

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.¹

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.²

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.³ 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.

¹ The Partnership for 21st 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.

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

³ <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

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.⁴

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.⁵

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.

⁴ <https://giml.org/mlt/audiation/>

⁵ <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).

| MUSIC-GENERAL: Connecting | | | | | |
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| 1 | Anchor Standard 1: Connect with a varied repertoire of music by exploring the relationships between music and personal experience. | | | | |
| | EU: Musical preferences are often informed by personal experience and encounters with music in daily life. | | | | |
| | EQ: How do individuals experience and connect with music and develop preferences? | | | | |
| | EQ: How do individuals perceive and judge music that remains outside of their preferences? | | | | |
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| Experience & Connect | Pre K (Cn.1.PK.1) | K-2 (Cn.1.2.1) | 3-5 (Cn.1.5.1) | 6-8 (Cn.1.8.1) | 9-12 (Cn.1.12.1) |
| | Explore and discuss why music is performed . | Explore how music is used for a variety of purposes and occasions and discuss personal preference for different musical works. | Demonstrate and explore how personal interests and skills relate to choices when creating, performing, and responding to music. | Identify and demonstrate individual preference for music that is performed, created, and/or listened to in daily life. | Explore and evaluate personal benefits of listening to, performing, and creating music and how each can enrich one's life. |
| | | | 3-5 (Cn.1.5.2) | 6-8 (Cn.1.8.2) | 9-12 (Cn.1.12.2) |
| | | | 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, created, and/or listened to in daily life. |
| | | | | | 9-12 (Cn.1.12.3) |
| | | | | Discuss and debate the nature of music appreciation and justify music's value to society. | |

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| 2 | Anchor Standard 2: Connect with a varied repertoire of music by exploring the relationships between music, the other arts, and disciplines outside the arts. | | | | |
| | EU: Music has natural connections and applications to the other arts and disciplines outside the arts. | | | | |
| | EQ: How do individuals apply and transfer knowledge and skills developed in music to the other arts and disciplines outside the arts? | | | | |
| EQ: In which subjects and disciplines are individuals most likely to utilize the knowledge and skills acquired in music? | | | | | |
| Apply & Transfer | Pre K (Cn.2.PK.1) | K-2 (Cn.2.2.1) | 3-5 (Cn.2.5.1) | 6-8 (Cn.2.8.1) | 9-12 (Cn.2.12.1) |
| | Explore and discuss where music is heard and performed . | Identify music concepts and explore ways they are used in other disciplines . | Discover, identify, and explore how music connects to language arts and/or science, mathematics . | Describe and explore how the study of music applies to language arts, mathematics, and/or science . | Describe, explore, and critique how the principles of music relate to other disciplines . |
| | | | 3-5(Cn.2.5.2) | 6-8 (Cn.2.8.2) | 9-12 (Cn.2.12.2) |
| | | | Discover, identify, and explore how music connects to other arts and humanities . | Compare and describe how the characteristic elements of music and the other arts can be used to depict and/or transform events, scenes, emotions, and/or ideas into works of art. | Recognize the characteristic elements of music and those of at least one other art form and analyze how they were combined to create a unique work of art. |
| | | | | 6-8 (Cn.2.8.3) | 9-12 (Cn.2.12.3) |
| | | | Apply music for learning and recalling knowledge and information in other disciplines . | Describe and analyze how technology has changed who might participate in music and how various technologies can both enhance and diminish music and the other arts . | |

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| 3 | Anchor Standard 3: Connect with a varied repertoire of music by exploring the relationships between music and history and culture. | | | | |
| | EU: Music has its own unique history that has both influenced and been transformed by historical events. | | | | |
| | EQ: What is the nature of music in various cultures and time periods throughout history? | | | | |
| Explore | EQ: How have individuals utilized music to reflect and transform their culture throughout history? | | | | |
| | Pre K (Cn.3.PK.1) | K-2 (Cn.3.2.1) | 3-5 (Cn.3.5.1) | 6-8 (Cn.3.8.1) | 9-12 (Cn.3.12.1) |
| | Listen to music from various historical periods and cultures and respond through singing, listening, or moving. | Apply a varied repertoire of music representing genres and styles from diverse world cultures by singing, moving, playing, and demonstrating audience behavior appropriate for the context and style of the music performed. | Identify, explore, and perform music associated with historical periods and connect to state, regional and national events. | Identify, describe, and perform the distinguishing characteristics of musical works from a variety of genres, styles, historical periods, and cultures . | Identify, describe, and perform the stylistic features of known musical works that serve to define their aesthetic tradition and historical or cultural context. |
| | | | 3-5 (Cn.3.5.2) | 6-8 (Cn.3.8.2) | 9-12 (Cn.3.12.2) |
| | | | Compare and contrast contemporary American music with various world cultures through live or recorded authentic performances. | Identify, describe, and apply through performance uniquely American music genres , trace their evolution, and explore the life and work of musicians associated with each. | Identify and explore music and musicians that influenced societal change and/or politics and describe how they reflected culture at a particular time in history. |
| | | 3-5 (Cn.3.5.3) | 6-8 (Cn.3.8.3) | 9-12 (Cn.3.12.3) | |
| | | Recognize and describe various roles of musicians in society. | Compare and contrast, in various cultures and historical periods , the functions of music, the roles of musicians, and the conditions under which participation in music typically occurs. | Classify unfamiliar musical works by genre, style, historical period, and/or culture and defend the classification. | |

| MUSIC-GENERAL: Listening & Responding | | | | |
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| 4 | Anchor Standard 4: Listening and responding to a varied repertoire of music by audiating music. | | | |
| | EU: Individuals' first experiences with music are responding to the music they hear. | | | |
| | 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? | | | |
| | Pre K (LR.4.PK.1) | K-2 (LR.4.2.1) | 3-5 (LR.4.5.1) | 6-8 (LR.4.8.1) |
| Audiate and speak or sing parts of rhymes/songs or whole rhymes/songs that are familiar. | Audiate and accurately speak or sing familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and/or tonalities. | Audiate and accurately speak or sing from notated music familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and tonalities. | Audiate and recognize age appropriate pitch and rhythm patterns, motifs, and known melodies from movement, gesture, traditional, or non-traditional notation. | Audiate and recognize age appropriate pitch and rhythm patterns, motifs, and known melodies from movement, gesture, traditional, or non-traditional notation. |
| | | | 6-8 (LR.4.8.2) | 9-12 (LR.4.12.2) |
| | | | Audiate and accurately sing and perform pitch and rhythm patterns, motifs, and melodies in both major and minor modes and simple and compound meters on sight. | Audiate and accurately sing and perform pitch and rhythm patterns, motifs, and melodies, including indicated expressive elements, in both major and minor modes and simple and compound meters on sight. |
| | | | | 9-12 (LR.4.12.3) |
| | | | | Audiate all the elements of music in a given excerpt or piece and perform it on sight in a musical and culturally authentic way. |

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| 5 | Anchor Standard 5: Listening and responding to a varied repertoire of music by describing, interpreting, analyzing, and evaluating music and its elemental components. | | | | |
| | EU: Individuals' responses to music are informed by their musical knowledge and understanding of how musicians manipulate musical elements within specific social, | | | | |
| | EQ: How does understanding the structure and context of music inform individuals' responses to music? | | | | |
| | EQ: Does greater understanding of the elements of music impact individuals' ability to appreciate music that remains outside of their preferences? | | | | |
| | Pre K (LR.5.PK.1) K-2 (LR.5.2.1) 3-5 (LR.5.5.1) 6-8 (LR.5.8.1) 9-12 (LR.5.12.1) | | | | |
| Understand & Inform | Explore music's expressive qualities (such as dynamics and tempo). | Demonstrate music's expressive qualities (such as louder/softer, higher/lower, faster/slower, same/different) using music vocabulary. | Define expressive music terms and apply them to selected musical examples. | Recall, explore, comprehend, and apply appropriate music vocabulary . | Recall, explore, comprehend, and apply appropriate music vocabulary . |
| | Pre K (LR.5.PK.2) K-2 (LR.5.2.2) 3-5 (LR.5.5.2) 6-8 (LR.5.8.2) 9-12 (LR.5.12.2) | | | | |
| | Recognize and identify specific music concepts during an active musical experience (singing, moving, active listening, playing). | Apply learned criteria to perceive accuracy, expressiveness, and effectiveness of performances. | Develop criteria for evaluating the quality and effectiveness of music performances, and compositions and apply these criteria to performances. | Identify elements of music and analyze and describe how they manifest in a musical example. | Identify elements of music and compare how they are utilized to create specific music styles and/or cultural traditions. |
| | 6-8 (LR.5.8.3) 9-12 (LR.5.12.3) | | | | |
| | | | Develop criteria for evaluating the quality and effectiveness of music performers, performances, and compositions and apply the criteria to music that is listened to, performed, and/or created. | Evaluate the aesthetic impact of musical works by applying specific criteria and comparing them to known, exemplary models of similar style and/or cultural tradition. | |

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| Anchor Standard 6: Listening and Responding to a varied repertoire of music by interpreting and expressing music through movement. | | | | | |
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| 6 EU: Individuals' understanding of music is enhanced when the music is experienced and expressed through movement. | | | | | |
| EQ: How do individuals use movement to gain greater understanding of and enjoyment for music? | | | | | |
| EQ: How can individuals use movement to better communicate music's affect and/or the composer's intent? | | | | | |
| Interpret & Express | Pre K (LR.6.PK.1) | K-2 (LR.6.2.1) | 3-5 (LR.6.5.1) | 6-8 (LR.6.8.1) | 9-12 (LR.6.12.1) |
| | Use gross and fine motor movement to demonstrate steady beat in groups of twos and threes. | Use locomotor and non-locomotor movements to demonstrate and maintain a consistent steady beat in both simple and compound meters. | Use conducting and other types of movement to demonstrate rhythmic patterns and simple and compound meters . | Explore the muscular sensations of time and energy through the performance of choreographed movement, including conducting, both in place and in space. | Explore the muscular sensations of time and energy through the performance of choreographed and improvised movement, including conducting, both in place and in space. |
| | Pre K (LR.6.PK.2) | K-2 (LR.6.2.2) | 3-5 (LR 6.5.2) | 6-8 (LR 6.8.2) | 9-12 (LR 6.12.2) |
| | Apply gross and fine motor movement to demonstrate changes in pitch . | Apply gross and fine motor movement to show upward and downward melodies. | Demonstrate changes in melodic contour and simple harmonic progression through movement. | Identify and express the elements of music manifest in specific musical examples through choreographed folk dances and explore the role of dance in various cultures. | Identify and express the elements of music, the implied meaning, and/or the subject of specific musical examples through choreographed folk dances and/or improvised movement and will explore the role of dance in various cultures. |
| Pre K (LR.6.PK.3) | K-2 (LR.6.2.3) | 3-5 (LR 6.5.3) | 6-8 (LR6.8.3) | 9-12 (LR6.12.3) | |
| Demonstrate elements of music through gross and fine motor movement such as faster/slower, louder/softer, and same/different. | Identify and respond to expressive elements of music and demonstrate through movement in listening examples, singing games and/or simple folk dances. | Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games and/or simple folk dances. | Identify and express age appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games and/or simple folk dances. | Identify and express appropriate music concepts including form, phrasing, expressive qualities, and timbre through movement in listening examples, singing games, and/or simple folk dances. | |

| MUSIC-GENERAL: Performing | | | | | |
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| 7 | Anchor Standard 7: Performing a varied repertoire of music by singing, alone and with others, from rote memory and written notation. | | | | |
| | EU: Singing is an essential musical skill that allows individuals to develop musical knowledge in the context of performance. | | | | |
| | EQ: What processes best develop the skill of singing and encourage individuals to be knowledgeable lifelong participants in music? | | | | |
| | EQ: Where and when do individuals sing in daily life? | | | | |
| Develop & Perform | Pre K (P.7.PK.1) | K-2 (P.7.2.1) | 3-5 (P.7.5.1) | 6-8 (P.7.8.1) | 9-12 (P.7.12.1) |
| | Echo and match short pitch patterns and fragment songs in a limited vocal range in a group and then alone. | Sing independently and in groups using head voice and appropriate posture , with accurate pitch and rhythm. | Sing in groups and independently, while demonstrating appropriate breath control, pitch, diction, tone quality, and posture. | Sing accurate pitches and rhythms, as modeled and/or visually notated, with appropriate intonation, breath control, diction, and tone quality throughout one's singing range. | Sing accurate pitches and rhythms, as modeled and/or visually notated, in tune and with good breath control, diction, and tone quality throughout an expected and appropriate singing range. |
| | Pre K (P.7.PK.2) | K-2 (P.7.2.2) | 3-5 (P.7.5.2) | 6-8 (P.7.8.2) | 9-12 (P.7.12.2) |
| | Learn and sing short songs based on 5 or fewer pitches alone. | Sing simple songs with expressive qualities , varied tonalities , and meters. | Sing songs from diverse cultures with sensitivity, accurate use of languages, appropriate movement, and/or appropriate use of dynamics, phrasing, and articulation. | Sing with expressive qualities and technical accuracy, as modeled and/or visually notated, and portray appropriate style. | Sing with expressive qualities and technical accuracy, as modeled and/or visually notated, and portray appropriate style and affect. |
| | | K-2 (P.7.2.3) | 3-5 (P.7.5.3) | 6-8 (P.7.8.3) | 9-12 (P.7.12.3) |
| | | Perform appropriately for a variety of audiences and purposes. | Sing unison and two-part songs, partner songs, and rounds, a cappella and with varied accompaniment. | Sing tonal ostinati, canon, counter melodies, drones, or descants, as modeled and/or visually notated, to create harmony and sing in two and/or three parts. | Sing tonal ostinati, canon, counter melodies, drones, or descants , as modeled and/or visually notated, to create harmony and sing in three or more parts. |
| | | 3-5 (P.7.5.4) | 6-8 (P.7.8.4) | 9-12 (P.7.12.4) | |
| | | Perform appropriately for a variety of audiences while following the cues of a conductor. | Maintain pitch and rhythmic accuracy, tone quality, tonal center, a steady beat, and appropriate style while singing both with accompaniment and <i>a cappella</i> to portray the composer's intent. | Maintain pitch and rhythm accuracy, tone quality, tonal center, a steady beat, and appropriate style while singing both with accompaniment and <i>a cappella</i> to both portray and challenge the composer's intent. | |

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| 8 Develop & Perform | Anchor Standard 8: Performing a varied repertoire of music by playing instruments, alone and with others, from rote memory and written notation. | | | | |
| | EU: Playing instruments is an essential musical skill that allows individuals to develop musical knowledge in the context of performance. | | | | |
| | EQ: What processes best develop the skill of playing instruments and encourage individuals to be knowledgeable lifelong participants in music? | | | | |
| | EQ: Where and when do individuals play instruments in daily life? | | | | |
| | Pre K (P.8.PK.1) | K-2 (P.8.2.1) | 3-5 (P.8.5.1) | 6-8 (P.8.8.1) | 9-12 (P.8.12.1) |
| | Maintain a steady beat and perform on either pitched or unpitched instruments independently or in groups. | Accurately play a variety of classroom instruments alone and with others using appropriate technique . | Play pitched and unpitched percussion , keyboard, string, and/or wind instruments using correct techniques for producing sound. | Play accurate pitches and rhythms , as modeled and/or visually notated, in tune with a steady beat , good tone quality , and appropriate technique throughout the known range of the instrument(s). | Play accurate pitches and rhythms , as modeled and/or visually notated, in tune with a steady beat, good tone quality, and exemplary technique throughout the entire range of the instrument(s). |
| | | K-2 (P.8.2.2) | 3-5 (P.8.5.2) | 6-8 (P.8.8.2) | 9-12 (P.8.12.2) |
| | | Echo and read a variety of rhythmic and/or melodic patterns and as well as maintain a consistent steady beat while playing an instrument. | Play melodic , rhythmic , and chordal patterns at a consistent tempo. | Play unpitched, melodic, and harmonic instruments with expression and technical accuracy, as modeled and/or visually notated, and portray appropriate style. | Play unpitched, melodic, and harmonic instruments with expression and technical accuracy, as modeled and/or visually notated, and portray appropriate style and affect. |
| | | | 3-5 (P.8.5.3) | 6-8 (P.8.8.3) | 9-12 (P.8.12.3) |
| | | | Play melodies , accompaniments , and ensemble parts of various styles and cultures on instruments expressively with correct rhythms , tempi , and dynamics . | Play both rhythmic and tonal ostinati , canon , counter melodies , drones , and descants , as modeled and/or visually notated, to create harmony and play instruments in two and/or three parts. | Play both rhythmic and tonal ostinati , canon , counter melodies , drones , and descants , as modeled and/or visually notated, to create harmony and play instruments in three or more parts. |
| | | 3-5 (P.8.5.4) | 6-8 (P.8.8.4) | 9-12 (P.8.12.4) | |
| | Perform appropriately for a variety of audiences while following the cues of a conductor . | | Maintain pitch and rhythm accuracy, tone quality, tonal center, a steady beat , appropriate technique, and appropriate style while playing unpitched , melodic , and harmonic instruments to portray the composer's intent. | Maintain pitch and rhythm accuracy, tone quality, tonal center, a steady beat, exemplary technique, and appropriate style while playing unpitched, melodic, and harmonic instruments to both portray and challenge the composer's intent. | |

| MUSIC-GENERAL: Creating | | | | | |
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| 9 | Anchor Standard 9: Creating a varied repertoire of music by improvising melodies, variations, and accompaniments. | | | | |
| | EU: Improvisation is a real-time embodiment of an individual's musicianship, depth of musical knowledge, and creativity. | | | | |
| | 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? | | | | |
| Imagine | Pre K (Cr.9.PK.1) | K-2 (Cr.9.2.1) | 3-5 (Cr.9.5.1) | 6-8 (Cr.9.8.1) | 9-12 (Cr.9.12.1) |
| | Improvise by singing a simple melody based on a given text. | Improvise by singing a simple melody using self-created text. | Improvise independently and cooperatively successive melodic phrases to create a song. | Improvise short, unaccompanied rhythms and melodies with consistent style, meter, and/or tonality. | Improvise rhythms and melodies with a complementary melody or rhythmic accompaniment, with consistent style, meter, affect, and/or tonality. |
| | | K-2 (Cr. 9.2.2) | 3-5 (Cr.9.5.2) | 6-8 (Cr.9.8.2) | 9-12 (Cr.9.12.2) |
| | | Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. | Improvise single-line melodic and rhythmic variations of learned songs by singing and using instruments. | Improvise rhythmic and melodic embellishments and variations using a pentatonic scale and major keys. | Improvise rhythmic and melodic embellishments and variations in both major and minor keys. |
| | | | 3-5 (Cr.9.5.3) | 6-8 (Cr.9.8.3) | 9-12 (Cr.9.12.3) |
| | | | Improvise rhythmic, melodic, and harmonic accompaniments to songs using pitched and unpitched classroom instruments and/or electronic sound sources . | Recognize important pitches within a melody and improvise simple harmonic accompaniments . | Identify and utilize harmonic pitches while improvising stylized melodies and accompaniments. |
| 10 | Anchor Standard 10: Creating a varied repertoire of music by representing audiated and aurally perceived music. | | | | |
| | EU: Creating visual representations of audiated and aurally perceived music is essential to preserving unique and expressive musical ideas. | | | | |
| | EQ: How do individuals transform sound and music into visual representations? | | | | |
| | EQ: What is the relationship between individuals' ability to transform sound and music into visible representations and their musicianship? | | | | |
| Transform | Pre K (Cr.10.PK.1) | K-2 (Cr.10.2.1) | 3-5 (Cr.10.5.1) | 6-8 (Cr.10.8.1) | 9-12 (Cr.10.12.1) |
| | Create movement that shows the rhythm and/or melodic direction of an aurally perceived or audiated song. | Create movement patterns and describe their relationships to audiated and/or aurally perceived songs. | Demonstrate the rhythm, melody, and form of an audiated and/or aurally perceived song through traditional and/or non-traditional notation . | Use movement, gesture, traditional, and/or non-traditional music notation to demonstrate pitch and rhythm patterns, motifs, and short melodies that are aurally perceived and/or audiated . | Notate the rhythm, melody, harmonic structure, and form of three and four chord songs that are aurally perceived and/or audiated using traditional music notation , including common diacritical and expressive markings. |

Indiana Academic Standards for Music-General 2017

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| 11 | Anchor Standard 11: Creating a varied repertoire of music by composing and arranging music with both traditional and non-traditional notation. | | | | |
| | EU: When individuals compose and arrange music, they creatively use music elements to create a musical product with an expected affect. | | | | |
| | EQ: How can individuals creatively produce unique contributions to music and society? | | | | |
| | EQ: What role do composers of music play within society? | | | | |
| | Pre K (Cr.11.PK.1) | K-2 (Cr.11.2.1) | 3-5 (Cr.11.5.1) | 6-8 (Cr.11.8.1) | 9-12 (Cr.11.12.1) |
| | Create and represent a short rhythmic pattern with non-traditional notation . | Utilize traditional and/or non-traditional notation to represent simple rhythms and rhythmic patterns of rhymes and songs. | Plan, notate, and perform rhythmic speech compositions with text, including performance indicators such as tempo and dynamics. | Arrange simple pieces for voices and instruments using performing forces and expressive qualities other than those originally utilized in the piece in ways that preserve the expressive affect of the music. | Arrange pieces for voices and instruments using performing forces and expressive qualities other than those originally utilized in the piece in ways that might enhance or alter the expressive affect of the music. |
| | Pre K (Cr.11.PK.2) | K-2 (Cr.11.2.2) | 3-5 (Cr. 11.5.2) | 6-8 (Cr.11.8.2) | 9-12 (Cr.11.12.2) |
| | Create and represent a short melodic pattern with non-traditional notation . | Utilize traditional and/or non-traditional notation to demonstrate simple melodies and melodic patterns of rhymes and songs. | Create, notate , and perform songs in a variety of meters. | Utilize both traditional and/or non-traditional notation to compose short pieces within specified guidelines and demonstrate one's knowledge of the elements of music and how they might be used to create unity or variety, tension and release, and/or balance . | Utilize both traditional and non-traditional notation to compose music in several distinct styles that demonstrates one's knowledge of the elements of music and how they might be used to achieve aesthetic and expressive effect. |
| | | | 3-5 (Cr. 11.5.3) | 6-8 (Cr.11.8.3) | 9-12 (Cr.11.12.3) |
| | | | Plan, arrange, and perform accompaniments to given melodies within specific guidelines. | Explore and utilize a variety of traditional and/or non-traditional sound sources and electronic media and technology when composing and arranging music. | Explore and utilize a variety of traditional and non-traditional sound sources and electronic media and technology when composing and arranging music and articulate how they might enhance or diminish the music's aesthetic or expressive effect. |

Create