

## Indiana Academic Standards for Music – Ensembles 2018

The examples contained within this matrix provide teachers with an understanding of how to teach the Indiana Academic Standards for Music-Ensembles. Teachers may create their own learning activities for teaching the standards.

MUSIC-ENSEMBLES: Connect				
<b>1</b>	<b>Anchor Standard 1: Connect 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 and 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>Examples</b>	<b>Examples</b>	<b>Examples</b>	<b>Examples</b>
	Students present a song of their choice. Students will explain why they chose their selection.	Students complete listening journal on music selections of their preference. Identify the characteristics of the music selections and genres.	Students self-reflect about a performance and the preparation process.	Considering the elements and characteristics of various music genres, students choose repertoire outside of their usual scope of interests.
	<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>Examples</b>	<b>Examples</b>	<b>Examples</b>	<b>Examples</b>	
Students discuss skills developed in music and ensemble performing that transfer to their daily lives.	Students list and describe the function of music through their day.	Students describe the ways society, music, and the arts influence each other. Explore the history and traditions of the South African Freedom Song called "Tshotsholoza."	Students write a short essay with cited evidence on how music and personal interests relate.	
		<b>Proficient (Cn.1.P.3)</b>	<b>Advanced (Cn.1.A.3)</b>	

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			<p>Discuss and debate the nature of music appreciation and justify music's value to society.</p> <p><b>Examples</b></p> <p>Students compose an imaginative short essay describing their life without music. Students discuss in class.</p>	<p>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.</p> <p><b>Examples</b></p> <p>Students identify and explain how they have applied life skills learned through music in other disciplines.</p>
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<b>2</b>	<b>Anchor Standard 2: Connect 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 and 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>Examples</b> Students discuss any of the following: rhythms, time signatures, lyrical content, history/culture of artists and/or composers, and the use of the vocal mechanism to produce sound in performance.	<b>Examples</b> Students construct an incomplete rhythmic pattern. Ask students to complete the pattern using the time signature provided.	<b>Examples</b> Students write an essay on the use of sound panels in a performance hall.	<b>Examples</b> Students set a text to a familiar melody.
	<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>Examples</b> Students view a performance. Students identify elements from other arts and humanities. Discuss how they were connected in performance.	<b>Examples</b> Students create a rhythm.	<b>Examples</b> Students discuss how rhythm creates the mood in "Darth Vader's Theme".	<b>Examples</b> Students write a short essay on how Samuel Hazo's "Blue and Green Music" depicts the picture of the same name.	

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<b>3</b>	<b>Anchor Standard 3: Connect 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>Examples</b>  Students discuss the historical background, genre, composer, and style of “Deep River” by Paul Robeson.	<b>Examples</b>  Students discuss the stylistic characteristics and historical background information of “Oh Danny Boy.”	<b>Examples</b>  Students perform “Ezekiel Saw Da Wheel” by Moses Hogan using dialect and stylistic nuances as written.	<b>Examples</b>  Students perform varied repertoire demonstrating mastery of stylistic characteristics of each genre.
	<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>Examples</b>  Students develop a list of community performing groups in their area.	<b>Examples</b>  Students listen and/or watch a performance of a community or professional group and discuss its role in society.	<b>Examples</b>  Students attend a performance of a community or professional group.	<b>Examples</b>  Students perform in a community band, choir, or orchestra for at least a semester.
	<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>Examples</b>  Students list all of the types of careers in music.	<b>Examples</b>  Student listen to a music therapist speak about her career..	<b>Examples</b>  Students discuss a career in music with a professional.	<b>Examples</b>  Students spend a day job shadowing somebody in a music career.

MUSIC-ENSEMBLES: Listen and Respond				
<b>4</b>	<b>Anchor Standard 4: Listen and respond 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?</b>			
	<b>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</b> , <b>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</b> , <b>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</b> , <b>major and minor keys</b> , and various <b>meters</b> using <b>gesture</b> and/or <b>traditional music notation</b> .
	<b>Examples</b>  Students sing through the major scale using Curwen solfege hand signs.	<b>Examples</b>  Students sight-read a simple melody in common time using solfege syllables. Melody will be based on the major pentatonic scale only.	<b>Examples</b>  Students perform intervals up to an octave using solfege prompts from teacher.	<b>Examples</b>  Students sight-read a piece in 3 part-mixed voicing using the song lyrics.
	<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</b> , <b>traditional</b> , and <b>non-standard music notation</b> .	
<b>Examples</b>  Students listen to a rhythm played or sung and repeat the rhythm back.	<b>Examples</b>  Students use a call and response, students will listen to a 2 measure melody and repeat it. The range should be no more than a fifth.	<b>Examples</b>  Students perform intervals up to an octave from number prompts from teacher.	<b>Examples</b>  Students perform a natural, harmonic, and melodic minor scale in any key.	

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<b>5</b>	<b>Anchor Standard 5: Listen and respond to a varied repertoire of music by describing, interpreting, analyzing, and evaluating music and its elemental components.</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 and 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>Examples</b>  Using "Frère Jacques," students listen to the piece as a round and describe how it is different from playing it straight through.	<b>Examples</b>  Students listen to "Amazing Grace" in a traditional hymn style, band arrangement, and gospel style and discuss the differences between each style.	<b>Examples</b>  Students listen to a piece and identify the instruments being played/voice parts sung.	<b>Examples</b>  Students listen to a piece and analyze the form, i.e. theme and variations, binary, or ternary.
	<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>Examples</b>  Students listen to "Shenandoah" arr. by Marshall Bartholomew and James Erb performed by Chanticleer. Students will discuss the use of musical elements in interpretation and expression.	<b>Examples</b>  Students listen to "Alleluia" arr. by Ralph Manuel for SATB. Students explain the use of the elements of music in regards to interpretation and expression, using proper music jargon, as it pertains to the music example.	<b>Examples</b>  Using Moses Hogan's arrangement of "Battle of Jericho," students journal about the use of dynamics in expression and interpretation using proper music jargon.	<b>Examples</b>  Using the opening scene of "The Lion King" on Broadway, students write a short essay explaining and justifying the use of the musical elements for interpretation and expression, including references to other art forms, in the song "The Circle of Life."
<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>	

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	<p>Using established criteria, recognize the <b>structure</b> and <b>context</b> of music.</p> <p><b>Examples</b></p> <p>Students listen to a music example, identify the different sections of the song, and indicate the song structure/form.</p>	<p>Recognize and describe works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</p> <p><b>Examples</b></p> <p>Students choose a piece or performance to describe and analyze.</p>	<p>Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.</p> <p><b>Examples</b></p> <p>Students listen to The Hallelujah Chorus from the Messiah and write a listening journal entry consisting of a technical analysis and interpretation of the structure and context based.</p>	<p>Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</p> <p><b>Examples</b></p> <p>Students watch a performance of “Jellical Cats” from the show “Cats.” Students develop and evaluation of the performance and justify their findings with an explanation based on research and a clear understanding of the text.</p>
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<b>6</b>	<b>Anchor Standard 6: Interpret and express 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 and 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>
	<p>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.</p> <p><b>Examples</b></p> <p>Students listen to a number of pieces and keep a steady beat by clapping. With each new pieces, they will discuss if it is faster or slower than the previous piece.</p>	<p>Express rhythmic patterns in a variety of meters and demonstrate them through movement, body percussion, and/or conducting.</p> <p><b>Examples</b></p> <p>Students accurately conduct a 3, 4, and 5 pattern.</p>	<p>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.</p> <p><b>Examples</b></p> <p>Students read rhythm patterns of a piece studied and express through body percussion.</p>	<p>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.</p> <p><b>Examples</b></p> <p>Students conduct a piece of music in front of an ensemble using gestures for expressive elements.</p>

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<b>MUSIC-ENSEMBLES: Perform</b>				
<b>7</b>	<b>Anchor Standard 7: Perform 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 and 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.  <b>Examples</b>  Students discuss proper vocal technique.	Choral and Instrumental: Demonstrate and begin to identify proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.  <b>Examples</b>  Students will sing the A major scale with their hands place on the diaphragm to monitor proper breathing technique.	Choral and Instrumental: Demonstrate, identify, and apply proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.  <b>Examples</b>  Ensemble will stand in a circle while vocalizing. Students self-reflect on executing proper vocal technique and make adjustments.	Choral and Instrumental: Be able to explain proper vocal technique including good breath control, pitch, diction (choral only), tone quality, and posture.  <b>Examples</b>  Students write a short essay on the elements of proper vocal technique in singing.
	<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, syllables</b> , or numbers and demonstrate sight reading at an appropriate level.  <b>Examples</b>  Students sight-read a beginning level piece using solfege.	Choral and Instrumental: Sing intermediate musical selections, scales, and intervals using note names, <b>solfège, syllables</b> , or numbers and demonstrate sight reading at an appropriate level.  <b>Examples</b>  Students sing through intermediate sight-reading material consisting of intervals up to an octave.	Choral and Instrumental: Appropriate to the ensemble, students will sing medium-advanced musical selections, scales, and intervals using note names, <b>solfège, syllables</b> , or numbers and demonstrate sight reading at an appropriate level.  <b>Examples</b>  Sight-read ensemble repertoire using solfege.	Choral and Instrumental: Appropriate to the ensemble, students will sing advanced musical selections, scales, and intervals using note names, <b>solfège, syllables</b> , or numbers and demonstrate sight reading at an appropriate level.  <b>Examples</b>  Ensemble will sight-read a 3 part mixed score using solfege.
	<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.  <b>Examples</b>	Choral and Instrumental: Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.  <b>Examples</b>	Choral and Instrumental: Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.  <b>Examples</b>	Choral and Instrumental: Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.  <b>Examples</b>

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<p>Students sustain a pitch in unison moving through the long vowel sounds (a, e, i, o, u) focusing on blend.</p>	<p>Students perform “Gabi, Gabi” using expression, proper phrasing, blending, diction and dynamics as indicated by the conductor.</p>	<p>Students perform “Steal Away” arr. Moses Hogan with expression inspired by the historical background, text, and the interpretation of the conductor.</p>	<p>Students perform “Bagels and Biscuits” by Theodore Lucas using proper vocal technique with relevant body movement and expressions.</p>
<p><b>Beginning P.7.B.4</b></p>	<p><b>Intermediate P.7.I.4</b></p>	<p><b>Proficient P.7.P.4</b></p>	<p><b>Advanced P.7.A.4</b></p>
<p>Choral: Explore, using proper vocal technique and expand vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p><b>Examples</b></p> <p>Students use the proper breathing technique to inhale for a count of 3 and hold for a count of 2. Using proper breath support and breath control, students exhale for a count of 10 on “ts.”</p>	<p>Choral: Demonstrate, using proper vocal technique and expand vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p><b>Examples</b></p> <p>Using solfege syllables, students sing through the major scale with consistent breath support, correct pitch, and proper phrasing from start to finish.</p>	<p>Choral: Explore the concepts of <b>vocal health</b> and how they affect singing through warm-ups, breathing exercises, and appropriate repertoire.</p> <p><b>Examples</b></p> <p>Students discuss breathing techniques (intercostal and/or abdominal) for singing.</p>	<p>Choral: Demonstrate consistently the concepts of <b>vocal health</b> within warm-ups, breathing exercises, and appropriate repertoire.</p> <p><b>Examples</b></p> <p>Students divide into 3 sections. Using the major scale, students ascend on numbers 1-5. On the descent, Section 1 sustains “5,” section 2 sustains “3,” and section 3 sustains “1” until the cut-off is given. Students should consistently exhibit the elements of proper vocal technique as they modulate through the vocalise.</p>
<p><b>Beginning P.7.B.5</b></p>	<p><b>Intermediate P.7.I.5</b></p>	<p><b>Proficient P.7.P.5</b></p>	<p><b>Advanced P.7.A.5</b></p>
<p>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.</p> <p><b>Examples</b></p> <p>Students learn the West African song “Bele Mama” in the oral tradition and perform it as a round.</p>	<p>Choral: Sing alone or in ensembles, historical and contemporary repertoire accompanied from <b>Western</b> and <b>non-Western traditions</b> and <b>a cappella</b> and with movement or body percussion when appropriate, to enhance authentic performance.</p> <p><b>Examples</b></p> <p>Students memorize and perform “One Note Samba” in a 3-part mixed arrangement using percussion instruments.</p>	<p>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>.</p> <p><b>Examples</b></p> <p>Students perform “Fa Una Canzone” by Orazio Vecchi using proper vocal technique and maintaining the integrity and pronunciation of the lyrics in Italian and English.</p>	<p>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>.</p> <p><b>Examples</b></p> <p>Students will perform “Dream” arr. by Russell Robinson.</p>

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<b>8</b>	<b>Anchor Standard 8: Perform 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 and Perform</b>	<b>Beginning P.8.B.1</b>	<b>Intermediate P.8.I.1</b>	<b>Proficient P.8.P.1</b>	<b>Advanced P.8.A.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>Examples</b>  <i>(Instrumental)</i> Students listen to a recording of a professional player on their instrument and discuss characteristics of good tone quality.  <i>(Vocalists)</i> Students observe the instructor as s/he plays a C Major scale on the piano using proper fingering.	<b>Examples</b>  <i>(Instrumental)</i> Having two instruments play at the same time, students raise their hand when they hear them out of tune.  <i>(Vocalist)</i> Using the piano, students play a two octave major scale using proper fingering and the right hand only. Student will repeat if the wrong fingering occurs.	<b>Examples</b>  <i>(Instrumental)</i> Students record themselves playing individually and compare their sound to a professional recording.  <i>(Vocalist)</i> Using the piano, student perform a piece for the instructor and be evaluated on technique.	<b>Examples</b>  <i>(Instrumental)</i> Students adjust their intonation to a drone (played or recorded).  <i>(Vocalists)</i> Using the piano, students use a metronome while playing two octave major scales on both hands using proper fingering and keeping steady tempo.
	<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>Examples</b>  Students play or sing a simple duet. Students play one line at a time followed by both lines to demonstrate harmony.	<b>Examples</b>  Students play or sing “Frere Jacques” straight through and then as a round and discuss the differences.	<b>Examples</b>  <i>(Instrumental)</i> Using a ii-V-I progression, students write out scales to be used and perform improvisation using those notes.	<b>Examples</b>  Students listen to two different performances of the same piece. They compare and contrast the musical elements such as tone, intonation, technique, style, and accuracy.
<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>	

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<p>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.</p> <p><b>Examples</b></p> <p><i>(Instrumental)</i> Students play a piece of music with correct fingerings within the range of an octave.</p> <p><i>(Vocalists)</i> Using the piano, students play a piece of music using the right hand with proper fingering.</p>	<p>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.</p> <p><b>Examples</b></p> <p><i>(Instrumental)</i> Students play a piece of music with correct fingerings within the range of 2 octaves.</p> <p><i>(Vocalists)</i> Students sight-read a melody in treble clef on the piano using correct fingering.</p>	<p>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.</p> <p><b>Examples</b></p> <p>Students perform a piece of music at a grade 3 difficulty level.</p>	<p>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.</p> <p><b>Examples</b></p> <p>Students perform a piece of music at a grade 5 or higher difficulty level.</p>
<p><b>Beginning P.8.B.4</b></p>	<p><b>Intermediate P.8.I.4</b></p>	<p><b>Proficient P.8.P.4</b></p>	<p><b>Advanced P.8.A.4</b></p>
<p>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.</p> <p><b>Examples</b></p> <p><i>(Instrumental)</i> Perform African Folk Trilogy by Anne McGinty.</p>	<p>Instrumental: Play alone or in ensembles, historical and contemporary repertoire from <b>Western</b> and <b>non-Western traditions</b>.</p> <p><b>Examples</b></p> <p>Students play or sing the “Star-Spangled Banner.”</p>	<p>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>.</p> <p><b>Examples</b></p> <p>As an ensemble, students play or sing a piece and record it. Listen and evaluate based on the elements of performance.</p>	<p>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>.</p> <p><b>Examples</b></p> <p>Students perform an advanced solo for evaluation with characteristic sound, accurate pitch and rhythm, and style indicative of the time period.</p>

MUSIC-ENSEMBLES: Create				
9	<b>Anchor Standard 9: Create 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?</b>			
	<b>EQ: What processes best develop improvisation skills and enhance individuals' musicianship?</b>			
Imagine	<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.  <b>Examples</b>  <i>(Vocalists)</i> Students create a vocal warm-up based on a variation of a measure in the melodic line from a piece in their repertoire.	Share personally developed melodies, rhythmic passages, and <b>arrangements</b> (individually or as an ensemble) that address identified purposes.  <b>Examples</b>  <i>(Vocalists)</i> Students write lyrics to a familiar melody in support of a societal movement or cause.	Share personally developed <b>arrangements</b> , sections, and short compositions (individually or as an ensemble) that address identified purposes.  <b>Examples</b>  <i>(Vocalists)</i> Students create an arrangement of a hymn of their choice.	Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.  <b>Examples</b>  <i>(Vocalists)</i> Students are provided a subject and guidelines in order to compose and perform a short song.
	<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>Examples</b>  <i>(Instrumental)</i> Students improvise a rhythm on a single note as a call and have all students respond with the same rhythm.  <i>(Vocalist)</i> Students compose a basic rhythm in common time. Using a combination of percussion instruments, students will improvise a melody over the composed rhythm.	<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>Examples</b>  <i>(Instrumental)</i> After listening to a fanfare, students will improvise their own rhythms in the same style.  <i>(Vocalists)</i> Students will listen to "Exultate Deo" by Palestrina and create a vocal warm-up in the same style.	<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>Examples</b>  <i>(Instrumental)</i> Students improvise using notes of the Bb Concert scale while accompaniment plays a Bb Major chord.	<b>Improvise</b> musical ideas for a variety of purposes and contexts.  <b>Examples</b>  <i>(Instrumental)</i> Students improvise a melody over a 12 bar blues form.  <i>(Vocalists)</i> Using scat singing, students take turns improvising over 8 bars of instrumental jazz music.

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<b>10</b>	<b>Anchor Standard 10: Create 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>
	<p>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>.</p> <p><b>Examples</b></p> <p>Students listen to a short rhythm phrase of quarter notes and eighth notes. Students use dashes to represent quarter notes and dots to represent eighth notes.</p>	<p>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>.</p> <p><b>Examples</b></p> <p>Using the djembe, students will compose a rhythm using non-traditional notation to indicate which notes will be played as a "tone" or "slap."</p>	<p>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>.</p> <p><b>Examples</b></p> <p>Students will listen to "Play For Me a Simple Melody" by Berlin/Shaw. Students will notate the melody.</p>	<p>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 music style</b>.</p> <p><b>Examples</b></p> <p>Students will listen to "Ubi Caritas" SSA by Gilpin. Students will then notate the melody, chord progressions, and expressive markings for the first 16 measures.</p>

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11	<b>Anchor Standard 11: Create 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>			
Create	<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>Examples</b>  Students compose 4 measures of rhythm only using quarter notes and half notes.	<b>Examples</b>  Students compose a 4 measure melody that depicts a theme.	<b>Examples</b>  Students compose a chorale in 4 parts using numbers of the chord (1-3-5-8, 2-4-6-2, etc.)	<b>Examples</b>  Using a 12 bar blues progression, students write chord symbols and notate a melody that fits the chords.
	<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>Examples</b>  Using “Twinkle, Twinkle Little Star,” students discuss and write chords that fit the first four measures of the melody.	<b>Examples</b>  Using a 4 part Bach chorale, students arrange each part for a different voice or instrument.	<b>Examples</b>  Students take the melody and chords to “Yankee Doodle” and arrange it using block chords and a variation of the melody.	<b>Examples</b>  Students take the melody and chords to “Amazing Grace” and create a 4 part arrangement that includes melody and chords.
	<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.
			<b>Examples</b>	<b>Examples</b>

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	<p><b>Examples</b></p> <p>After identifying motives in music being studied, each student creates a motive upon which a piece of music could be built.</p>	<p><b>Examples</b></p> <p>Students write a 4 measure melody in the style of a ballad.</p>	<p><i>(Instrumental)</i> The ensemble will create a fanfare for the opening of a concert. Students will develop fanfare rhythms, melodic line, and accompaniment.</p>	<p>Students compose a short piece to be used as a depiction of an historic event.</p>
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