

Indiana Academic Standards for Music – General 2018

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

MUSIC-GENERAL: Connect					
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?				
Experience and 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)
	<p>Explore and discuss why music is performed.</p> <p>Examples</p> <p>Students share why the “Star-Spangled Banner” is sung before a sporting event.</p> <p>Students share why people sing “Happy Birthday” on someone’s birthday.</p>	<p>Explore how music is used for a variety of purposes and occasions and discuss personal preference for different musical works.</p> <p>Examples</p> <p>Students explore the similarities and differences between marches and lullabies and create appropriate movements to illustrate their preference when the corresponding music is played.</p>	<p>Demonstrate and explore how personal interests and skills relate to choices when creating, performing, and responding to music.</p> <p>Examples</p> <p>Students use words to describe the character of the “Allegretto” from Beethoven’s 7th Symphony. After this description, students must select a way to move to the rhythm of the piece that illustrates the character of the piece and describe why they chose to move as they did.</p>	<p>Identify and demonstrate individual preference for music that is performed, created, and/or listened to in daily life.</p> <p>Examples</p> <p>Students create a personal playlist of 3 to 5 songs. Students describe each song using known musical terminology and articulate why each holds a special meaning to them.</p>	<p>Explore and evaluate personal benefits of listening to, performing, and creating music and how each can enrich one’s life.</p> <p>Examples</p> <p>Students document all of their encounters with music over the course of a day or other specified time frame and determine how the addition of music altered their perceptions of each moment, if at all.</p>
			3-5 (Cn.1.5.2)	6-8 (Cn.1.8.2)	9-12 (Cn.1.12.2)
			<p>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.</p> <p>Examples</p> <p>Students work together to create a pentatonic composition in</p>	<p>Identify various uses of music in daily life and describe the characteristics that make music suitable for a specific use.</p> <p>Examples</p> <p>Students listen to and perform a variety of songs and classify them into categories of purpose (e.g. music that motivates you,</p>	<p>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.</p> <p>Examples</p> <p>Students listen to and sing the refrain of “This is Me” from <i>The</i></p>

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			<p>binary form. Each group must compose and then perform their composition.</p>	<p>music you can exercise to, music you can fall asleep to, music that helps you focus or study, etc.). Students describe the elements of the song that make it suitable for the suggested purpose.</p>	<p><i>Greatest Showman</i>. Students identify and share a characteristic of themselves that makes them unique. OR</p> <p>Students listen to Billy Joel's "Goodnight Saigon" and describe how the song simultaneously captures the fear of death and the bonds of brotherhood.</p>
					<p>9-12 (Cn.1.12.3)</p> <p>Discuss and debate the nature of music appreciation and justify music's value to society.</p> <p>Examples</p> <p>Students create a presentation, including recorded musical excerpts and live performance(s) by the student-presenters that outlines what music they listen to, value, and why they listen to it.</p>

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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 and 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)
	<p>Explore and discuss where music is heard and performed.</p> <p>Examples</p> <p>Students state where they hear music and/or where they see music performances.</p>	<p>Identify music concepts and explore ways they are used in other disciplines.</p> <p>Examples</p> <p>Students cooperatively create a chart, diagram, or display listing various school subjects and list examples of how music is used in those areas.</p>	<p>Discover, identify, and explore how music connects to language arts and/or science, mathematics.</p> <p>Examples</p> <p>Students describe the connection between Bob Dylan's song "Blowin' in the Wind" and the political events of the 1960's.</p>	<p>Describe and explore how the study of music applies to language arts, mathematics, and/or science.</p> <p>Examples</p> <p>Students explore the common components of meter and rhythm by having students recite various poems in both simple and compound meters, e.g. Coleridge's lyrical Ballad <i>The Rime of the Ancient Mariner</i></p>	<p>Describe, explore, and critique how the principles of music relate to other disciplines.</p> <p>Examples</p> <p>Students examine and determine the form, texture, and style of a work of visual art and identify and/or compose a piece of music with similar characteristics.</p>
			3-5(Cn.2.5.2)	6-8 (Cn.2.8.2)	9-12 (Cn.2.12.2)
			<p>Discover, identify, and explore how music connects to other arts and humanities.</p> <p>Examples</p> <p>Students compare Monet's painting "Water Lilies" to Debussy's "Claire de Lune" and describe how both contain elements of Impressionism.</p>	<p>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.</p> <p>Examples</p> <p>Students listen to Mussorgsky's "Pictures at an Exhibition" and, without naming them, match each piece within the suite to its corresponding drawing or water colour by Hartmann while providing a rationale as to why</p>	<p>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.</p> <p>Examples</p> <p>Students listen to and watch scenes from various Broadway musicals and determine how the elements of music and the elements of visual art and dance/choreography complement each other as they seek to collectively tell a story.</p>

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				students believe the music and drawing are appropriately matched.	
				6-8 (Cn.2.8.3)	9-12 (Cn.2.12.3)
				<p>Apply music for learning and recalling knowledge and information in other disciplines.</p> <p>Examples</p> <p>Students listen to, sing, and memorize the refrain of “Preamble” from <i>Schoolhouse Rock!</i> series and align it with the study of U.S. history; Then, students discuss how music aids memory and recall.</p>	<p>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.</p> <p>Examples</p> <p>Students use a Venn diagram to compare, contrast, and critique the performances of a musical excerpt, where one performance is played by a musician on an acoustic instrument and the other performance is a recorded MIDI example.</p>

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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?				
	EQ: How have individuals utilized music to reflect and transform their culture throughout history?				
Explore	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)
	<p>Listen to music from various historical periods and cultures and respond through singing, listening, or moving.</p> <p>Examples</p> <p>Students move and eventually sing to Polynesian song “Epo I Tai Tai.”</p> <p>Students keep steady beat on body while listening to a selection of big band jazz such as “(Hep-Hep!) The Jumpin’ Jive” by Cab Calloway.</p>	<p>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.</p> <p>Examples</p> <p>Students play steady beat or ostinato on authentic instruments while playing or performing a singing game with the Ghanaian folk song “Kye Kye Kule”.</p>	<p>Identify, explore, and perform music associated with historical periods and connect to state, regional, and national events.</p> <p>Examples</p> <p>Students will sing the song “Chester” by William Billings and discuss its function during the American Revolution.</p>	<p>Identify, describe, and perform the distinguishing characteristics of musical works from a variety of genres, styles, historical periods, and cultures.</p> <p>Examples</p> <p>Students identify and perform the characteristic clave rhythm pattern in both traditional Afro-Cuban music and American popular music genres.</p>	<p>Identify, describe, and perform the stylistic features of known musical works that serve to define their aesthetic tradition and historical or cultural context.</p> <p>Examples</p> <p>Students listen to, conduct, and sing “Kyrie Eleison (2)” from Bach’s <i>Mass in B Minor</i> and discuss why it might be an exemplar for Baroque music.</p>
			3-5 (Cn.3.5.2)	6-8 (Cn.3.8.2)	9-12 (Cn.3.12.2)
			<p>Compare and contrast contemporary American music with various world cultures through live or recorded authentic performances.</p> <p>Examples</p> <p>Students will listen to the piece “Variations on a Korean Folk Song” by John Barnes and then listen to a traditional recording of the song “Arirang” on which it was based. Students will describe similarities and</p>	<p>Identify, describe, and apply through performance uniquely American music genres, trace their evolution, and explore the life and work of musicians associated with each.</p> <p>Examples</p> <p>Students sing and/or perform on classroom instruments the 12-bar blues bass line of Chuck Berry’s “Johnny B. Goode” and</p>	<p>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.</p> <p>Examples</p> <p>Students listen to recordings of the “Star-Spangled Banner” performed by Jimi Hendrix (Woodstock, 1969) and Whitney Houston (Super Bowl XXV, 1991) and justify why each may</p>

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			differences between the two excerpts.	explore Berry's contribution to early Rock & Roll music.	be considered the more patriotic, as well as the least patriotic version of the national anthem.
			3-5 (Cn.3.5.3)	6-8 (Cn.3.8.3)	9-12 (Cn.3.12.3)
			<p>Recognize and describe various roles of musicians in society.</p> <p>Examples</p> <p>After composing and performing their own pieces, students will explore the life of composer John Williams and how his music is used in a variety of contexts.</p>	<p>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.</p> <p>Examples</p> <p>Students listen to, compare, and contrast a classical cadenza with jazz improvisation, e.g. Mozart's "Piano Concerto in Bb Major (mvt. I)" and Coltrane's "I Want to Talk about You."</p>	<p>Classify unfamiliar musical works by genre, style, historical period, and/or culture and defend the classification.</p> <p>Examples</p> <p>Students draw on their musical knowledge and vocabulary in order to create a rationale for classifying a piece of music (perhaps a song of the day) into a specific genre, historical period, and/or cultural tradition.</p>

MUSIC-GENERAL: Listen and Respond					
4	Anchor Standard 4: Listen and respond 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?				
Respond	Pre K (LR.4.PK.1)	K-2 (LR.4.2.1)	3-5 (LR.4.5.1)	6-8 (LR.4.8.1)	9-12 (LR.4.12.1)
	<p>Audiate and speak or sing parts of rhymes/songs or whole rhymes/songs that are familiar.</p> <p>Examples</p> <p>Students audiate the echo parts of "Oh In the Woods". Students will audiate the whole simple song "Frog in the Meadow."</p>	<p>Audiate and accurately speak or sing familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and/or tonalities.</p> <p>Examples</p> <p>Student audiate/inner hear and individually sing the various responses, with accuracy, to "Did You Feed My Cow".</p> <p>Students sing "A Sailor Went to Sea" and audiate/inner hear the repeated words (sea, sea, sea, etc.) while singing the rest of the words aloud.</p>	<p>Audiate and accurately speak or sing from notated music familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and tonalities.</p> <p>Examples</p> <p>Students audiate the rhythm and melody of the song "Rocky Mountain" (while viewing notation) and then perform the song using melodic and rhythmic syllables.</p>	<p>Audiate and recognize age appropriate pitch and rhythm patterns, motifs, and known melodies from movement, gesture, traditional, or non-traditional notation.</p> <p>Examples</p> <p>Students audiate a vocal siren that matches the contour of a melodic line, choose a traditionally notated melody that is similar to the audiated siren, and perform both the siren and the melody.</p>	<p>Audiate and recognize age appropriate pitch and rhythm patterns, motifs, and known melodies from movement, gesture, traditional, or non-traditional notation.</p> <p>Examples</p> <p>When provided DO, students audiate and recognize known melodies (e.g. Amazing Grace) from Curwen hand signs, and then sing or perform the melody on available classroom instruments.</p>
			6-8 (LR.4.8.2)	9-12 (LR.4.12.2)	
			<p>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.</p> <p>Examples</p> <p>Students sing, audiate, and sing again a major triad (or minor triad) on solfege syllables, along with corresponding Curwen</p>	<p>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.</p> <p>Examples</p> <p>Students sing a known melody (e.g. America the Beautiful) with</p>	

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				<p>hand signs, and then perform on sight a notated melody that only incorporates the pitches of a major triad (or minor triad).</p>	<p>accurate pitches, durations, and expressive elements. Then, engage students' audiation skills so they might determine how the melody was altered in a subsequent performance. Finally, students notate and perform the altered version of the melody.</p>
					<p>9-12 (LR.4.12.3)</p> <p>Audiate all the elements of music in a given excerpt or piece and perform it on sight in a musical and culturally authentic way.</p> <p>Examples</p> <p>Students systematically audiate the rhythm, pitch, and expressive components of an unknown piece of music, appropriate to their level of achievement, so that they may accurately sing it on sight.</p>

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5	Anchor Standard 5: Listen and respond 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, cultural, and historical contexts.				
	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?				
Understand and Inform	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)
	Explore music's expressive qualities (such as dynamics and tempo). Examples Students move expressively to the growing dynamics of Edvard Grieg's "Hall of the Mountain King."	Demonstrate music's expressive qualities (such as louder/softer, higher/lower, faster/slower, same/different) using music vocabulary. Examples Students label the dynamics in Sousa's "The Washington Post March" and create/perform movements that correspond to the dynamic changes.	Define expressive music terms and apply them to selected musical examples. Examples Students label the dynamics in Haydn's "Surprise Symphony" and create/perform movements that correspond to those dynamics.	Recall, explore, comprehend, and apply appropriate music vocabulary . Examples Students compile a word wall of all the musical terms students encounter in music class and periodically have students classify and arrange the terms into various categories, e.g. words associated with tempo or words associated with the Baroque era, to align with an instructional theme.	Recall, explore, comprehend, and apply appropriate music vocabulary . Examples Students transcribe a layman's description of a piece of music by using musical vocabulary. Students may do the reverse action as well.
	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). Examples Students from one half of the class listen to other half of the class to assess if performers are staying in the same tempo.	Apply learned criteria to perceive accuracy, expressiveness, and effectiveness of performances. Examples Students sing a simple partner song and reflect upon the performance citing accuracy, expressiveness, and effectiveness.	Develop criteria for evaluating the quality and effectiveness of music performances, and compositions and apply these criteria to performances. Examples Students develop criteria to evaluate a concert performance and use these criteria to reflect on a given performance.	Identify elements of music and analyze and describe how they manifest in a musical example. Examples Students listen to "Girls Just Want to Have Fun" by Cyndi Lauper and Chase Hofelder and describe how the manipulation of the mode (major to minor) can alter the meaning of the song.	Identify elements of music and compare how they are utilized to create specific music styles and/or cultural traditions. Examples Using perceptive and guided listening techniques, students identify, describe, and perform the musical events that occur in a piece of music regarding pitch, duration, amplitude, tempo, texture, timbre, and/or form and then identify its style or genre and defend the classification.
			6-8 (LR.5.8.3)	9-12 (LR.5.12.3)	

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				<p>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.</p> <p>Examples</p> <p>Given the genre of a piece of music and/or the characteristics of the performer, students predict how the song may sound and then listen to determine if their predictions were correct.</p>	<p>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.</p> <p>Examples</p> <p>Prior to the Grammy awards show, students listen to and explore the Grammy-nominated songs in a specific category, e.g. Best Rock Song or Best Choral Performance (or the Oscar nominations for Best Original Song), generate and apply criteria for evaluating songs in the specified category, and determine who/which song should win.</p>
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6	Anchor Standard 6: Listen and respond to a varied repertoire of music by interpreting and expressing music through movement.				
	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 and 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)
	<p>Use gross and fine motor movement to demonstrate steady beat in groups of twos and threes.</p> <p>Examples</p> <p>Students tap two times on one elbow and then tap two times on the other elbow while listening to Arcangelo Corelli's "Concerto Grosso in C major, Op. 6 No. 10 Allegro".</p>	<p>Use locomotor and non-locomotor movements to demonstrate and maintain a consistent steady beat in both simple and compound meters.</p> <p>Examples</p> <p>Students identify and demonstrate through movement steady beat groupings in sets of twos (duple meter) and/or threes (triple meter) when a piece of music is played.</p>	<p>Use conducting and other types of movement to demonstrate rhythmic patterns and simple and compound meters.</p> <p>Examples</p> <p>Students step the rhythm of "Ah Poor Bird" as they sing in unison and in canon.</p>	<p>Explore the muscular sensations of time and energy through the performance of choreographed movement, including conducting, both in place and in space.</p> <p>Examples</p> <p>In student pairs, one student walks the steady beat of "Pavanne" by Warlock while the other student walks the rhythm of the melody, exploring and describing how they must alter time, space, and energy in order to "travel together" as melodies do with the steady beat.</p>	<p>Explore the muscular sensations of time and energy through the performance of choreographed and improvised movement, including conducting, both in place and in space.</p> <p>Examples</p> <p>Students stomp and clap along with the bass line and clapping manifest in Dave Brubeck's "Unsquare Dance" and then conduct a 3 pattern to experience and feel the sensation of mixed meter.</p>
	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)
	<p>Apply gross and fine motor movement to demonstrate changes in pitch.</p> <p>Examples</p> <p>Students show/illustrate/demonstrate creative movements to changes in pitch as they listen to selections of Sergei Prokofiev's "Peter & the Wolf" (Bird vs. Grandfather).</p>	<p>Apply gross and fine motor movement to show upward and downward melodies.</p> <p>Examples</p> <p>Students create upward and downward movements to show the melodic contour in Camille Saint-Saens' "Kangaroos".</p>	<p>Demonstrate changes in melodic contour and simple harmonic progression through movement.</p> <p>Examples</p> <p>Students sing the roots of a 12-bar blues progression (do, fa, sol), stepping the beat for I, snapping the beat for IV, and clapping the beat for V.</p>	<p>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.</p> <p>Examples</p> <p>Students explore steady beat, simple meter, accent, and phrasing through choreographed movement to "Cotton Eye Joe."</p>	<p>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.</p> <p>Examples</p> <p>Using large elastic bands, students explore and describe musical tension and release</p>

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				through improvised movement to Ennio Morricone’s title song from the movie “The Mission.”
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)
<p>Demonstrate elements of music through gross and fine motor movement such as faster/slower, louder/softer, and same/different.</p> <p>Examples</p> <p>Students will show/demonstrate creative movements to different tempi as they listen to “Flight of the Bumblebee” by Nikolai Rimsky-Korsakov and “Tortoises” by Camille Saint-Saëns.</p>	<p>Identify and respond to expressive elements of music and demonstrate through movement in listening examples, singing games and/or simple folk dances.</p> <p>Examples</p> <p>Students show varying vocal dynamics by singing and playing the game Closet Key. Students show dynamic contrast and expression through creative movement with Chopin’s “Prelude No. 20 in C minor, Opus 28”.</p>	<p>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.</p> <p>Examples</p> <p>Students create a dance that corresponds to the form of the piece “Fossils” from “Carnival of the Animals” by Camille Saint-Saëns.</p>	<p>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.</p> <p>Examples</p> <p>Students perform the traditional Israeli folk dance to “Sulam Ya’Akov” and explore and describe how time, space, and energy are different in simple and compound meters.</p>	<p>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.</p> <p>Examples</p> <p>Students identify the accent pattern, phrasing, and meter of Hamza El Din’s “Mwashah” and create and/or improvise movement that aligns with each.</p>

MUSIC-GENERAL: Perform					
7	Anchor Standard 7: Perform 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 and 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. Examples Students echo sing fragments from the song “Oh My Aunt Came Back.”	Sing independently and in groups using head voice and appropriate posture , with accurate pitch and rhythm. Examples Student echo fragments from the song “Purple Light” with appropriate posture, pitch and rhythm.	Sing in groups and independently, while demonstrating appropriate breath control, pitch, diction, tone quality, and posture . Examples Students sing “America” with appropriate posture, breath support, and dynamics.	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. Examples Students identify and sing popular music “hooks,” e.g. “We Will Rock You” by Queen or “Celebration” by Kool and the Gang, and compare and contrast popular music hooks to idee fixe and leitmotif.	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. Examples After listening to the beginning of Mahler <i>Symphony No. 1 in D: movement III</i> , students sing the minor mode version of “Frere Jacques” on the neutral syllable “pah” in unison and in canon.
	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. Examples Students solo sing the simple song “Hot Cross Buns.”	Sing simple songs with expressive qualities, varied tonalities, and meters . Examples Students perform in small groups the song “Riding in a Buggy” at varying tempi.	Sing songs from diverse cultures with sensitivity, accurate use of languages, appropriate movement, and/or appropriate use of dynamics, phrasing, and articulation. Examples Students sing the the song “Sorida” from Zimbabwe after hearing about the background of	Sing with expressive qualities and technical accuracy, as modeled and/or visually notated, and portray appropriate style. Examples Students sing the refrain of “Tell My Ma,” traditional folk tune, focusing on technical accuracy, appropriate style, and both 2-bar and 4-bar phrasing.	Sing with expressive qualities and technical accuracy, as modeled and/or visually notated, and portray appropriate style and affect. Examples Students sing “Lean on Me” by Bill Withers, focusing on technical accuracy, expressive elements, and appropriate style and affect.

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			the song and listening to a field recording of it being performed.		
		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. Examples Students perform “You’re a Grand Old Flag” for an audience.	Sing unison and two-part songs, partner songs, and rounds, a cappella and with varied accompaniment . Examples Students sing “Laughing Singing” in unison and canon. “Laughing Singing” is the English translation of Cesar Bresgen’s round “Lachend Kommt Der Sommer.”	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. Examples Students listen to Pachelbel <i>Canon</i> , sing its notable bass line, and identify its manifestations, both in part, or in its entirety, in popular music, e.g. “The Hook” by Blues Traveler. Then sing the popular music melody with its bass line to create harmony in two 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. Examples Modeled by the instructor, students learn the bass line, melody, and at least one inner part of “The Lion Sleeps Tonight” (as performed by The Tokens) by rote, and sing in at least three-part harmony.	
		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 . Examples Students perform “The Birch Tree” in unison and canon for an audience 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 a cappella to portray the composer’s intent. Examples Students sing “America the Beautiful,” first with accompaniment and then a cappella, focusing on pitch and	Maintain pitch and rhythmic accuracy, tone quality, tonal center, a steady beat, and appropriate style while singing both with accompaniment and a cappella to both portray and challenge the composer’s intent. Examples Students listen to various performances of “The Star-Spangled Banner” and identify and describe a patriotic		

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				<p>rhythm accuracy, maintaining a tonal center, and appropriate style to portray the composer's intent.</p>	<p>interpretation of the song. Then, sing our National Anthem, first with accompaniment and then a cappella, focusing on pitch and rhythm accuracy and appropriate style with a patriotic interpretation.</p>
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8	Anchor Standard 8: Perform 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?				
Develop and Perform	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. Examples Students keep the steady beat on a wood block as they sing "Cobbler, Cobbler".	Accurately play a variety of classroom instruments alone and with others using appropriate technique . Examples Students accurately play an steady beat and/or ostinato pattern on an unpitched percussion instrument with appropriate technique while singing a familiar song.	Play pitched and unpitched percussion , keyboard, string, and/or wind instruments using correct techniques for producing sound. Examples Students create spoken ostinati that they use to develop instrumental parts that accompany the song "John Kanaka."	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). Examples Students echo and perform, on bucket drums or other classroom percussion instruments, rhythmic ostinati patterns to accompany the various sections of a recorded piece of music.	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). Examples Students create and perform, on bucket drums or other classroom percussion instruments, rhythmic ostinati patterns that explore a range of timbres for each instrument and reflect a specific style or genre.
		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. Examples Students echo the rhythm and/or melodic patterns of the teacher on unpitched and/or unpitched instruments.	Play melodic , rhythmic , and chordal patterns at a consistent tempo. Examples Students sing "Joe Turner Blues" as they play the roots of the 12-bar blues pattern using pitched percussion instruments.	Play unpitched, melodic, and harmonic instruments with expression and technical accuracy, as modeled and/or visually notated, and portray appropriate style. Examples Students learn the C, F, and G7 chords on the ukulele and accompany themselves as they sing various 12-bar blues songs, e.g. "Johnny B. Goode," "The	Play unpitched, melodic, and harmonic instruments with expression and technical accuracy, as modeled and/or visually notated, and portray appropriate style and affect. Examples Students learn the Am, Dm, E7, and F chords on the ukulele and accompany themselves as they sing various minor 12-bar blues

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			Twist,” or “Faith” from the animated movie <i>Sing</i> .	songs, e.g. “The Thrill is Gone” by B.B. King.
		3-5 (P.8.5.3)	6-8 (P.8.8.3)	9-12 (P.8.12.3)
		<p>Play melodies, accompaniments, and ensemble parts of various styles and cultures on instruments expressively with correct rhythms, tempi, and dynamics.</p> <p>Examples</p> <p>Students perform “Freres Jacques” on recorder in unison and in canon.</p>	<p>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.</p> <p>Examples</p> <p>On Orff keyboard instruments, students play the melodies of single chord songs, e.g. “Hey, Ho, Nobody Home” or “Zum Gali Gali,” and experiment by playing in canon at different intervals. Then, add a drone and/or rhythmic ostinato to create and perform arrangements in two or three parts.</p>	<p>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.</p> <p>Examples</p> <p>Students perform and/or create “Orffestrations” in three or more parts for various folk and popular songs using the rhythmic, melodic, and harmonic instruments available in the classroom.</p>
		3-5 (P.8.5.4)	6-8 (P.8.8.4)	9-12 (P.8.12.4)
		<p>Perform appropriately for a variety of audiences while following the cues of a conductor.</p> <p>Examples</p> <p>Students sing “All Night, All Day” and accompany themselves on pitched and unpitched instruments for an audience while following the cues of a conductor.</p>	<p>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.</p> <p>Examples</p>	<p>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.</p>

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				<p>Students will learn the C, Am, F, and G7 chords on the ukulele and accompany themselves as they sing “Octopus’s Garden” by the Beatles.</p>	<p>Examples</p> <p>Students prepare a favorite folk or camp song (or holiday song) on ukulele or guitar and create a “campfire” (or holiday) sing-along in class so students can demonstrate accompanying skills.</p>
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MUSIC-GENERAL: Create

9	Anchor Standard 9: Create 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)
	<p>Improvise by singing a simple melody based on a given text.</p> <p>Examples</p> <p>Students improvise a melody (arioso) to the given rhyme "Jack Be Nimble."</p>	<p>Improvise by singing a simple melody using self-created text.</p> <p>Examples</p> <p>Students create and sing a melodic answer to the teacher's question.</p>	<p>Improvise independently and cooperatively successive melodic phrases to create a song.</p> <p>Examples</p> <p>Students create 4-beat pentatonic patterns that they sing or play as responses to a teacher's 4-beat call.</p>	<p>Improvise short, unaccompanied rhythms and melodies with consistent style, meter, and/or tonality.</p> <p>Examples</p> <p>As the rest of the class is providing a steady beat on bucket drums and/or classroom percussion instruments, individual students take turns echoing and improvising rhythm patterns by first echoing the pattern of the previous student and then improvising a new pattern that the next student will echo.</p>	<p>Improvise rhythms and melodies with a complementary melody or rhythmic accompaniment, with consistent style, meter, affect, and/or tonality.</p> <p>Examples</p> <p>Individual students trade 2's and/or 4's by improvising appropriate melodies on classroom instruments (e.g. recorders, ukuleles, guitars, pianos, or Orff keyboards) within the 12-bar Blues as the rest of the class provides/performs the harmonic structure.</p>
		K-2 (Cr. 9.2.2)	3-5 (Cr.9.5.2)	6-8 (Cr.9.8.2)	9-12 (Cr.9.12.2)
		<p>Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</p> <p>Examples</p> <p>Student will create, vocally and/or instrumentally, musical patterns and ideas within the context of a given tonality (such as major/minor) and meter (such as duple/triple)</p>	<p>Improvise single-line melodic and rhythmic variations of learned songs by singing and using instruments.</p> <p>Examples</p> <p>After listening to Mozart's <i>Variations on Ah vous dirai-je Maman</i> students create and perform their own variation that alters some aspect of either the rhythm or melody.</p>	<p>Improvise rhythmic and melodic embellishments and variations using a pentatonic scale and major keys.</p> <p>Examples</p> <p>Students echo various pitch patterns sung by the teacher that only utilize the pitches of the pentatonic scale. Then, employing call and response, students improvise an "answer" to the teacher's "question,"</p>	<p>Improvise rhythmic and melodic embellishments and variations in both major and minor keys.</p> <p>Examples</p> <p>Students listen to Mozart "Twelve Variations in C Major," K. 265 (Twinkle, Twinkle, Little Star), identify appropriate "landing pitches," and allow students to create their own improvised variations on Orff keyboard instruments or recorders.</p>

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			again only utilizing the pitches of the pentatonic scale.	
		3-5 (Cr.9.5.3)	6-8 (Cr.9.8.3)	9-12 (Cr.9.12.3)
		<p>Improvise rhythmic, melodic, and harmonic accompaniments to songs using pitched and unpitched classroom instruments and/or electronic sound sources.</p> <p>Examples</p> <p>Students create an accompaniment for the song "Hill and Gully Rider."</p>	<p>Recognize important pitches within a melody and improvise simple harmonic accompaniments.</p> <p>Examples</p> <p>In student pairs, have one student improvise a melody on the pentatonic scale as the other improvises a harmonic accompaniment utilizing at least two different types of bordun accompaniment, i.e. chordal, broken, leveled, or cross-over, on Orff keyboard instruments.</p>	<p>Identify and utilize harmonic pitches while improvising stylized melodies and accompaniments.</p> <p>Examples</p> <p>Student review the traditional alterations to the 12-bar blues progression, i.e. quick-to-four, tenth-bar dominant, and the turnaround. Students then create and name their own alteration to the blues, and then have students improvise a melody that aligns with their new, altered version of the 12-bar blues.</p>

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10	Anchor Standard 10: Create 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)
	<p>Create movement that shows the rhythm and/or melodic direction of an aurally perceived or audiated song.</p> <p>Examples</p> <p>Students audiate the known "Skip to My Lou" and create movement that shows the rhythm and/or melody direction.</p>	<p>Create movement patterns and describe their relationships to audiated and/or aurally perceived songs.</p> <p>Examples</p> <p>Students sing "My Hat Has Three Corners" and leave out a word with each repeated sing and substitute the motion until all four of the main words are audiated or aurally perceived. Motions: <i>corners</i> -- point to elbow, <i>three</i> -- hold up three fingers, <i>hat</i> -- point to head, <i>my</i> - - point to self. Students discuss how the movements related to the music.</p>	<p>Demonstrate the rhythm, melody, and form of an audiated and/or aurally perceived song through traditional and/or non-traditional notation.</p> <p>Examples</p> <p>After hearing, learning, and singing the canon "Come Follow Me" by rote, students audiate the first phrase while showing the melodic contour. Students will then notate the phrase as they audiate and sing out loud to check their notation.</p>	<p>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.</p> <p>Examples</p> <p>Student view the modeling of simple melodies on a recorder, and students notate them using non-traditional notation. Then, provide students with examples of non-traditional notations and have them create corresponding simple melodies on the recorder. Finally have the students notate their melodies using traditional notation.</p>	<p>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.</p> <p>Examples</p> <p>Students listen to 2-, 3-, and 4-chord songs from a variety of genres, identify when they hear the harmony change, identify the tonal center (DO), and ultimately identify, notate, and perform the harmonic structure of the song.</p>

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11	Anchor Standard 11: Create 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?				
Create	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)
	<p>Create and represent a short rhythmic pattern with non-traditional notation.</p> <p>Examples</p> <p>Students use iconic notation (such as large and small pictures of a locomotive) to show the short and long sounds in the rhyme “Engine, Engine, Number Nine.”</p>	<p>Utilize traditional and/or non-traditional notation to represent simple rhythms and rhythmic patterns of rhymes and songs.</p> <p>Examples</p> <p>Students use quarter and eighth notes to notate the rhythms to the poem “See a Pin”.</p>	<p>Plan, notate, and perform rhythmic speech compositions with text, including performance indicators such as tempo and dynamics.</p> <p>Examples</p> <p>Students create high/middle/low shapes in cooperative groups to notate simple melodic patterns sung by the teacher.</p>	<p>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.</p> <p>Examples</p> <p>Students listen to a simple melody, e.g. Beethoven’s “Ode to Joy,” sing the melody on solfege syllables, notate the melody, and then arrange it for a small ensemble of available classroom instruments.</p>	<p>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.</p> <p>Examples</p> <p>Students listen to a simple, popular melody, e.g. The Beatles “Yesterday,” sing the melody on solfege syllables, notate the melody, and then arrange it for a small ensemble of available classroom instruments in a specific style or genre, e.g. Swing or Folk.</p>
	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)
	<p>Create and represent a short melodic pattern with non-traditional notation.</p> <p>Examples</p> <p>Students use iconic notation (such as umbrellas or raindrops) to show the up and down movement of the pitches in the song “Rain, Rain Go Away”.</p>	<p>Utilize traditional and/or non-traditional notation to demonstrate simple melodies and melodic patterns of rhymes and songs.</p> <p>Examples</p> <p>Students create high/middle/low shapes in cooperative groups to notate simple melodic patterns sung by the teacher.</p>	<p>Create, notate, and perform songs in a variety of meters.</p> <p>Examples</p> <p>Students compose, perform, and notate a major song in question/answer form.</p>	<p>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.</p>	<p>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.</p> <p>Examples</p>

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				<p>Examples</p> <p>Students compose an original piece of music within specified guidelines, e.g. in AB form, melodic range of a 5th, with a dynamic range of piano to forte, with a known harmonic structure (e.g. the 12-bar blues or the 50's chord progression).</p>	<p>Students compose an original piece of music within specified guidelines, e.g. in Rondo form, melodic range of an octave, with a dynamic range of piano to fortissimo, with a known harmonic structure (e.g. the 12-bar blues or the 50's chord progression), that includes a melodic ostinato and a rhythmic ostinato that implies a specific genre or style.</p>
			<p>3-5 (Cr. 11.5.3)</p> <p>Plan, arrange, and perform accompaniments to given melodies within specific guidelines.</p> <p>Examples</p> <p>Students compose an accompaniment for a 12-bar blues composition using pitched percussion instruments.</p>	<p>6-8 (Cr.11.8.3)</p> <p>Explore and utilize a variety of traditional and/or non-traditional sound sources and electronic media and technology when composing and arranging music.</p> <p>Examples</p> <p>Students compose an original piece of music within specified guidelines, where one of the guidelines is to use a unique sound source, timbre, or recorded/sampled material.</p>	<p>9-12 (Cr.11.12.3)</p> <p>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.</p> <p>Examples</p> <p>Students compose an original piece of music within specified guidelines, where one of the guidelines is to use a unique sound source, timbre, or recorded/sampled material, and provide liner notes for their composition that articulates how the unique sound source, timbre, or recorded/sampled material enhanced the composer's intent.</p>