-6.5 Develop a budget for an artistic production (for example, a concert, a musical play).	MCH4-6.5 Develop a budget for an artistic production (for example, a concert, a musical play).
MCH1-6.6 Discuss the economic benefits of the arts in his or her community, the state of South Carolina, the nation, and the world.	MCH2-6.6 Discuss the economic benefits of the arts in his or her community, the state of South Carolina, the nation, and the world.	MCH3-6.6 Discuss the economic impact of the arts on for-profit and not-for-profit organizations in the global economy.	MCH4-6.6 Discuss the economic impact of the arts on for-profit and not-for-profit organizations in the global economy.
	MCH2-6.7 Compare and contrast not-for-profit arts organizations within the local community and the state.		

GLOSSARY

Terms in the glossary are defined as they relate to choral music content. It is important to note that a single term may have more than one definition or explanation.

The following sources were utilized in the creation of the Choral Music glossary:

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Choral Music Glossary	
AABA	A design sometimes called *rounded binary* **form**. Originally used for short pieces such as dances. Also called *song* **form**, AABA is a variation of ABA in which the first section, A, is played twice before the middle section, B, and a third time to conclude the piece. During the late eighteenth century, the rounded binary **form** developed into the sonata **form**.
AB	Binary **form**. A basic musical **form** consisting of two sections, A and B; usually they are repeated, creating the **form** AABB.

Choral Music Glossary	
ABA	Ternary **form**. A basic musical **form** consisting of three sections (A, B, and A), the third section being virtually identical to the first. If it is exactly identical, the third section often is not written out, the performer simply being directed to repeat the first section (usually marked *da capo* or *D.C.*), as in the da capo aria and minuet or scherzo with trio.
arrangement/arrange	Composition based on existing music (e.g., scoring for voices not used in the original piece, adding a percussion part to the original).
articulation	The manner or **style** in which the notes in a piece of music are sung.
attacking and releasing	Beginning and ending a sound clearly and distinctly.
aural/aurally	By ear; without reference to or memorization of written music.
blend	To merge voices to form a unified resonant sound in which no individual **timbre** dominates.
body percussion	The sounds created by using body parts as percussion instruments (for example, clapping hands, stamping feet).
call and response	The alteration of musical **phrases** between groups of musicians. Three terms have been used to distinguish between different forms of **call and response**: *adjacent* (the response follows immediately after the call section); *overlapping* (the response begins before the call section has concluded; and *interlocking* (there is a continuous response with a counter solo passage over it, so that the call and response are "locked" together).
canon	A composition for two or more voices in which one voice enters after another in exact imitation of the first. (See **rounds**.)
chord	Three or more **pitches** sounded simultaneously or functioning as if sounded simultaneously.
color	(See **timbre**, definition 1.)
compositional devices	Formal melodic, rhythmic, and **harmonic** techniques used by composers to create music.

Choral Music Glossary	
cut time	Also called *alla breve.* Used for quick duple time in which the half note, or occasionally the whole note, is given one beat instead of two.
descants	Harmonizing voice parts added above the melody.
developmentally appropriate	Taking into account the fact that developmental change is qualitative, sequential, directional, cumulative, multifactorial, and individual.
diatonic	A musical scale (major or minor) comprising **intervals** of five whole steps and two half steps
diction	Enunciation. The clarity with which words are spoken or sung.
dotted rhythms	Rhythm patterns that contain dotted notes (a dot after the note indicates that the note should be extended by half as much again as the note's principal time value).
dynamics/dynamic	Changes in volume; varying degrees of loudness and softness. Adjective form, *dynamic*.
embellishments	A group of notes or a single note added to a basic melody as ornamentation. In Orff-Schulwerk, embellishment is also a **color** part.
ensemble skills	The abilities that allow a group of musicians to perform together with a refined degree of unanimity of **phrasing**, **dynamics**, and **style**.
form	The structure or organization of a musical phrase or composition. **AB**, or binary, **form** (in which two contrasting sections are present) is the most basic. **ABA**, or ternary, **form** is derived from binary **form** and results from the repetition of the first section. Larger musical forms include rondo, theme and variation, sonata, and symphony.
genre	A type or style of music; an established **form** of musical composition such as ballad, concerto, folk music, lullaby, march, spiritual.

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good posture	The position of the body for singing. The chin should be parallel to the floor. The shoulders should be held back and down with the chest held high but not in a strained position. The abdomen should be flat and firm and held in an expandable position. The hands should be relaxed and still at the sides. Knees should be flexibly loose and never locked. The feet should be flat on the floor and held shoulder width apart. The weight of the body should be balanced on both feet and the body should be held slightly forward. (Source: "Correct Singing Posture," Department of Music and Dance, University of Kansas, http://web.ku.edu/~cmed/gummposture/posture.html.)
harmony/harmonic	(1) The pattern of **intervals** and **chords** in a composition. (2) The ways in which **chords** and **intervals** are related to one another and the ways in which one interval or **chord** can be connected to another. Adjective form, *harmonic*.
head voice	A clear, open tone that resonates in the head and not in the throat or chest.
improvisation/improvise	The creation of music in the course of performance. Verb form, *improvise*.
intervals	(1) Pairs of notes sounded at the same time. (2) The distances between two **pitches**.
intonation	The proper production of a musical tone so that it is played or sung in tune.
key signatures	The sharp, flat, or natural signs placed at the beginning of a staff indicating the **tonality** of the composition.
match the pitch	To sing (or play) the same **pitch** given by another instrument or person.
meter	The way beats of music are grouped, often in sets of two or three.
motive	A short tune or musical figure that characterizes and unifies a composition. It can be of any length but is usually only a few notes long. A **motive** can be a melodic, **harmonic**, or rhythmic pattern that is easily recognizable throughout the composition.

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notation/notate	A system used for writing down music showing aspects of music tones such as the tones to be sounded (**pitch**), the time each tone should be held in relation to the others (duration), and the degree of loudness (**dynamics**) at which the tone should be played. Verb form, *notate*.
ostinati	Short music patterns that are repeated persistently throughout a performance, composition, or a section of one. (Singular form, *ostinato*.)
partner songs	Two or more different songs that are performed at the same time to create **harmony**.
pentatonic	A scale made up of five tones (usually do, re, mi, so and la) as opposed to the seven-tone diatonic scale and the twelve-tone chromatic scale. The pentatonic scale is found in the music of many Asian and African peoples, as well as in some European folk music. See **tonality**.
perceptual skills	The abilities of the mind to perceive—to "see," "hear," and "feel"—concrete realities. Students demonstrate their **perceptual skills** in a diversity of ways. For example, by moving their bodies, students are able to show that they hear specific music events: they may move their hands higher for higher pitches or step in time to the beat of the music.
phrase/phrasing	A division or section of a musical line, somewhat comparable to a clause or a sentence in language.
pitch	(1) The property of a musical tone that is determine by the frequency of the sound waves creating it. (2) The highness or lowness of a tone.
pitched	Adjective describing instruments that produce various tones; includes the families of brass, woodwinds, strings, and keyboards.
question-and-answer	Adjective describing a pattern or **phrase** in which a pair of musical statements complement one another in rhythmic symmetry and **harmonic** balance.
rhythm syllables	A method of musical training involving both ear training and sight singing. Whether the teacher chooses Kodály, Orff, Suzuki, or another method, it must be used appropriately, sequentially, and consistently.

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rondo	The musical **form** in which the first section, A, recurs after each of several contrasting sections: ABACA.
rounds	Songs or instrumental pieces that begin with a single voice or instrument on the melody, followed at intervals by the other voices or instruments that enter individually and perform exactly the same melody, thus forming a polyphonic **harmony** out of a simple melody. (See **canon**.)
scale from 1 to 6	In music, repertoire is rated on a scale of difficulty from 1 (short, beginner repertoire, unison, simple **pitches** and rhythms) to 6 (lengthy, difficult professional repertoire, with more than four parts, complex **pitch**, rhythm, **harmony**, and so on.) (See state repertoire lists at http://www.scmea.net.)
solfège	A music exercise involving both ear training and sight singing. Whether the teacher uses Kodály's methodology, John Feierabend's *Conversational Solfege* series, or the Alexander Technique, it must be used appropriately, sequentially. and consistently.
style/stylistic	The composer's manner of treating the various elements that make up a composition—the overall **form**, melody, rhythm, **harmony**, instrumentation, and so forth—as well as for the performer's manner of presenting the composition. Adjective form, *stylistic*. Adverb form, stylistically.
syncopation	Stress on a normally unstressed beat.
tempo	(1) A steady succession of units of rhythm; the beat. (2) The speed at which a piece of music is performed or is written to be performed.
texture	The number and relationship of musical lines in a composition.
theme and variation	A musical **form** consisting of a main idea followed by changed versions of that idea.
timbre	(1) The blend of overtones (harmonics) that distinguish a note played on a flute , for example, from the same note played on the violin. (2) The distinctive tone quality of a particular musical instrument.

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tonality	The use of a central note, called the *tonic*, around which the other tonal material of a composition (notes, **intervals**, **chords**) is built and to which the music returns for a sense of rest and finality. The term *tonality* refers particularly to harmony and to **chords** and their relationships. Major and minor tonalities, or keys, are based upon seven-tone diatonic scales and were derived from ancient Greek modes and modalities. A pentatonic tonality is based upon a five-note scale usually made up of the pitches do, re, mi, so, and la.
triplets	Three notes of equal length that are performed in the duration of two notes of equal length.
two- and three-part songs	Songs written for two voices or three voices (for example, soprano and alto; soprano, alto, and baritone).
unpitched	Adjective describing instruments that do not produce various tones; includes such percussion instruments as claves, maracas, and wood blocks.
verse and refrain	The verse section of the song is the section in which different sets of words are sung to the same repeated melody and contrasts with a refrain, where the words and melody are both repeated.