

## *2017 Indiana Music Education Standards*

### ***Introduction:***

Music, along with the other fine arts, is a critical part of both society and education. Through participation in music, individuals develop the ability to think creatively as they work both individually and with others to develop skills, gain understanding of musical ideas, and produce musical products via performance, composition, and improvisation. These abilities to think critically and creatively, communicate effectively, and collaborate are ones that enable today's students to navigate future professional environments successfully as they become life-long music participants.<sup>1</sup>

Educators utilize standards to determine those understandings and skills that all learners should experience within a given education program. In keeping with this spirit, The *2017 Indiana Standards for Music Education* describe the goals, conceptual ideas, and musical skills that should be a part of a well-rounded music program. In designing these standards, the planning committee utilized the backwards design process in which educational outcomes were first identified that then guided the development of enduring understandings, essential questions, and learning indicators for each stage of music instruction.<sup>2</sup>

What follows is a description of the development process for these standards, along with a brief overview of the supplementary materials included with the 2017 standards. The committee believes that these standards provide a framework in which highly skilled music education specialists can develop and implement a curriculum that is engaging, artistic, and meaningful for all students.

### ***Development Process:***

The process for revising the Indiana Music Education Standards began in the fall of 2016 when a committee consisting of educators from around the state was assembled to begin discussions regarding how a revised set of standards might best serve the students and music educators in Indiana. After an initial meeting in January, 2017, a set of 11 anchor standards for music education were developed and sub-committees were formed to develop learning indicators for various grade/experience levels. These standards and indicators were reviewed by the entire committee and revised in early May. After seeking feedback from educators throughout the state, the standards were revised based on these comments and the final draft was completed in August, 2017.

In developing the standards, the committee was charged with examining the *2010 Indiana State Music Education Standards*, the *2014 National Core Arts Standards*, and music education standards from other states as a way of determining the most effective course of action for Indiana.<sup>3</sup> The proposed standards include specific elements from each of these sources in a way that the committee feels will provide broad guidelines educators can utilize as they think about developing curriculum. The following paragraphs provide a brief overview of the structure of these standards.

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<sup>1</sup> The Partnership for 21<sup>st</sup> Century Skills includes a description of the skills necessary for learners to be successful in the professional field on their web site: [www.p21.org](http://www.p21.org).

<sup>2</sup> <http://www.ascd.org/research-a-topic/understanding-by-design-resources.aspx>

<sup>3</sup> <http://www.nationalartsstandards.org/>; [http://www.doe.in.gov/sites/default/files/standards/fine-arts-dance-music-theatre-visual-arts/2010\\_in\\_music\\_standards.pdf](http://www.doe.in.gov/sites/default/files/standards/fine-arts-dance-music-theatre-visual-arts/2010_in_music_standards.pdf)

The committee utilized the four artistic processes from the *2014 National Core Arts Standards* to organize the anchor standards for music education. These processes are ordered based on the ways that music is experienced. People first (1) CONNECT with music and then (2) LISTEN and RESPOND to it. Individuals then use these experiences to develop the capabilities which allow them to (3) PERFORM and (4) CREATE music. The 11 anchor standards are the overarching objectives related to these artistic processes that students should experience during the course of a high-quality music education program. The committee chose to include anchor standards that utilized and highlighted musical behaviors, including ones, such as movement and audiation/aural perception, that have not been a part of past standards.

*Audiation* is a term that has been utilized in music education for many years, but this is one of the first illustrations of the term being applied to music education standards. Audiation is defined as the ability to hear and comprehend a piece of music when the sound is not physically present. This ability to hear music internally and represent it through movement or symbol systems such as notation is a crucial component of musical understanding, and this led to including audiation and aural perception as a part of the anchor standards.<sup>4</sup>

After developing anchor standards, the committee examined the enduring understandings that students should develop for each anchor standard, along with the essential questions that should be addressed for each standard. Indicators of learning were then designed for each music education setting. For general music, these indicators are organized by grade bands (pre-K; K-2; 3-5; 6-8; 9-12) and they describe outcomes that should occur at the end of each grade band. Due to the fact that performing ensembles often include members from a variety of grade levels, indicators for these groups were organized based on the experience level of each ensemble (Beginning; Intermediate; Proficient; Advanced). In writing these indicators, the committee chose to utilize verbs that reflected different levels of understanding as described in *Bloom's Taxonomy* and Norman Webb's *Depth of Knowledge* to ensure that indicators reflected different levels of understanding and mastery.<sup>5</sup>

### ***Supplementary Information***

In addition to the 11 anchor standards, enduring understandings, essential questions, and learning indicators, the committee has also created a set of instructional examples for each of the indicators. These examples provide a specific illustration of an instructional experience that would address the indicator in question. These examples are meant to provide illustrations of possible ways to address indicators, but teachers should treat these simply as examples so they feel free to develop their own instructional ideas based on knowledge of their own students and their expertise as music educators.

A glossary was also developed to support the standards. Words that are bolded within the standards are words that can be found within the glossary. The glossary is not an exclusive list of words but developed to support building background knowledge of music vocabulary.

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<sup>4</sup> <https://giml.org/mlt/audiation/>

<sup>5</sup> <https://cft.vanderbilt.edu/guides-sub-pages/blooms-taxonomy/>; <http://www.webbalign.org/dok-training.html>

### **What are the Indiana Academic Standards?**

The Academic Standards are designed to help educators, parents, students, and community members understand what students need to know and be able to do at each grade level, and within each content strand, in order to exit high school college and career ready. The standards set the baseline for each grade band and/or course level.

### **What are the Indiana Academic Standards NOT?**

#### **1) The standards are not curriculum.**

While the standards may be used as the basis for curriculum, the Indiana Academic Standards are not a curriculum. Therefore, identifying the sequence of instruction at each grade—what will be taught and for how long—requires concerted effort and attention at the district and school levels. While the standards may have examples embedded, and resource materials may include guidelines and suggestions, the standards do not prescribe any particular curriculum. Curricular tools, including textbooks, are selected by the district/school and adopted through the local school board.

#### **2) The standards are not instructional practices.**

While the standards demonstrate what Hoosier students should know and be able to do in order to be prepared for college and careers, the standards are not instructional practices. The educators and subject matter experts that worked on the standards have taken care to ensure that the standards are free from embedded pedagogy and instructional practices. The standards do not define how teachers should teach. The standards must be complemented by well-developed, aligned, and appropriate curricular materials, as well as robust and effective instructional practices.

#### **3) The standards do not necessarily address students who are far below or far above grade-level.**

The standards are designed to show what the average Hoosier student should know and be able to do in order to be prepared for college and career. However, some students may be far below grade level or in need of special education, and other students may be far above grade level. The standards do not provide differentiation or intervention methods necessary to support and meet the needs of these students. It is up to the teacher, school, and district to determine the best and most effective mechanisms of standards delivery for these students.

#### **4) The standards do not cover all aspects of what is necessary for college and career readiness.**

While the standards cover what have been identified as essential skills for Hoosier students to be ready for college and careers, the standards are not—and cannot be—an exhaustive list of what students need in order to be ready for life after high school. Students, especially younger students, require a wide range of physical, social, and emotional supports in order to be prepared for the rigors of each educational progression (elementary grades to middle grades; middle grades to high school; and high school to college or career).

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<b>MUSIC-ENSEMBLES: Connecting</b>				
<b>1</b>	<b>Anchor Standard 1: Connecting with a varied repertoire of music by exploring the relationships between music and personal experience.</b>			
	<b>EU: Musical preferences are often informed by personal experience and encounters with music in daily life.</b>			
	<b>EQ: How do individuals experience and connect with music and develop preferences?</b>			
	<b>EQ: How do individuals perceive and judge music that remains outside of their preferences?</b>			
<b>Experience &amp; Connect</b>	<b>Beginning (Cn.1.B.1)</b>	<b>Intermediate (Cn.1.I.1)</b>	<b>Proficient (Cn.1.P.1)</b>	<b>Advanced (Cn.1.A.1)</b>
	Demonstrate and explore how personal interests and skills relate to choices when performing music.	Identify and demonstrate individual preference for music that is performed and/or listened to in daily life.	Explore and evaluate personal benefits of performing and/or listening to music and how each can enrich one's life.	Imagine and predict how interests, knowledge, and skills relate to personal musical choices.
	<b>Beginning (Cn.1.B.2)</b>	<b>Intermediate (Cn.1.I.2)</b>	<b>Proficient (Cn.1.P.2)</b>	<b>Advanced (Cn.1.A.2)</b>
	Identify and practice life skills developed in music studies and activities such as cooperation, effort, perseverance, and respect that transfer to other disciplines and contexts.	Identify various uses of music in daily life and describe the characteristics that make music suitable for a specific use.	Explore and describe the role of music and the arts in developing an empathetic society through music that is performed and/or listened to in daily life.	Utilize research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.
			<b>Proficient (Cn.1.P.3)</b>	<b>Advanced (Cn.1.A.3)</b>
		Discuss and debate the nature of music appreciation and justify music's value to society.	Consistently demonstrate and apply life skills developed in music studies and activities such as cooperation, effort, perseverance, and respect that transfer to other disciplines and contexts.	

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<b>2</b>	<b>Anchor Standard 2: Connecting with a varied repertoire of music by exploring the relations between music, the other arts and disciplines outside the arts.</b>			
	<b>EU: Music has natural connections and applications to the other arts and disciplines outside the arts.</b>			
	<b>EQ: How do individuals apply and transfer knowledge and skills developed in music to the other arts and disciplines outside the arts?</b>			
	<b>EQ: In which subjects and disciplines are individuals most likely to utilize the knowledge and skills acquired in music?</b>			
<b>Apply &amp; Transfer</b>	<b>Beginning (Cn.2.B.1)</b>	<b>Intermediate (Cn.2.I.1)</b>	<b>Proficient (Cn.2.P.1)</b>	<b>Advanced (Cn.2.A.1)</b>
	Explore ways in which performed music connects with math, English/language arts, social studies, and science.	Explore and demonstrate ways in which performed music connects with math, English/language arts, social studies, and/or science.	Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated within the performed music.	Demonstrate ways in which the principles and subject matter of various disciplines outside the arts are interrelated within the performed music.
	<b>Beginning (Cn.2.B.2)</b>	<b>Intermediate (Cn.2.I.2)</b>	<b>Proficient (Cn.2.P.2)</b>	<b>Advanced (Cn.2.A.2)</b>
	Discover, identify, and explore how performed music connects to other arts and humanities.	Demonstrate and connect how the principles of performed music relate to other arts.	Compare and describe how the characteristic elements of music and the <b>other arts</b> are used to depict and/or transform events, scenes, emotions, and/or ideas in performed music.	Recognize the characteristic <b>elements of other art forms</b> and analyze how they are combined with performed music.
<b>3</b>	<b>Anchor Standard 3: Connecting with a varied repertoire of music by exploring the relationships between music and history and culture.</b>			
	<b>EU: Music has its own unique history that has both influenced and been transformed by historical events.</b>			
	<b>EQ: What is the nature of music in various cultures and time periods throughout history?</b>			
	<b>EQ: How have individuals utilized music to reflect and transform their culture throughout history?</b>			
<b>Explore</b>	<b>Beginning (Cn.3.B.1)</b>	<b>Intermediate (Cn.3.I.1)</b>	<b>Proficient (Cn.3.P.1)</b>	<b>Advanced (Cn.3.A.1)</b>
	Discuss and explore <b>genre</b> , style, composer, and historical background information in performed music.	Begin to demonstrate appropriate <b>genre</b> and <b>style</b> , while understanding composer, and historical background information in performed music.	Demonstrate and apply appropriate <b>genre</b> and style and understand historical background information in performed music being studied.	Consistently recognize and apply appropriate <b>genre</b> and style and understand composer and historical background information in performed music being studied.
	<b>Beginning (Cn.3.B.2)</b>	<b>Intermediate (Cn.3.I.2)</b>	<b>Proficient (Cn.3.P.2)</b>	<b>Advanced (Cn.3.A.2)</b>
	Discuss the roles of various <b>ensembles</b> throughout history and discuss opportunities for participation in their own community.	Explore the roles of various <b>ensembles</b> throughout history, culture and opportunities for participation in the community.	Research the roles of various <b>ensembles</b> throughout history, from various cultures and within the local community.	Participate in an <b>ensemble</b> that demonstrates an understanding and appreciation of music throughout history, from various cultures and within the local community.
<b>Beginning (Cn.3.B.3)</b>	<b>Intermediate (Cn.3.I.3)</b>	<b>Proficient (Cn.3.P.3)</b>	<b>Advanced (Cn.3.A.3)</b>	
Discuss opportunities of music careers.	Explore opportunities and preparation for careers in music.	Research opportunities for careers in music.	Prepare for careers in music.	

<b>MUSIC-ENSEMBLES: Listening &amp; Responding</b>				
<b>4</b>	<b>Anchor Standard 4: Listening and responding to a varied repertoire by audiating music.</b>			
	<b>EU: Individuals' first experiences with music are responding to the music they hear.</b>			
	<b>EQ: What is the relationship between individuals' ability to audiate and their level of musicianship? EQ: What processes best develop the skill of audiation and enhance individuals' music literacy?</b>			
<b>Respond</b>	<b>Beginning (LR.4.B.1)</b>	<b>Intermediate (LR.4.I.1)</b>	<b>Proficient (LR.4.P.1)</b>	<b>Advanced (LR.4.A.1)</b>
	<b>Audiate</b> and speak or sing music written in the <b>clef</b> appropriate for their own voice/instrument and in <b>major keys</b> , and <b>simple or compound meter</b> using <b>gesture</b> and/or <b>traditional music notation</b> .	<b>Audiate</b> and speak or sing music written in appropriate <b>clefs, major and minor keys</b> , and <b>simple or compound meter</b> using <b>gesture</b> and/or <b>traditional music notation</b> .	<b>Audiate</b> and speak or sing music written in appropriate <b>clefs, major and minor keys</b> , and <b>simple or compound meter</b> using <b>gesture</b> and/or <b>traditional music notation</b> .	<b>Audiate</b> and speak or sing music with a variety of voicings in multiple <b>clefs, major and minor keys</b> , and various <b>meters</b> using <b>gesture</b> and/or <b>traditional music notation</b> .
	<b>Beginning (LR.4.B.2)</b>	<b>Intermediate (LR.4.I.2)</b>	<b>Proficient (LR.4.P.2)</b>	<b>Advanced (LR.4.A.2)</b>
<b>Audiate</b> and perform basic scales, intervals, rhythmic and melodic patterns using <b>gesture</b> and/or <b>traditional music notation</b> .	<b>Audiate</b> and perform intermediate level scales, intervals, rhythmic and melodic patterns using <b>gesture</b> and/or <b>traditional music notation</b> .	<b>Audiate</b> and perform advanced scales, intervals, rhythmic and melodic patterns using <b>gesture</b> and/or <b>traditional music notation</b> .	<b>Audiate</b> and perform major/three forms of minor scales, all intervals, advanced rhythmic and melodic patterns using <b>gesture, traditional, and non-standard music notation</b> .	

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<b>5</b>	<b>Anchor Standard 5: Listening and responding to a varied repertoire of music by describing, interpreting, analyzing, and evaluating music and its elemental</b>			
	<b>EU: Individuals' responses to music are informed by their musical knowledge and understanding of how musicians manipulate musical elements within specific social, cultural, and historical contexts.</b>			
	<b>EQ: How does understanding the structure and context of music inform individuals' responses to music?</b>			
	<b>EQ: Does greater understanding of the elements of music impact individuals' ability to appreciate music that remains outside of their preferences?</b>			
<b>Understand &amp; Inform</b>	<b>Beginning (LR.5.B.1)</b>	<b>Intermediate (LR.5.I.1)</b>	<b>Proficient (LR.5.P.1)</b>	<b>Advanced (LR.5.A.1)</b>
	Listen to ensembles performing appropriate repertoire. Describe <b>style</b> and <b>genre</b> , and <b>compositional devices</b> .	Listen to ensembles performing appropriate repertoire. Explore <b>instrumentation, compositional devices, form, style, and/or genre</b> .	Listen to ensembles performing appropriate repertoire. Identify and describe <b>instrumentation, texture, compositional devices, form, style, and genre</b> .	Listen to ensembles performing appropriate repertoire. Describe and analyze <b>instrumentation, texture, compositional devices, form, style, and genre</b> .
	<b>Beginning (LR.5.B.2)</b>	<b>Intermediate (LR.5.I.2)</b>	<b>Proficient (LR.5.P.2)</b>	<b>Advanced (LR.5.A.2)</b>
	Explore interpretations of the expressive intent and meaning of musical works, referring to the <b>elements of music</b> , contexts, and (when appropriate) the setting of the text.	Explain interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the <b>elements of music</b> , contexts, (when appropriate) the setting of the text, and personal research.	Explain and support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the <b>elements of music</b> , contexts, (when appropriate) the setting of the text, and varied researched sources.	Justify interpretations of the expressive intent and meaning of musical works by comparing and <b>synthesizing</b> varied researched sources, including reference to other art forms.
	<b>Beginning (LR.5.B.3)</b>	<b>Intermediate (LR.5.I.3)</b>	<b>Proficient (LR.5.P.3)</b>	<b>Advanced (LR.5.A.3)</b>
	Using established criteria, recognize the <b>structure</b> and <b>context</b> of music.	Recognize and describe works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

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<b>6</b>	<b>Anchor Standard 6: Interpreting and expressing music through movement.</b>			
	<b>EU: Individuals' understanding of music is enhanced when the music is experienced and expressed through movement.</b>			
	<b>EQ: How do individuals use movement to gain greater understanding of and enjoyment for music?</b>			
	<b>EQ: How can individuals use movement to better communicate music's affect and/or the composer's intent?</b>			
<b>Interpret &amp; Express</b>	<b>Beginning LR.6.B.1</b>	<b>Intermediate LR.6.I.1</b>	<b>Proficient LR.6.P.1</b>	<b>Advanced LR.6.A.1</b>
	Express differences in musical sounds that are higher or lower, faster or slower, louder or softer, and demonstrate them through movement, body percussion, and/or conducting.	Express rhythmic patterns in a variety of meters and demonstrate them through movement, body percussion, and/or conducting.	Express rhythmic patterns, melodic contour, and harmonic progression in a variety of meters and tonalities and demonstrate them through movement, body percussion, and/or conducting.	Express rhythmic patterns, melodic contour, harmonic progression, and expressive elements in a variety of meters and tonalities and demonstrate them through movement, body percussion, and/or conducting.

<b>MUSIC-ENSEMBLES: Performing</b>				
<b>7</b>	<b>Anchor Standard 7: Performing a varied repertoire of music by singing, alone and with others, from rote memory and written notation.</b>			
	<b>EU: Singing is an essential musical skill that allows individuals to develop musical knowledge in the context of performance.</b>			
	<b>EQ: What processes best develop the skill of singing and encourage individuals to be knowledgeable lifelong participants in music?</b>			
	<b>EQ: Where and when do individuals sing in daily life?</b>			
<b>Develop &amp; Perform</b>	<b>Beginning (P.7.B.1)</b>	<b>Intermediate P.7.I.1</b>	<b>Proficient P.7.P.1</b>	<b>Advanced P.7.A.1</b>
	Choral and Instrumental: Begin to demonstrate proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.	Choral and Instrumental: Demonstrate and begin to identify proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.	Choral and Instrumental: Demonstrate, identify, and apply proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.	Choral and Instrumental: Be able to explain proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.
	<b>Beginning P.7.B.2</b>	<b>Intermediate P.7.I.2</b>	<b>Proficient P.7.P.2</b>	<b>Advanced P.7.A.2</b>
	Choral and Instrumental: Appropriate to the ensemble, students will sing beginning musical selections, scales, and intervals using note names, <b>solfège</b> , <b>syllables</b> , or numbers and demonstrate sight reading at an appropriate level.	Choral and Instrumental: Sing intermediate musical selections, scales, and intervals using note names, <b>solfège</b> , <b>syllables</b> , or numbers and demonstrate sight reading at an appropriate level.	Choral and Instrumental: Appropriate to the ensemble, students will sing medium-advanced musical selections, scales, and intervals using note names, <b>solfège</b> , <b>syllables</b> , or numbers and demonstrate sight reading at an appropriate level.	Choral and Instrumental: Appropriate to the ensemble, students will sing advanced musical selections, scales, and intervals using note names, <b>solfège</b> , <b>syllables</b> , or numbers and demonstrate sight reading at an appropriate level.
	<b>Beginning P.7.B.3</b>	<b>Intermediate P.7.I.3</b>	<b>Proficient P.7.P.3</b>	<b>Advanced P.7.A.3</b>
	Choral and Instrumental: Begin to sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.	Choral and Instrumental: Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.	Choral and Instrumental: Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.	Choral and Instrumental: Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.
	<b>Beginning P.7.B.4</b>	<b>Intermediate P.7.I.4</b>	<b>Proficient P.7.P.4</b>	<b>Advanced P.7.A.4</b>
	Choral: Explore, using proper vocal technique and expand vocal range through warm-ups, breathing exercises, and appropriate repertoire.	Choral: Demonstrate, using proper vocal technique and expand vocal range through warm-ups, breathing exercises, and appropriate repertoire.	Choral: Explore the concepts of <b>vocal health</b> and how they affect singing through warm-ups, breathing exercises, and appropriate repertoire.	Choral: Demonstrate consistently the concepts of <b>vocal health</b> within warm-ups, breathing exercises, and appropriate repertoire.
	<b>Beginning P.7.B.5</b>	<b>Intermediate P.7.I.5</b>	<b>Proficient P.7.P.5</b>	<b>Advanced P.7.A.5</b>
	Choral: Sing literature representing a variety of vocal styles expressively, utilizing appropriate dynamic contrast, phrasing, and articulation alone or in ensembles, from a score and from memory.	Choral: Sing alone or in ensembles, historical and contemporary repertoire accompanied from <b>Western and non-Western traditions</b> and <b>a cappella</b> and with movement or body percussion when appropriate, to enhance authentic performance.	Choral: Accurately sing alone or in ensembles, accompanied and <b>a cappella</b> historical and contemporary repertoire from <b>Western and non-Western traditions</b> in a variety of languages, and using traditional and <b>non-traditional notation</b> .	Choral: Consistently and accurately sing alone or in ensembles, accompanied and <b>a cappella</b> , historical and contemporary repertoire from <b>Western and non-Western traditions</b> in a variety of languages, and using traditional and <b>non-traditional notation</b> .

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<b>8</b>	<b>Anchor Standard 8: Performing a varied repertoire of music by playing instruments, alone and with others, from rote, memory, and written notation.</b>			
	<b>EU: Playing instruments is an essential musical skill that allows individuals to develop musical knowledge in the context of performance.</b>			
	<b>EQ: What processes best develop the skill of playing instruments and encourage individuals to be knowledgeable lifelong participants in music?</b>			
	<b>EQ: Where and when do individuals play instruments in daily life?</b>			
	<b>Develop &amp; Perform</b>	<b>Beginning P.8.B.1</b>	<b>Intermediate P.8.I.1</b>	<b>Proficient P.8.P.1</b>
Play and become aware of <b>correct posture, characteristic tone quality, accurate tuning and intonation, good breath support, proper bowing, and/or correct hand position.</b>		Play and identify <b>correct posture, characteristic tone quality, accurate tuning and intonation, good breath support, proper bowing, and/or correct hand position.</b>	Play and demonstrate <b>correct posture, characteristic tone quality, accurate tuning and intonation, good breath support, proper bowing, and/or correct hand position.</b>	Consistently play and monitor <b>correct posture, characteristic tone quality, accurate tuning and intonation, good breath support, proper bowing, and/or correct hand position.</b>
<b>Beginning P.8.B.2</b>		<b>Intermediate P.8.I.2</b>	<b>Proficient P.8.P.2</b>	<b>Advanced P.8.A.2</b>
Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or <b>improvised</b> performances.		Demonstrate, using music reading skills where appropriate, how <b>compositional devices</b> employed and <b>theory-based</b> and <b>structural aspects of musical works</b> impact and inform prepared or <b>improvised</b> performances.	Document and demonstrate, using music reading skills where appropriate, how <b>compositional devices</b> employed and <b>theory-based</b> and <b>structural aspects of musical works</b> may impact and inform prepared and <b>improvised</b> performances.	Examine, evaluate, and <b>critique</b> , using music reading skills where appropriate, how the structure and context impact and inform prepared and <b>improvised</b> performances.
<b>Beginning P.8.B.3</b>		<b>Intermediate P.8.I.3</b>	<b>Proficient P.8.P.3</b>	<b>Advanced P.8.A.3</b>
Play musical selections with accurate pitch, articulation, rhythm, and appropriate tempo, dynamics, and balance with beginning level music and demonstrate sight reading at an appropriate level.	Play musical selections with accurate pitch, articulation, rhythm, and appropriate tempo, dynamics, and balance in moderate level music and demonstrate sight reading at an appropriate level.	Play musical selections with accurate pitch, articulation, rhythm, and appropriate tempo, dynamics, and balance in medium-advanced level music and demonstrate sight reading at an appropriate level.	Play musical selections with accurate pitch, articulation, rhythm, and appropriate tempo, dynamics, and balance in advanced level music and demonstrate sight reading at an appropriate level.	
<b>Beginning P.8.B.4</b>	<b>Intermediate P.8.I.4</b>	<b>Proficient P.8.P.4</b>	<b>Advanced P.8.A.4</b>	
Instrumental: Play literature representing a variety of styles expressively, utilizing appropriate dynamic contrast, phrasing, and articulation alone or in ensembles, from a score and from memory.	Instrumental: Play alone or in ensembles, historical and contemporary repertoire from <b>Western</b> and <b>non-Western traditions.</b>	Instrumental: Accurately play alone or in ensembles historical and contemporary repertoire from <b>Western</b> and <b>non-Western traditions</b> using traditional and <b>non-traditional notation.</b>	Instrumental: Consistently and accurately play alone or in ensembles historical and contemporary repertoire from <b>Western</b> and <b>non-Western traditions</b> using traditional and <b>non-traditional notation.</b>	

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<b>MUSIC-ENSEMBLES: Creating</b>				
<b>9</b>	<b>Anchor Standard 9: Creating a varied repertoire of music by improvising melodies, variations, and accompaniments.</b>			
	<b>EU: Improvisation is a real-time embodiment of an individual's musicianship, depth of musical knowledge, and creativity.</b>			
	<b>EQ: How might individuals use improvisation as a unique personal expression of their thoughts, feelings, and /or ideas? EQ: What processes best develop improvisation skills and enhance individuals' musicianship?</b>			
<b>Imagine</b>	<b>Beginning Cr.9.B.1</b>	<b>Intermediate Cr.9.I.1</b>	<b>Proficient Cr.9.P.1</b>	<b>Advanced Cr.9.A.1</b>
	Share personally developed melodic and rhythmic ideas or <b>motives</b> (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally developed melodies, rhythmic passages, and <b>arrangements</b> (individually or as an ensemble) that address identified purposes.	Share personally developed <b>arrangements</b> , sections, and short compositions (individually or as an ensemble) that address identified purposes.	Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.
	<b>Beginning Cr.9.B.2</b>	<b>Intermediate Cr.9.I.2</b>	<b>Proficient Cr.9.P.2</b>	<b>Advanced Cr.9.A.2</b>
	<b>Improvise</b> melodic and rhythmic ideas or <b>motives</b> that reflect the characteristic(s) of music or text(s) studied in rehearsal.	<b>Improvise</b> ideas for melodies, rhythmic passages, and <b>arrangements</b> for specific purposes that reflect the characteristic(s) of music from a variety of historical periods studied in rehearsal.	<b>Improvise</b> ideas for arrangements, sections, and short compositions for specific purposes that reflect the characteristic(s) of music from a variety of cultures studied in rehearsal.	<b>Improvise</b> musical ideas for a variety of purposes and contexts.

Indiana Academic Standards for Music-Ensembles 2017

<b>10</b>	<b>Anchor Standard 10: Creating a varied repertoire of music by representing audiated music.</b>			
	<b>EU: Creating visual representations of audiated and aurally perceived music is essential to preserving unique and expressive musical ideas.</b>			
	<b>EQ: How do individuals transform sound and music into visual representations?</b> <b>EQ: What is the relationship between individuals' ability to transform sound and music into visible representations and their musicianship?</b>			
<b>Transform</b>	<b>Beginning Cr.10.B.1</b>	<b>Intermediate Cr.10.I.1</b>	<b>Proficient Cr.10.P.1</b>	<b>Advanced Cr.10.A.1</b>
	Use gesture, movement, and other visual representations to represent pitch and rhythm patterns, motifs, and short melodies that are aurally perceived and/or <b>audiated</b> .	Use gesture, movement, other visual representations, and both traditional and non-traditional music notation to represent pitch and rhythm patterns, motifs, and short melodies that are aurally perceived and/or <b>audiated</b> .	Using traditional music notation, including common <b>diacritical</b> and expressive markings, students will accurately notate rhythmic and melodic motifs and melodies that are aurally perceived and/or <b>audiated</b> .	Using traditional music notation, including common <b>diacritical</b> and expressive markings, students will accurately notate the rhythm, melody, harmonic structure, and form of three and four chord songs that are aurally perceived and/or <b>audiated</b> in <b>Western</b> and <b>Non-Western</b> music style.
	<b>Beginning Cr.10.B.2</b>	<b>Intermediate Cr.10.I.2</b>	<b>Proficient Cr.10.P.2</b>	<b>Advanced Cr.10.A.2</b>
	Utilize gesture, movement, other visual representations, in traditional music notation to represent the harmonic structure of two and three chord songs that is aurally perceived and/or <b>audiated</b> .	Use gesture, movement, other visual representations, and both traditional and non-traditional music notation to represent pitch and rhythm patterns, motifs, and short melodies that are aurally perceived and/or <b>audiated</b> .	Using traditional music notation, including common diacritical and expressive markings, students will accurately notate the rhythm, melody, harmonic structure, and form of three and four chord songs that are aurally perceived and/or <b>audiated</b> .	Using traditional music notation, including common diacritical and expressive markings, students will accurately notate the rhythm, melody, harmonic structure, and form of three and four chord songs that are aurally perceived and/or audiated in <b>Western</b> and <b>Non-Western</b> music style.

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<b>11</b>	<b>Anchor Standard 11: Creating a varied repertoire of music by composing and arranging music with both traditional and non-traditional notation.</b>			
	<b>EU: When individuals compose and arrange music, they creatively use music elements to create a musical product with an expected affect.</b>			
<b>EQ: How can individuals creatively produce unique contributions to music and society?</b>				
<b>EQ: What role do composers of music play within society?</b>				
<b>Create</b>	<b>Beginning Cr.11.B.1</b>	<b>Intermediate Cr.11.I.1</b>	<b>Proficient Cr.11.P.1</b>	<b>Advanced Cr.11.A.1</b>
	Create and notate rhythms and melodies (4 to 8 measures) in <b>simple and/or compound meters</b> using either traditional or <b>non-traditional notation</b> .	Use standard and <b>non-traditional notation</b> to create simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.	Use standard and <b>non-traditional notation</b> to create rhythmic phrases, melodic phrases, and <b>harmonic sequences</b> that involve chord progressions.	Use standard and/or <b>non-traditional notation</b> to create songs in a variety of meters that include accurate chord progressions and melodic/rhythmic phrases.
	<b>Beginning Cr.11.B.2</b>	<b>Intermediate Cr.11.I.2</b>	<b>Proficient Cr.11.P.2</b>	<b>Advanced Cr.11.A.2</b>
	Plan and arrange an <b>accompaniment</b> to a provided 4-measure melody which outlines a simple chord progression.	Arrange a given part song by re-assigning voice or instrumentation for each part using traditional or electronic sources.	Arrange an intermediate melody and provide an <b>accompaniment</b> that demonstrates an effective beginning, middle, and ending using traditional or electronic sources.	Accurately arrange an advanced melody of their choice, including an <b>accompaniment</b> , and notate parts for their ensemble using traditional or electronic sources.
	<b>Beginning Cr.11.B.3</b>	<b>Intermediate Cr.11.I.3</b>	<b>Proficient Cr.11.P.3</b>	<b>Advanced Cr.11.A.3</b>
	Create and share personally-developed melodic and rhythmic ideas or <b>motives</b> (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Create and share personally-developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Create and share personally-developed arrangements, sections, and short compositions (individually or as an ensemble) that address identified purposes.	Create and share varied, personally-developed musical works (individually or as an ensemble) that address identified purposes and contexts.