

# National Coalition for Core Arts Standards

## Music Model Cornerstone Assessment: Harmonizing Instruments

**Discipline:** Music

**Artistic Processes:** Perform

**Title:** MUSIC: Performing: Realizing artistic ideas and work through interpretation and presentation.

**Description:** Students will document their ability to:

1. Select, analyze, and interpret appropriate music for performance.
2. Develop rehearsal plans, rehearse, evaluate, and refine selected music over time.
3. Present music in performance and engage in reflective practice.

**Grade:** Middle/High School

This assessment task is designed to assess a student's ability to select, prepare and present music. You will enable students in this task through providing learning experiences and opportunities to make decisions and resources. The task can be implemented with students learning to play harmonizing instruments in a class or individual lesson setting.

In this MCA you will find:

<input checked="" type="checkbox"/> Strategies for Embedding in Instruction	<input checked="" type="checkbox"/> Detailed Assessment Procedures	<input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary	<input checked="" type="checkbox"/> Differentiation Strategies <input checked="" type="checkbox"/> Strategies for Inclusion
<input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics	<input checked="" type="checkbox"/> Resources needed for task implementation	<input checked="" type="checkbox"/> Assessment Focus Chart	<input type="checkbox"/> Benchmarked Student Work

**Estimate Time for Teaching and Assessment:** (mark the appropriate box)

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes, and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

Approximately \_\_\_\_\_ hours     To be determined by the individual teacher

## Strategies for Embedding in Instruction

- identifying resources for preparing and presenting diverse music for performance (select)
- developing music literacy skills (select, analyze, interpret, rehearse, evaluate and refine)
- identifying and applying criteria for selecting appropriate music for performance (select)
- critically listening to recordings of music (analyze, evaluate)
- identifying performance challenges (analyze)
- recognizing how musical elements are utilized (analyze)
- organizing and preparing for rehearsals (rehearse, evaluate and refine)
- communicating and collaborating with others (rehearse, evaluate and refine)
- manipulating elements in the music to explore expressive options (interpret)
- identifying and applying factors that inform performance practice and interpretation (interpret)
- creating criteria for quality performance (rehearse, evaluate and refine)
- exploring and implementing practice strategies for specific challenges (rehearse, evaluate and refine)
- diagnosing performance challenges and prescribe solutions (evaluate and refine)
- responding (listening and adjusting) to others (rehearse, evaluate and refine)
- eliciting and applying feedback from multiple sources (evaluate and refine)
- reflecting on self and peer performance to identify areas of success and for improvement (evaluate and refine)
- discussing criteria for performance decorum and audience etiquette appropriate for the context, venue, genre and style (present)
- connecting with audience members before, engaging with and responding to them through performance (present)

**Detailed Assessment Procedures** *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

### **Select, Analyze & Interpret Music to Present**

Students will use the **Select, Analyze & Interpret Documentation Form** or alternative documentation methods to:

1. Document selecting and analyzing music that is appropriate to the performers (e.g., musical skills, interests, preference) and performance context (e.g., venue, concert theme, programming goals, audience appeal, resources). The task will work for a student preparing solos, an intact ensemble or sections of an ensemble rehearsing separately (sectional rehearsals).
2. Describe prominent musical and cultural/historical features identified through analysis and research (e.g., musical elements, compositional techniques, period or cultural context, performance practices) and describe their implications for interpretive presentations.

## **Rehearse, Evaluate and Refine Music to Present**

Students will use a digital recording device, the **Rehearse, Evaluate, and Refine Documentation Form** and **Performance-Presentation Evaluation** or alternative documentation methods to:

3. Discuss and develop a plan for rehearsing that identifies performance-presentation goals and strategies to address technical and expressive challenges in the selected music.
4. Record and evaluate individual performance of the music at the beginning of the rehearsal process.
5. Implement rehearsals using the **Rehearse, Evaluate and Refine Documentation Form** to document how challenges were addressed, successes, new learning and ideas for improvement.

## **Present Music**

Students will use a digital recording device, **Performance-Presentation Evaluation** and **Final Evaluation Form** or alternative methods to:

6. Record and evaluate individual performance of the music at the beginning of the rehearsal process.
7. Summarize what was learned from this task.

## **Knowledge, Skills and Vocabulary** *[focusing on concepts required to successfully complete the task]*

### **Key Vocabulary**

It is expected that teachers promote academic language development that is relevant to the music being studied, for example:

- to define and describe elements of music (e.g., melody, harmony, rhythm, timbre, texture) and compositional devices used
- to describe genre, type, style, historical context, purpose of specific works
- to interpret symbols and terms encountered in notated music, as appropriate
- to employ process terms such as: practice, rehearse, perform, accompany, balance, blend, evaluate, isolate, prioritize, tune, synchronize, vary, compose, interpret, improvise
- to apply general and specific terms that describe performance technique such as: breathe, articulate, tongue, enunciate, shape vowel, shift, vibrate, finger, bow, etc.

### **Knowledge and Skills**

#### Knowledge

- identify resources (e.g., sheet music, recordings, instruments, performers, performance space, technology, a/v equipment)(select)
- describe performer literacy and performance abilities (select)
- develop and apply relevant criteria for selecting diverse solo and ensemble music performer interest, abilities, and performance context (select)
- describe theoretical and structural elements of music (analyze)
- describe how expressive qualities (such as dynamics, tempo, articulation, phrasing) and their interpretive decisions convey creator's intent (interpret)
- identify characteristics of music from various cultures, styles, genres, and composers (interpret)
- develop appropriate outcomes and techniques specific to the instrument or voice used in a quality performance (rehearse, evaluate, refine, and present)
- plan rehearsal strategies for developing and refining artistic techniques for performance (rehearse, evaluate, refine, and perform)
- elicit feedback, to evaluate the accuracy, expressiveness, and effectiveness of a performance (evaluate and refine)
- identify and overcome musical challenges through rehearsal (rehearse, evaluate, and refine)
- demonstrate performance decorum and audience etiquette appropriate for the context (present)

## Skills

- communicate and/or collaborate with others (rehearse, evaluate, and refine)
- read music notation at a developmentally appropriate level and/or be able to realize music as appropriate (analyze, interpret, rehearse, evaluate, and refine)
- refine technical skills as needed to perform music with expression and accuracy (present)
- connect with audience members before, engaging with and responding to them through performance (rehearse, evaluate, and refine)

**Strategies for Inclusion** (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource: (sample)

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

**Differentiation Strategies** (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- pre-assessing to determine levels of student prior knowledge and abilities
- determining and teaching to reduce learning gaps
- creating independent enrichment/enhanced work for students who show mastery
- grouping students to accommodate learning needs
- using provocative, complex questioning to stimulate high level thinking
- devising open-ended tasks to allow students of all ability levels to achieve success at their own levels
- creating tier tasks to address levels of abilities and supporting students within each tier
- assuring that students are given choice in tasks in order to address their learning styles, interests, etc.

Resource:

(sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

**Resources** [for task implementation]

(Resources to be added as MCA is piloted)

## Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Traits]*

Using the scoring rubric provided, teachers will evaluate student work as being **Novice, Intermediate, Proficient, Accomplished or Advanced**. Students who satisfactorily complete the task described will achieve a rating of **Proficient**.

Students pursuing an **Accomplished or Advanced** level of achievement are required to provide satisfactory evidence of:

1. In-depth understanding of the selection, analysis and interpretation of two stylistically varied pieces.
2. A high level of effectiveness at establishing relevant rehearsal goals, planning rehearsals, addressing musical challenges and refining performance.
3. Presenting a high-level performance.
4. Connecting with the audience when presenting music.

## Task-specific Rubrics

### Overview

This assessment task is designed to assess a student's ability to select, prepare and present music. The teacher will enable students in this task through providing resources, learning experiences, opportunities to make decisions, and resources. The task can be implemented with classes of students or individual studio lessons. The task requires students to document their ability to select, analyze, interpret, rehearse, evaluate, refine and present music using supplied forms and a digital recording device. **Students and teachers may choose alternative methods of documentation (e.g., video excerpts, interviews, presentations) as long as they provide satisfactory evidence of meeting the standard and scoring criteria.**

### Student Directions

#### Select, Analyze and Interpret Music

1. If you will be working in a class, discuss the following considerations with your class members:
  - (a) Type of experience you will engage in for this task:
    - Small or chamber ensemble rehearsals
    - large ensemble rehearsals
    - Solo rehearsals
    - Recording in tracks of individual solo instruments
  - (b) Rehearsal time (e.g., number and length), facilities and resources needed to complete this task in and/or outside of class.

(c) Selection of music that will be analyzed, interpreted, rehearsed, recorded and evaluated over the coming weeks. The music should be new to you and should include opportunities to both interpret the music and address the technical and expressive performance challenges. The amount of music selected (e.g., entire piece, movement, excerpt) to prepare independently should be considered in regard availability or rehearsal time and difficulty of the music. For harmonizing instrument ensembles, students will need access to a full score, free of conductor interpretive markings.

**Note: If you are attempting to fulfill the Accomplished or Advanced level of achievement, you will prepare either a section of a program or a full program of music selections and provide the criteria for your selection.**

2. Identify the music that you will analyze, interpret, rehearse, evaluate and refine. If you are will be rehearsing as a section or in an ensemble, you will need to agree upon the music selected.
3. Complete the **Select, Analyze and Interpret Journal guided questions** or an alternative documentation method approved by your teacher.

### **Select, Analyze and Interpret Journal guided questions**

Name:

Date:

1. List the title, measure numbers for the selection, and composer of piece(s) selected to analyze, rehearse, and perform.

2. Describe why you believe the selected music is appropriate for:

- a) The personal interests of the performer or performers.
- b) The music reading and technical skills of the performer or performers (including the variety of skills needed and the use of improvisation).
- c) The expressive intent and historical/cultural context of the selected music.

3. Using appropriate musical vocabulary, identify specific examples with measure numbers of:

- a) Prominent melodic and harmonic characteristics
- b) Technical challenges to the performer(s)
- c) Historical, cultural, or social context of the music that may influence your musical decisions.
- d) Expressive elements that will be important for rehearsal and performance (e.g., dynamics, articulation, rhythm, harmony, melody, tonality, tone color, form, nuance, phrasing, texture).
- e) Compositional features and devices included by the composer/arranger that are important for your consideration (e.g., repetition, variety, tension, range).

### Rehearse, Evaluate and Refine

1. Consider the following before or during the first rehearsal (Note: if you are rehearsing with others with solo literature or ensemble music, make sure your group has a conversation during the first rehearsal):
  - a. Ways for creating rehearsals that are productive, efficient, and enjoyable and that provide opportunities for each student's input, group discussion and feedback (i.e., valuing each member's input toward decision making; problem solving; self- and peer-assessment and shared leadership).
  - b. Amount of available rehearsal time (total number of class meetings, hours, or total minutes).
  - c. Rehearsal schedule (what will be rehearsed on what days and for how long).
  - d. Resources needed (i.e., pencils, music, instruments, equipment, examples of improvisations).
2. Using teacher–provided criteria, ideas generated from your musical analysis, knowledge about how to rehearse effectively, and group discussion, develop a rehearsal plan for the next rehearsal(s). Document technical and expressive challenges, structure of the improvisation(s), rehearsal goals, and rehearsal strategies you will use on the **Rehearse, Evaluate and Refine Documentation Form** or an alternative method of documentation approved by your teacher.
3. Record a selected duration of the first rehearsal. If your selected music is lengthy, choose a brief section of music or an improvisation that is characteristic of the technical and expressive challenges of the music you rehearse (make sure to test the equipment to ensure that a usable recording is captured). At the beginning of the recording, speak your name, date, title of the music and section of the music you will record. Individual rehearsals may be recorded outside of class.

4. Evaluate your performance using the **Rehearsal Evaluation** or an alternative method of documentation approved by your teacher. Put your name on it and title it “Initial Performance Evaluation.”

**Note to Teachers:** *The following form is an example of possible teacher-provided criteria that can be used to critique performances during rehearsals. As the demands of different music call for different criteria, please use this model to determine which criteria will be appropriate for your students' work.*

**Note to Students:** *If you are attempting to fulfill the Accomplished or Advanced level requirements, you will need to develop your own Performance-Presentation Evaluation Form that is customized to evaluate levels of technical and expressive achievement, variety of musical styles, structures of improvisations, and any goals or skills you want to evaluate related to performing (e.g., personal musicianship growth, skill development, disposition, self-expression).*



Melody	1	2	3	4
	Melody is not completely performed and lacks technical accuracy (i.e., inappropriate pauses, too quiet or too loud, poor technical skills demonstrated).	Melody is completely performed, but lacks technical accuracy (i.e., inappropriate pauses, too quiet or too loud, poor technical skills demonstrated).	Melody is completely performed and demonstrates some technical accuracy (i.e., appropriate pauses, appropriate expression for the musical style and context of the melody).	Melody is completely performed and demonstrates technical accuracy (i.e., appropriate pauses, appropriate expression for the musical style and context of the melody).
Chordal accompaniment	1	2	3	4
	Chordal accompaniment is not completely performed and lacks technical accuracy (i.e., wrong or missing chords, pauses, too quiet or too loud, poor technical skills demonstrated).	Chordal accompaniment in the rehearsal is completely performed, but lacks technical accuracy (i.e., wrong or missing chords, pauses, too quiet or too loud, poor technical skills demonstrated).	Chordal accompaniment is completely performed and demonstrates some technical accuracy (i.e., correct chords with somewhat accurate voicing (block or broken, finger patterns, etc.). May be too quiet or too loud).	Chordal accompaniment is completely performed and demonstrates technical accuracy (i.e., correct chords with accurate voicing (block or broken, finger patterns, etc.). the accompaniment is performed with appropriate expression for the style and artistic intent.
Improvisation	1	2	3	4
	Improvisation is "spotty" and inappropriate for the structure and style of the music	Improvisation goes through the allotted time, but may be inappropriate for the structure and style of the music.	Improvisation fits the structure and style of the music and exhibits some musical expression.	Improvisation fits the structure and style of the music and exhibits appropriate musical expression with a unique voice.

Using the **Rehearse, Evaluate and Refine Documentation Journal guided questions** or an alternative method of documentation approved by your teacher to provide evidence of your ability to reflect on progress toward goals and rehearsal effectiveness before planning the next rehearsal.

**Rehearse, Evaluate and Refine Documentation Journal guided questions**

Date:

Name/group:

Music:

**Planning:** Document the following information **before** selected rehearsals:

- Rehearsal (individual or group) challenges of improvisation and musical expression and rehearsal strategies planned to improve:
  
- Criteria for evaluating the success of performance during rehearsals:

**Reflecting:** Document the following information **after** selected rehearsals:

- Specific section rehearsed:
  
- Length of rehearsal:
  
- Rehearsal strategies used:
  
- Progress toward goal accomplishment:
  
- Goals for the next rehearsal:
  
- Feedback requested from other:

## Present

1. Reflect on your goals and how they may have evolved over the rehearsals. Consider the following before the final performance-presentation:
  - a. Technical skill goals (melodies, chordal accompaniments, improvisations)
  - b. Personal intent goals (e.g., your experience, comfort level, expressive intent, self-expression, body/facial engagement).
  - c. Goals for communicating and connecting with your audience in the space where the performance takes place (i.e., live audience, recordings shared on the Internet, recordings shared with family and friends).
2. When you feel the music is ready for presentation but no later than your last rehearsal, record the excerpt of yourself performing either in class or outside of class (note: if you presenting music as an ensemble, you may want to record yourself during your ensemble performance by placing a microphone near you. Make sure to test the equipment to ensure a usable recording is captured). At the beginning of the recording, speak your name, date, title of the music and section of the music being performed.
2. Listen to the recording and evaluate using the **Performance-Presentation Journal guided questions** or an alternative method of documentation approved by your teacher. Put your name on the document and title it “Final Performance Evaluation.”
3. After completing your final presentation, reflect on your performance-presentation goals and complete the **Final Student Evaluation Form**.

### **Final Student Evaluation Journal guided questions**

Name:

Date:

Music performed:

1. Explain in what ways you did and did not achieve your technical performance goals and personal goals during this performance.
2. Describe the cultural and historical context of the music you performed. In what ways did your performance express or not express the musical context?
3. Describe the response/reaction of the audience and how you found yourself relating to the audience during your performance.
4. Describe what you learned about music and about performing that you can use in preparing your next performance.

### Task Submission

Submit the following documentation or approved alternative forms of documentation to your teacher as requested:

1. **All journal entries**
2. Recordings of individual rehearsal(s) and performance
3. **Initial Performance Evaluation**
4. Copies of music scores (or model audio files)

### Teacher Directions

1. Review all information provided. As you read the information, consider
  - The purpose of each task as it relates to the standards.
  - Evidence requested to demonstrate student understanding/achievement.
  - Scoring criteria to evaluate student achievement.
2. Decide what class or classes you will use for this pilot and how much rehearsal time you want to devote to it.
3. Create Guided journal with all questions and rubrics for students to fill out. Each student should receive a copy of the entire journal.
4. Determine if any students should pursue Accomplished or Advanced achievement level for the task. Using the scoring rubric provided, you will evaluate student work as being **Novice, Intermediate, Proficient, Accomplished or Advanced**. Students who satisfactorily complete the task described will achieve a rating of **Proficient**. The **Accomplished** or **Advanced** levels were designed for your high performing students (See Explanation of Achievement Levels). Students pursuing these higher levels are required to provide satisfactory evidence of:
  - In-depth understanding of the selection, analysis and interpretation of two stylistically varied pieces.
  - A high level of effectiveness at establishing relevant rehearsal goals, planning rehearsals, addressing musical challenges and refining performance.
  - Presenting a high-level performance.
  - Connecting with the audience when presenting music.
5. Facilitate a discussion with the class about options for selecting music that will be analyzed, interpreted, rehearsed, recorded and evaluated by students over the coming weeks. The music should be new to the students and include opportunities for them to identify and address technical and expressive performance challenges over a designated number of rehearsals. See additional information about selecting music under *Teacher Information*.

6. Determine if your students will use the documentation tasks and forms provided or use alternative methods of documentation (e.g., video excerpts, interviews, presentations).
7. Determine how student work will be formatted and collected (e.g., electronically, in a folder, all at once or as completed).
8. Monitor student engagement and success as they document their ability to independently select, analyze, interpret, rehearse, evaluate and refine selected music. Get involved only when necessary.
9. Assist students as needed in recording their individual performances of the music during the first and last rehearsal. It is recommended that students have a recording device or microphone near them to capture individual performance in the context of the ensemble setting. If this is not possible students may record their individual performance outside of class.
10. Collect the following student work (or alternative forms of documentation):
  - a. **All journal entries**
  - b. Recordings of individual rehearsal(s) and performance
  - c. **Initial Performance Evaluation**
  - d. Copies of music scores (or model audio files)
11. Using the scoring rubric provided, evaluate student work. The task was designed with “Proficient” as the target score for most students. Students may earn an “Accomplished” or “Advanced” achievement level if you believe there is evidence to show that the additional criteria were met. Provide feedback to students and decide if you want to share their scores with them.
12. Create a list of all students who completed the task and provide scores for the following processes:
  - a. Select, analyze and interpret
  - b. Rehearse, evaluate and refine
  - c. Present music
13. Complete a final written evaluation of this experience. As this is a pilot project, we are seeking to know what worked well for you and your students as well as what needs to be revised.
14. Submit materials as requested.

## Additional Teacher Information

### **Music Selection**

Ideally, if students were picking music to present, they would understand programming and music selection considerations and know something about the students performing (e.g., musical backgrounds, technical skills, reading skills, improvisation skills, style and genre preferences).

Realistically, you will probably have already chosen music for at least a novice and intermediate level class. In this scenario, you can facilitate a discussion with students about how and why you have chosen the music in their folders. Students will be asked to discuss the selection criteria, analyze the music, and interpret it. Students in higher levels than intermediate should begin selecting their own music, for which they will need to provide a selection rationale and analysis.

If a class is going to perform for each other and you in the classroom, they will need guidance from you about how to critique each other in a positive and educative way. If students will be rehearsing independently during class, they will need guidance about how to make decisions for themselves about the success of their rehearsals. The eventual goal is for students to make as many decisions as possible with minimal assistance from you.

### **Student Documentation of Evidence**

Once the music has been selected, students will need to document their selection criteria and then analyze and interpret the music using musical vocabulary and terms. The **Select, Analyze and Interpretation Journal guided questions** were designed for students to document their capabilities. However, if there is an alternative way that you feel students could provide satisfactory evidence, please use it.

## Teacher Scoring Rubrics for MCA - Performing Task

The student is able to:

<b>Detailed Assessment Procedures</b>				
<b>Selecting Music</b>	<b>Overall Rating (circle one)</b>			
1-Novice	2-Intermediate	3-Proficient	4-Accomplished	5-Advanced
<p><b>MU:Pr4.1.H.5a</b> Describe and demonstrate how a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and <b>technical skills</b>, as well as the <b>context</b> of the <b>performances</b>.</p>	<p><b>MU:Pr4.1.H.8a</b> Describe and demonstrate how a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and <b>technical skills</b> (<i>citing <b>technical challenges</b> that need to be addressed</i>), as well as the <b>context</b> of the <b>performances</b>.</p>	<p><b>MU:Pr4.1.H.1a</b> <i>Explain the <b>criteria</b> used when selecting a varied <b>repertoire</b> of music for <b>individual or small group performances</b> that include <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).</i></i></p>	<p><b>MU:Pr4.1.H.1a</b> <i>Develop and apply <b>criteria</b> for selecting a varied <b>repertoire</b> of music for individual and small group <b>performances</b> that include <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments <i>in a variety of <b>styles</b>.</i></i></p>	<p><b>MU:Pr4.1.H.1a</b> <i>Develop and apply <b>criteria</b> for selecting a varied <b>repertoire</b> for a <b>program of music</b> for individual and small group <b>performances</b> that include <b>melodies</b>, repertoire pieces, <i>stylistically appropriate accompaniments</i>, and <b>improvisations</b> <i>in several contrasting <b>styles</b>.</i></i></p>
<p>1. Select one piece of music from among those in the folder and describe your personal interest, skills, and performance context that make it appropriate to play.</p>	<p>1. Select one piece of music from among those in the folder and describe your personal interest, required technical and music reading skills and performance context that make it appropriate to play.</p>	<p>1. Select a few pieces of music from among those in the folder and explain the criteria that were used to select this music for learning, rehearsal, and performance.</p>	<p>1. Develop and explain a set of criteria that will help to select music to learn and perform. Use this criteria to select two new pieces of music.</p>	<p>1. Develop and explain a set of criteria that will help to select music to learn and perform. Use this criteria to select an entire program (set) of music.</p>



The student is able to:

Analyzing Music	Overall Rating (circle one)				
MU:Pr4.2.H.5a Identify prominent	1	2	3	4	5
MU:Pr4.2.H.5a Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	2-Intermediate	3-Proficient	4-Accomplished	5-Advanced	
MU:Pr4.2.H.5a Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	MU:Pr4.2.H.8a Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	MU:Pr4.2.H.1a Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	MU:Pr4.2.H.1a Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	MU:Pr4.2.H.1a Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in several contrasting styles.	
1. Identify simple musical elements (melody, harmonic progression, overall form) of selected music.	1. Identify some structural features (i.e., phrasing, cadences, etc.) and contextual features (i.e., style, genre, culture of origin) of selected music.	1. Demonstrate and explain the theoretical and structural aspects of selected music, including form, chord progressions and cadences, melodic phrasing, performance style, genre, and culture of origin for selected music.  2. Demonstrate and explain the structural framework for improvisations from selected music.	1. Demonstrate and explain the theoretical and structural aspects of selected music, including form, chord progressions and cadences, melodic phrasing, performance style, genre, and culture of origin for selected music of varying styles.  2. Demonstrate and explain the structural framework for improvisations from selected music of varying styles.	1. Demonstrate and explain the theoretical and structural aspects of selected music, including form, chord progressions and cadences, melodic phrasing, performance style, genre, and culture of origin for selected music of several contrasting styles.  2. Demonstrate and explain the structural framework for improvisations from selected music of several contrasting styles.	
Use descriptive vocabulary and some musical terms	Use musical vocabulary along with descriptive terms	Use musical vocabulary appropriate to experience	Use extensive musical vocabulary	Use advanced musical vocabulary (college, AP)	

The student is able to:

Interpreting Music		Overall Rating (circle one)				
1-Novice	2-Intermediate	3-Proficient	4-Accomplished	5-Advanced		
<p><b>MU:Pr4.3.H.5a</b> Demonstrate and describe in <b>interpretations</b> an understanding of the <b>context</b> and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments.</p>	<p><b>MU:Pr4.3.H.8a</b> Demonstrate and describe in <b>interpretations</b> an understanding of the <b>context</b> (<b>social, cultural, or historical</b>) and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments.</p>	<p><b>MU:Pr4.3.H.1a</b> Describe in <b>interpretations</b> the <b>context</b> (<b>social, cultural, or historical</b>) and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a <i>variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>.</p>	<p><b>MU:Pr4.3.H.1a</b> <i>Explain</i> in <b>interpretations</b> the <b>context</b> (<b>social, cultural, and historical</b>) and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, <b>improvisations</b>, and chordal accompaniments in a <i>variety of styles</i>.</p>	<p><b>MU:Pr4.3.H.1a</b> Explain and <i>present</i> <b>interpretations</b> that demonstrate and describe the <b>context</b> (<b>social, cultural, and historical</b>) and <i>an understanding of the creator's intent</i> in varied <b>repertoire</b> for <b>programs</b> of music that include <b>melodies</b>, repertoire pieces, <i>stylistically appropriate</i> accompaniments, and <b>improvisations</b> in several <i>contrasting styles</i>.</p>		
1. Identify expressive elements and markings in selected music.	1. Describe basic use of expressive qualities, based on analysis and performance context, in selected music.	1. Explain how musical context, including history, style, genre, culture of origin, can impact the interpretation of selected music.	1. Explain how musical context, including history, style, genre, culture of origin, can impact the interpretation of selected music of varying styles.	1. Explain how musical context, including history, style, genre, culture of origin, can impact the interpretation of selected music of varying and contrasting styles.		
Use music vocabulary in a limited way.	Use limited music vocabulary correctly.	Use standard music vocabulary appropriate to experience.	Use standard music vocabulary extensively.	2. Use advanced level of music vocabulary (College, AP)		

The student is able to:

Rehearsing, Evaluating and Refining Music		Overall Rating (circle one)				
1-Novice	2-Intermediate	3-Proficient	4-Accomplished	5-Advanced		
<p><b>MU:Pr5.1.H.5a</b> Apply <b>teacher-provided criteria</b> to critique individual <b>performances</b> of a varied <b>repertoire</b> of music that includes</p>	<p><b>MU:Pr5.1.H.8a</b> Apply <b>teacher-provided criteria</b> to critique individual <b>performances</b> of a varied <b>repertoire</b> of music that includes</p>	<p><b>MU:Pr5.1.H.1a</b> Develop and apply <b>criteria</b> to critique individual <i>and small group performances</i> of a varied <b>repertoire</b> of music that</p>	<p><b>MU:Pr5.1.H.1a</b> Develop and apply <b>criteria</b> to critique individual and small group <b>performances</b> of a varied <b>repertoire</b> of music that includes</p>	<p><b>MU:Pr5.1.H.1a</b> Develop and apply <b>criteria</b>, including <i>feedback from multiple sources</i>, to critique varied <b>programs</b> of music <b>repertoire</b> (<b>melodies</b>,</p>		

<p><b>melodies</b>, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and <b>refine</b> the performances.</p>	<p><b>melodies</b>, repertoire pieces, and chordal accompaniments selected for performance, and <i>identify</i> practice strategies to address performance challenges and <b>refine</b> the performances.</p>	<p>includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a <i>variety of patterns</i> (such as <i>arpeggio, country and gallop strumming, finger picking patterns</i>), and <i>create rehearsal strategies</i> to address performance challenges and <b>refine</b> the performances.</p>	<p><b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a <i>variety of styles</i>, and create rehearsal strategies to address performance challenges and <b>refine</b> the performances.</p>	<p>repertoire pieces, <i>stylistically appropriate</i> accompaniments, <b>improvisations in several contrasting styles</b>) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and <b>refine</b> the performances.</p>
<p>Recognize accurate and inaccurate performances and apply a teacher-directed practice strategy to improve.</p>	<p>Recognize accurate and inaccurate performances and develop and implement a practice strategy to improve.</p>	<p>Develop strategies to help identify musical and unmusical performances of a variety of accompaniment patterns, melodies and improvisations. Develop strategies to practice and improve.</p>	<p>Develop strategies to help identify musical and unmusical performances of a variety of musical styles with accompaniment patterns, melodies and improvisations. Develop strategies to practice and improve.</p>	<p>Develop strategies to help identify musical and unmusical performances of a variety of musical styles with accompaniment patterns, melodies and improvisations. Develop strategies to practice and improve.</p> <p>Regularly ask for feedback from others.</p>
<p>Use music vocabulary in a limited way.</p>	<p>Use limited music vocabulary correctly.</p>	<p>Use standard music vocabulary appropriate to experience.</p>	<p>Use standard music vocabulary extensively.</p>	<p>2. Use advanced level of music vocabulary (College, AP)</p>

Present Music		Overall Rating (circle one)				
		1	2	3	4	5
1-Novice	2-Intermediate	3-Proficient	4-Accomplished	5-Advanced		
<p><b>MU:Pr6.1.H.5a Perform</b> with <b>expression</b> and <b>technical accuracy</b> in individual <b>performances</b> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the <b>context</b>.</p>	<p><b>MU:Pr6.1.H.8a Perform</b> with <b>expression</b> and <b>technical accuracy</b> in individual <b>performances</b> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments, demonstrating <i>sensitivity</i> to the audience and an <i>understanding of the context (social, cultural, or historical)</i>.</p>	<p><b>MU:Pr6.1.H.1a Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and <i>small group performances</i>, a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>, demonstrating <i>sensitivity</i> to the audience and an understanding of the <b>context (social, cultural, or historical)</b>.</p>	<p><b>MU:Pr6.1.H.1a Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and small group <b>performances</b>, a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments <i>in a variety of styles</i>, demonstrating <i>sensitivity</i> to the audience and an understanding of the <b>context (social, cultural, and historical)</b>.</p>	<p><b>MU:Pr6.1.H.1a Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and small group <b>performances</b>, a varied <b>repertoire</b> for <i>programs</i> of music that includes <b>melodies</b>, repertoire pieces, <i>stylistically appropriate</i> accompaniments, and <b>improvisations</b> <i>in several contrasting styles</i>, demonstrating <i>sensitivity</i> to the audience and an understanding of the <b>context (social, cultural, and historical)</b>.</p>		
<p>Present music with some awareness of expressive intent and the audience in a performance context.</p>	<p>Present music with some awareness of expressive intent, an understanding of the social, cultural or historical origins of the music, and with sensitivity to the responses of the audience in a performance context.</p>	<p>Present a variety of musical patterns, improvisations, and/or musical styles, demonstrating accuracy and musical expression with an understanding of the social, cultural or historical origins of the music, and with sensitivity to the responses of the audience in a performance context.</p>	<p>Present a variety of styles and/or genres in the musical repertoire, demonstrating accuracy and musical expression with an understanding of the social, cultural or historical origins of the music, and with sensitivity to the responses of the audience in a performance context.</p>	<p>Present a variety of styles and/or genres in the musical repertoire, demonstrating accuracy and appropriate stylistic musical expression with an understanding of the social, cultural or historical origins of the music, and with sensitivity to the responses of the audience in a performance context.</p>		

<p style="text-align: center;"><b>Novice</b> (Equivalent to 2 years of study in an ensemble in addition to core or general music)</p>	<p style="text-align: center;"><b>Intermediate</b> (Equivalent to 5 years of study in an ensemble in addition to core or general music)</p>	<p style="text-align: center;"><b>Proficient</b> (NCCAS HS descriptor)</p>	<p style="text-align: center;"><b>Accomplished</b> (NCCAS HS descriptor)</p>	<p style="text-align: center;"><b>Advanced</b> (NCCAS HS descriptor)</p>
<p>Students at the <b>Novice</b> level have started specialization in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity in the art form begins their journey toward personal realization and wellbeing.</p>	<p>Students at the <b>Intermediate</b> level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase and students actively participate in rehearsals. Through continued study of their art form they continue their journey towards personal realization and wellbeing.</p>	<p>Students at the <b>Proficient</b> level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and wellbeing, and make connections between the art form, history, culture and other learning.</p>	<p>Students at the <b>Accomplished</b> level are -- with minimal assistance -- able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication and expression. They use the art form for personal realization and wellbeing, and have the necessary skills for and interest in participation in arts activity beyond the school environment.</p>	<p>Students at the <b>Advanced</b> level independently identify challenging arts problems based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment.</p>

## Assessment Focus

Anchor Standards	Enduring Understandings	Essential Questions	Artistic Process or Process Components	Key Traits	Performance Standards (Novice)	Performance Standards (Intermediate)	Performance Standards (Proficient)	Performance Standards (Accomplished)	Performance Standards (Advanced)
<b>Select</b>									
<p><b>Common Anchor #4:</b> Select, analyze, and interpret artistic work for presentation.</p>	<p>Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p>	<p>How do performers select repertoire?</p>	<p><i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i></p>	<ul style="list-style-type: none"> <li>Cite personal interest in and/or knowledge of work(s).</li> <li>Reflect understanding of the technical challenges in work(s) in relation to self/performers' skill level.</li> <li>Describe the context for performance.</li> <li>Use music vocabulary accurately and appropriately</li> </ul>	<p><b>MU:Pr4.1.H.5a</b> Describe and demonstrate how a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and <b>technical skills</b>, as well as the <b>context</b> of the <b>performances</b>.</p>	<p><b>MU:Pr4.1.H.8a</b> Describe and demonstrate how a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and <b>technical skills</b> (citing <b>technical challenges</b> that need to be addressed), as well as the <b>context</b> of the <b>performances</b>.</p>	<p><b>MU:Pr4.1.H.1a</b> <i>Explain the <b>criteria</b> used when selecting a varied <b>repertoire</b> of music for individual or small group <b>performances</b> that include <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)..</i></p>	<p><b>MU:Pr4.1.H.1a</b> <i>Develop and apply <b>criteria</b> for selecting a varied <b>repertoire</b> of music for individual and small group <b>performances</b> that include <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a variety of <b>styles</b>..</i></p>	<p><b>MU:Pr4.1.H.1a</b> Develop and apply <b>criteria</b> for selecting a varied <b>repertoire</b> for a <b>program</b> of music for individual and small group <b>performances</b> that include <b>melodies</b>, repertoire pieces, <i>stylistically appropriate accompaniments</i>, and <b>improvisations</b> in several <b>contrasting styles</b>..</p>

## Analyze

<p><b>Common Anchor #4:</b> Select, analyze, and interpret artistic work for presentation.</p>	<p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p>	<p>How does understanding the structure and context of musical works inform performance?</p>	<p><i>Analyze the structure and context of varied musical works and their implications for performance.</i></p>	<ul style="list-style-type: none"> <li>• Demonstrate understanding of theoretical and structural aspects of musical work(s).</li> <li>• Cite evidence of historical/cultural context for a work(s).</li> <li>• Explain how historical/cultural context may influence its performance.</li> <li>• Use music vocabulary accurately and appropriately</li> </ul>	<p><b>MU:Pr4.2.H.5a</b> Identify prominent melodic and harmonic characteristics in a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments selected for <b>performance</b>, including at least some based on reading <b>standard notation</b>..</p>	<p><b>MU:Pr4.2.H.8a</b> Identify prominent melodic, harmonic, and <b>structural</b> characteristics and <b>context (social, cultural, or historical)</b> in a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments selected for <b>performance</b>, including at least some based on reading <b>standard notation</b>..</p>	<p><b>MU:Pr4.2.H.1a</b> Identify and describe <b>important theoretical and structural characteristics</b> and <b>context (social, cultural, or historical)</b> in a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>.</p>	<p><b>MU:Pr4.2.H.1a</b> Identify and describe important <b>theoretical and structural characteristics</b> and <b>context (social, cultural, and historical)</b> in a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments <i>in a variety of styles</i>.</p>	<p><b>MU:Pr4.2.H.1a</b> Identify and describe important <b>theoretical and structural characteristics</b> and <b>context (social, cultural, and historical)</b> in a varied <b>repertoire</b> of music selected for <b>performance programs</b> that includes <b>melodies</b>, repertoire pieces, <i>stylistically appropriate accompaniments</i>, and <b>improvisations in several contrasting styles</b>.</p>
--	--	--	---	---	--	---	--	---	---

## Interpret

<p><b>Common Anchor #4:</b> Select, analyze, and interpret artistic work for presentation.</p>	<p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p>	<p>How do performers interpret musical works?</p>	<p>Develop personal interpretations that consider creators' intent.</p>	<ul style="list-style-type: none"> <li>• Demonstrate and/or explains personal interpretative decisions about work(s)</li> <li>• Realize the creator's use of elements for expressive effect/intent</li> <li>• Demonstrate treatment of elements appropriate to genre, style, function, and historical/cultural context within work(s)</li> <li>• Use music vocabulary accurately and appropriately</li> </ul>	<p><b>MU:Pr4.3.H.5a</b> Demonstrate and describe in <b>interpretations</b> an understanding of the <b>context</b> and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, and chordal accompaniments.</p>	<p><b>MU:Pr4.3.H.8a</b> Demonstrate and describe in <b>interpretations</b> an understanding of the <b>context</b> (<b>social, cultural, or historical</b>) and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments..</p>	<p><b>MU:Pr4.3.H.1a</b> Describe in <b>interpretations</b> the <b>context</b> (<b>social, cultural, or historical</b>) and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a <i>variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>.</p>	<p><b>MU:Pr4.3.H.1a</b> <i>Explain</i> in <b>interpretations</b> the <b>context</b> (<b>social, cultural, and historical</b>) and <b>expressive intent</b> in a varied <b>repertoire</b> of music selected for <b>performance</b> that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in <i>a variety of styles..</i></p>	<p><b>MU:Pr4.3.H.1a</b> <i>Explain</i> and <i>present</i> <b>interpretations</b> that demonstrate and describe the <b>context</b> (<b>social, cultural, and historical</b>) and <i>an understanding of the creator's intent</i> in varied <b>repertoire</b> for <b>programs</b> of music that include <b>melodies</b>, repertoire pieces, <i>stylistically appropriate</i> accompaniments, and <b>improvisations</b> in several <b>contrasting styles</b>.</p>
--	--	---	---	---	--	---	---	---	--



## Rehearse, Evaluate and Refine

<p><b>Common Anchor #5:</b> Develop and refine artistic techniques and work for presentation.</p>	<p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>How do musicians improve the quality of their performance?</p>	<p><i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i></p>	<ul style="list-style-type: none"> <li>• Apply appropriate criteria to evaluate the accuracy, expressiveness, and effectiveness of personal or ensemble performances.</li> <li>• Identify and apply appropriate strategies to overcome performance challenges and implement interpretation.</li> <li>• Seek collaboration and apply others' feedback in the refinement of performance</li> <li>• Use music vocabulary accurately and appropriately</li> </ul>	<p><b>MU:Pr5.1.H.5a</b> Apply <b>teacher-provided criteria</b> to critique individual <b>performances</b> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and <b>refine</b> the performances.</p>	<p><b>MU:Pr5.1.H.8a</b> Apply <b>teacher-provided criteria</b> to critique individual <b>performances</b> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments selected for performance, and <b>identify</b> practice strategies to address performance challenges and <b>refine</b> the performances..</p>	<p><b>MU:Pr5.1.H.1a</b> Develop and apply <b>criteria</b> to critique individual and <i>small group performances</i> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a <i>variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>, and <b>create rehearsal strategies</b> to address performance challenges and <b>refine</b> the performances.</p>	<p><b>MU:Pr5.1.H.1a</b> Develop and apply <b>criteria</b> to critique individual and <i>small group performances</i> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, <b>improvisations</b>, and chordal accompaniments in a <i>variety of styles</i>, and <b>create rehearsal strategies</b> to address performance challenges and <b>refine</b> the performances.</p>	<p><b>MU:Pr5.1.H.1a</b> Develop and apply <b>criteria</b>, including <i>feedback from multiple sources</i>, to critique varied <b>programs</b> of music <b>repertoire (melodies)</b>, repertoire pieces, <i>stylistically appropriate accompaniments</i>, <b>improvisations</b> in <i>several contrasting styles</i> selected for individual and small group performance, and <b>create rehearsal strategies</b> to address performance challenges and <b>refine</b> the performances.</p>
---	---	---	---	---	---	--	---	---	--

## Present

<p><b>Common Anchor #6:</b> Convey meaning through the presentation of artistic work.</p>	<p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</p>	<p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p><i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context</i></p>	<ul style="list-style-type: none"> <li>• Convey creator's intent</li> <li>• Reflect performer's interpretation</li> <li>• Exhibit quality standards for style, genre, culture, and historical period.</li> <li>• Demonstrate expressiveness and technical accuracy</li> </ul>	<p><b>MU:Pr6.1.H.5a</b> <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b> in individual <b>performances</b> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the <b>context</b>.</p>	<p><b>MU:Pr6.1.H.8a</b> <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b> in individual <b>performances</b> of a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments, demonstrating <i>sensitivity</i> to the audience and an <i>understanding of the context (social, cultural, or historical)</i>.</p>	<p><b>MU:Pr6.1.H.1a</b> <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and <i>small group performances</i>, a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>, demonstrating <i>sensitivity</i> to the audience and an <i>understanding of the context (social, cultural, or historical)</i>.</p>	<p><b>MU:Pr6.1.H.1a</b> <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and <i>small group performances</i>, a varied <b>repertoire</b> of music that includes <b>melodies</b>, repertoire pieces, and chordal accompaniments <i>in a variety of styles</i>, demonstrating <i>sensitivity</i> to the audience and an <i>understanding of the context (social, cultural, and historical)</i>.</p>	<p><b>MU:Pr6.1.H.1a</b> <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and <i>small group performances</i>, a varied <b>repertoire</b> for <i>programs</i> of music that includes <b>melodies</b>, repertoire pieces, <i>stylistically appropriate</i> accompaniments, and <b>improvisations</b> <i>in several contrasting styles</i>, demonstrating <i>sensitivity</i> to the audience and an <i>understanding of the context (social, cultural, and historical)</i>.</p>
---	---	---	---	---	--	---	--	---	--

**Benchmarked Student Work** [*Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site*]  
(Anchor work to be collected and scored as MCA is piloted)