Arizona Music Standards

Introduction

Music is a subject with its own unique skills and knowledge, a respected repertoire of quality literature, an advanced system of notation and literacy, and a challenging form of cognition. Scientifically, music is an auditory symbol system that the brain conceives as spatial-temporal reasoning. The brain organizes the elements of pitch, rhythm, timbre and harmony in neurological pathways that cannot be replicated in any other manner. Historically, musical expression is an innate human activity that bridges cultures and time.

In the study of music, students create meaning and expression through the use of listening, composing and improvisational skills. Students attain skill in choral and instrumental performance, as well as critical thinking and self-assessment. Understanding of musical elements and how people in different places and at different times have manipulated them is important in learning how meaning is derived from sound.

Broad experience in music is necessary if students are to make informed musical judgments. To meet the standards in this framework, students must learn vocabularies and concepts associated with various types of work in music. By understanding the contribution music makes to culture and history, students are better prepared to live and work in multicultural settings. The adult life of every student is enriched by the skills, knowledge and dispositions acquired through the study of music.

Music Standards Organization

Arizona's music standards are organized into two distinct sections:

- General Music K-8
- Performing Ensembles

The standards do not subscribe to any specific teaching methodology.

General Music, grades K-8, are grade level articulated standards. The performance objectives listed build one upon the other, and cascade upward in terms of difficulty of skill and technique. The General Music standards are written with the assumption that a class meets for a total of 90 minutes per week.

The Performing Ensembles standards are skill level articulated standards, from beginning to distinction. Performing Ensembles are the typical vehicle, whether a mariachi group or a show choir, by which students perform music in the upper grades. Arizona's schools offer a variety of options and scheduling of performing ensembles; hence the use of skill level articulation. Students do not move to the next level of music proficiency until performance objectives have been mastered. Students begin their performing ensemble music careers at various grade levels. Mastery of the performance objectives will vary according to the design of the performing music program, student age and number of instructional minutes per week. This document attempts to describe a program that meets daily.

The Performing Ensemble standards are broken into Choir (Vocal), Band (Wind and percussion) and String/Orchestra groupings for Strand 1: Create based on the specific skills and techniques needed in relation to the instrumentation in the ensemble.

Guitar, keyboard classes, and any other non-traditional ensembles will utilize relevant standards taken from the General Music and Performing Ensembles standards.

Arizona Music Standards

Students may be classified as Beginning, Intermediate, or Advanced within the same grade level, class, and/or performing ensemble.

Standards Organization: Concepts

The Concepts which serve as the "chapter headings" for music's three strands of Create, Relate and Evaluate are based on the National Standards for Music Education:

The strands/concepts are not intended to imply a developmental order.

Words in BOLD are defined in the glossary.

Italicized text is a continuation from a previous grade level.

	Strand 1 – Create	Strand 2 – Relate	Strand 3 - Evaluate
Concept #1	**Singing alone & with others music from different genres and diverse cultures.**	**Understanding the relationships among music, the arts & other disciplines outside the arts**	**Listening to analyzing and describing music**
Concept #2	**Playing instruments alone and with others, music from different genres and diverse cultures**	**Understanding music in relation to history and culture**	**Evaluating music and music performances**
Concept #3	**Improvising rhythms, melodies, variations and accompaniments**	**Understanding music in relation to self and universal themes**	
Concept #4	**Composing and arranging music**		
Concept #5	**Reading and notating music**		

General Music Standards Grades K-8
Strand 1: Create
Concept 1: Singing, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. exhibiting singing and speaking voices.	PO 1. singing on **pitch** loud/soft, fast/slow, high/low.	PO 1. singing an **ostinato** on **pitch** with an appropriate tone quality.	PO. 1. singing **rounds** on **pitch** with an appropriate tone quality.	PO 1. singing **partner songs** on **pitch** with an appropriate tone quality.	PO 1 singing songs with **descants** on **pitch** with an appropriate tone quality, **diction** and posture.	PO 1. singing expressively on **pitch** with an appropriate tone quality, **diction**, posture, **dynamics**, phrasing, interpretation, and **tempo**.	PO 1. singing with technical and stylistic accuracy (e.g., vocal production, posture).	PO 1. *singing with technical and stylistic accuracy (e.g., vocal production, posture).*
PO 2. echoing spoken **rhythmic** patterns.	PO 2. following a steady **beat** while singing.	PO 2. performing a steady beat while singing	PO 2. singing rhythmic patterns with words.	PO 2. singing unaccompanied with correct timing and intonation.			PO2. singing music written in two parts.	PO 2. *singing music written in two parts.*
PO 3. singing music from memory.	PO 3. echo singing using syllable names.	PO 3. singing using syllable names.	PO 3. reading and singing using syllable names.	PO 3. reading and singing using pitch names.	PO 3. singing short songs from written **notation**.	PO 3. *singing songs from written **notation***.	PO 3. singing written **notation** using letters, numbers, and/or syllables.	PO3. *singing written **notation** using letters, numbers, and/or syllables.*

Arizona Music Standards

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 4. responding properly to basic conducting **cues**. (e.g., start/stop).	*PO 4. responding properly to basic conducting **cues**. (e.g., start/stop).*	*PO 4. responding properly to basic conducting **cues**. (e.g., start/stop).*	PO 4. responding properly to formal conducting **cues**. (e.g., 3/4, 4/4).	PO 4. responding expressively to conducting **cues** (e.g., **legato**, **dynamics**).	*PO 4. responding expressively to conducting **cues** (e.g., **legato**, **dynamics**).*	*PO 4. responding expressively to conducting **cues** (e.g., **legato**, **dynamics**).*	*PO 4. responding expressively to conducting **cues** (e.g., **legato**, **dynamics**).*

General Music Standards Grades K-8

Strand 1: Create

Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. maintaining a steady **beat**.	PO 1. maintaining a steady **beat** with a partner.	PO 1. maintaining a steady **beat** in a group.	PO 1 playing music from memory.			PO 1. playing expressively with appropriate **dynamics**, phrasing, interpretation, **articulation** and **tempo**.	PO 1. playing expressively on the instruments of the **genre** and culture explored.	PO 1. *playing expressively on the instruments of the **genre** and culture explored.*
	PO 2. playing sounds that are loud/soft, fast/slow, high/low.	PO 2. playing short **melodic** patterns that are loud/soft, fast/slow.	PO 2. playing a simple **ostinato accompaniment** using **dynamics**.	PO 2. playing a short **melody** using appropriate **dynamics**.	PO 2. playing simple independent instrumental parts while other students sing or play contrasting parts.	PO 2. playing by rote **rhythmic** patterns using sixteenth notes and **syncopation** in 2/4, 3/4, and 4/4 time **signatures**.		

Arizona Music Standards

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 3. echoing **rhythm** patterns.		PO 3. playing with correct **rhythmic** duration quarter notes, eighth notes and quarter rests.	PO 3. playing with correct **rhythmic** duration half notes, whole notes and corresponding rests.	PO 3. playing with correct **rhythmic** duration dotted half notes and dotted quarters.	PO 3. playing short songs from written **notation**.			
	PO 4. responding properly to basic conducting **cues**. (e.g., stop/start).	*PO 4.* *responding properly to basic conducting **cues**. (e.g., stop/start).*	*PO 4.* *responding properly to basic conducting **cues**. (e.g., stop/start).*	PO 4. responding properly to formal conducting **cues**. (e.g., 3/4, 4/4).	PO 4. responding expressively to conducting **cues** (e.g., **legato**, **dynamics**).	PO 4. playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).	PO 4. *playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).*	PO 4 *playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).*

General Music Standards Grades K-8

Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations, and accompaniments

(Teachers and students may choose from a variety of sound sources e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources.)

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1 **improvising** an answer to a teacher-performed statement (to a steady **beat**)	PO 1. ***improvising*** *an answer to a teacher-performed statement (to a steady* ***beat)***	PO 1. **improvising** simple **rhythmic accompaniment**s.	PO 1. **improvising** simple **melodic phrases**.	PO 1. singing and/or playing short improvised melodies for a specified time frame.	PO 1. **improvising** a **melody** based on a given **tonality**.	PO 1. playing an improvised **accompaniment** using **tonic** and **dominant chords**.	PO 1. **improvising** a harmonic **accompaniment** using **tonic**, **dominant**, and **subdominant chords**.	PO 1. singing and/or playing short improvised melodies in a consistent style and **meter**.

General Music Standards Grades K-8

Strand 1: Create

Concept 4: Composing and arranging music.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 1. composing and notating short pieces using non-standard musical **notation**.	PO 1. creating music to accompany or tell a story.	PO 1. creating a short song within specified guidelines choosing from a variety of sound sources (e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources).	PO 1. creating short songs and/or instrumental pieces within specified guidelines choosing from a variety of sound sources (e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources).	PO 1. composing short pieces using standard musical **notation** in the treble **clef** within specified guidelines.	PO 1. composing and notating short pieces using standard musical **notation** in the treble **clef** within specified guidelines.	PO 1. creating/ arranging short songs and/or instrumental pieces in the treble **clef** within specified guidelines using technology.	PO 1. *creating/ arranging short songs and/or instrumental pieces in the treble **clef** within specified guidelines using technology*.

General Music Standards Grades K-8

Strand 1: Create

Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 1. recognizing **melodic** movement as up and down.	PO 1. recognizing steps, skips and repeated notes in music.						
PO 2. distinguishing melodic shape.	PO 2. Identifying quarter and eighth notes and quarter rests (e.g., Ta, Ti Ti).	PO 2. reading/ decoding quarter notes, eighth notes and quarter rests.	PO 2. reading/ decoding half notes, whole notes and corresponding rests.	PO 2. reading/ decoding dotted half notes and dotted quarter notes.	PO 2. reading/ decoding sixteenth notes and sixteenth note patterns and simple **syncopation** in 2/4, 3/4 and 4/4 time **signatures**.	PO 2. conducting patterns and **cues** in duple and triple **meter** in time to the music.	PO 2. identifying the **intervals** within a **diatonic scale**.	PO 2. reading written **notation** using letters, numbers, and/or syllables.
			PO 3. identifying the letter names for the lines and spaces of the treble **clef**.	*PO 3. identifying the letter names for the lines and spaces of the treble **clef**.*	*PO 3. identifying the letter names for the lines and spaces of the treble **clef**.*	PO 3. identifying the letter names for the lines and spaces of bass **clef**.	*PO 3. identifying the letter names for the lines and spaces of bass **clef**.*	*PO 3. identifying the letter names for the lines and spaces of bass **clef**.*

Arizona Music Standards

Kindergarten	**Grade 1**	**Grade 2**	**Grade 3**	**Grade 4**	**Grade 5**	**Grade 6**	**Grade 7**	**Grade 8**
PO 4. recognizing non-standard musical notation	PO 4. demonstrating melodic line and texture through non-standard musical notation	PO 4. reading and notating non-standard musical **notation**.	PO 4. reading and notating music using standard musical **notation**.	*PO 4. reading and notating music using standard musical **notation**.*	*PO 4. reading and notating music using standard musical **notation**.*	*PO 4. reading and notating music using standard musical **notation**.*	PO 4. identifying major and minor **scales**.	PO 4. identifying major and minor **chords**.
		PO 5. identifying parts/symbols in a musical **score**: • **staves** • **clefs**	PO 5. identifying parts/symbols in a musical **score**: • **dynamics** • **meter signatures**	PO 5. identifying parts/symbols in a musical **score**: • accidentals • phrasing marks • **key signatures**	PO 5. defining terms and symbols used in music **notation** as identified in previous grade levels.	*PO 5. defining terms and symbols used in music **notation** as identified in previous grade levels.*	*PO 5. defining terms and symbols used in music **notation** as identified in previous grade levels.*	*PO 5. defining terms and symbols used in music **notation** as identified in previous grade levels.*

General Music Standards Grades K-8

Strand 2: Relate

Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. exploring the relationship between music and dance by responding to sounds through movement.	PO 1. using body movement to show variations in **rhythm**, **pitch** or **tempo**.	PO 1. showing musical pulse, pattern and phrasing through movement.	PO 1. performing a dance to a given piece of music that reflects its cultural heritage.	PO 1. identifying the use/function of music from various cultures correlating to grade level social studies curriculum.	PO 1. *identifying the use/function of music from various cultures correlating to grade level social studies curriculum.*	PO 1. identifying/ describing ways in which the principles and subject matter of other disciplines are related to music (e.g., science, math, history).	PO 1. explaining the connection between music and other art forms (e.g., balance in visual arts and balance within a performing **ensemble**).	PO 1. identifying and explaining how technology and music interface.

Arizona Music Standards

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
					PO 2. Explaining the nature of sound as vibration.	PO 2. Describing the effect an instrument's physical properties will have upon its sound.	PO 2. identifying and explaining the basic concepts behind the science of sound (e.g., sound as vibration, **acoustics**, **resonance**, **intervals**).	PO 2. Identifying and analyzing the ways in which the elements of music (i.e. steady **beat**, **rhythm**, **dynamics**, **texture**, **pitch** and **pitch** direction, **timbre**, **form**, **tempo**) are interrelated with elements of other arts.

Arizona Music Standards

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 3. recognizing **composers**' motivations for creating music	*PO 3. recognizing **composers**' motivations for creating music*	*PO 3. recognizing **composers**' motivations for creating music*	PO 3. explaining and applying the relationship between note values and mathematics	*PO 3. explaining and applying the relationship between note values and mathematics*	PO 3. comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).	*PO 3. comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).*	PO 3. *comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).*
PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*	*PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature*

General Music Standards Grades K-8

Strand 2: Relate

Concept 2: Understanding music in relation to history and culture.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. discovering various uses of music in daily experiences (e.g., songs of celebration, seasons).	PO 1. recognizing various uses of music in daily experiences (e.g., game songs, marches, dance music, work songs).	PO 1. classifying various uses of music in daily experiences (e.g., songs of celebration, game songs, marches, T.V. and movie sound tracks, dance music, work songs).	PO 1. identifying music from various **genres** and diverse cultures.	PO 1. explaining the musical characteristics that make a piece appropriate for a specific event or function.	PO 1. describing the historical context and or influence of music on daily life, culture, politics, etc.	PO 1. describing the characteristics that distinguish one style/period of music from another.	PO 1. identifying the contributions of significant **composers**, performers and important pieces from major time periods and cultures, past and present.	PO 1. comparing and contrasting the characteristics that distinguish one style/period of music from another various time periods
				PO 2. applying appropriate movements to music from various cultures.	PO 2. describing the cultural context and or influence of music on daily life, culture, politics, etc.	PO 2. comparing and contrasting the influences of music in various cultures.	PO 2. identifying the instrumentation of **ensembles** from various cultures.	

Arizona Music Standards

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
				PO 3. identifying the origins and development of instruments	PO 3. describing the origins and development of instruments		PO 3. identifying the origins and development of written music	PO3. describing the origins and development of written music
			PO 4. identifying different musical careers	PO 4. describing different musical careers.	PO 4. classifying different musical careers.	PO 4. comparing and contrasting different musical careers.	PO 4. analyzing the qualifications for different musical careers.	PO 4. *analyzing the qualifications for different musical careers.*

General Music Standards Grades K-8

General Music Strand 2: Relate

Concept 3: Understanding music in relation to self and universal themes.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. describing what a piece of music makes them think of or about.	PO 1. identifying a song or other piece of music that is important to their family.	PO 1. drawing a picture that is inspired by listening to a specific piece of music.	PO 1. writing a story that is inspired by listening to a specific piece of music.	PO 1. describing the roles and impact music plays in their lives and the lives of others.	PO 1 reflecting on and discussing the roles and impact music plays in their lives and the lives of others.	PO 1. explaining personal reactions to musical experiences, and identifying which musical aspects evoke these reactions.	PO 1 describing the various ways that music conveys thought, emotion, and universal themes without the use of words.	PO 1 *describing the various ways that music conveys thought, emotion, and universal themes without the use of words.*
PO 2. describing why they like their favorite piece of music.	PO 2. explaining music preferences (I like it because…).	*PO 2. explaining music preferences (I like it because…).*	PO 2. distinguishing music preferences (I like it because…) from music judgments (It is good because…).	PO 2. distinguishing music preferences (I like it because…) from music judgments (It is good because…) from cultural judgments (It is important because…).	*PO 2. distinguishing music preferences (I like it because…) from music judgments (It is good because) from cultural judgments (It is important because…).*	*PO 2. distinguishing music preferences (I like it because…) from music judgments (It is good because) from cultural judgments (It is important because…).*	*PO 2. distinguishing music preferences (I like it because…) from music judgments (It is good because) from cultural judgments (It is important because…).*	*PO 2. distinguishing music preferences (I like it because…) from music judgments (It is good because) from cultural judgments (It is important because…).*

General Music Standards Grades K-8

Strand 3: Evaluate

Concept 1: Listening to, analyzing, and describing music.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. identifying singing/ speaking voice.	PO 1. identifying **melodic** shape/**pitch** direction.	PO 1. recognizing that music moves by steps, skips, leaps, and repeats.	PO 1. identifying steps, skips, leaps and repeats within a given piece of music.	PO 1 describing the **melodic** movement within a given piece.	PO 1. classifying **scales** as major, minor.	PO 1. classifying **chords** as major and minor.	PO 1. comparing and contrasting simple music **forms** (e.g., **AB**, **ABA**, **rondo**, **canon**, round) when presented in performed and/or recorded music.	PO 1. recognizing **chord** changes heard.
PO 2. naming classroom instruments.	PO 2. identifying a variety of band, orchestra, and classroom instruments.	PO 2. identifying the sound of a variety of band, orchestra, and classroom instruments.	PO 2. classifying instruments as band, orchestra or classroom.		PO 2. categorizing instruments as Western and non-Western.	PO 2. identifying instruments, Western and non-western, by family (e.g., woodwind, percussion, brass, strings, membrano-phones, idiophones).		PO 2. comparing and contrasting multiple interpretations (e.g., band, orchestra, vocal) of the same piece of music.

Arizona Music Standards

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 4. identifying music as fast or slow (**tempo**) and as loud or soft (**dynamics**), high or low (**pitch**).	PO 4. demonstrating various moods heard in music through facial expression, body posture and/or movement.	PO 4. responding to various moods heard in music through facial expression, body posture and/or movement.	PO 4. describing changes in mood while listening to music.	PO 4 identifying musical examples by culture.	PO 4 identifying music examples by **genre**.	PO 4. classifying musical examples by culture.	PO 4. classifying musical examples by **genres**.	PO 4. classifying and identifying musical examples by historical periods.
PO 3. identifying sounds as high and low.	PO 3. recognizing patterns (e.g. **rhythmic**, **melodic**, dynamic, instrumental, **tempo**)	PO 3. recognizing **AB** and **ABA forms**.	PO 3. describing **AB**, **ABA**, and rounds.	PO 3. describing **canon** and **rondo forms**.	PO 3. identifying AB, **ABA**, **canon**, and round **forms** when presented in performed and/or recorded music.	PO 3. identifying contrasting **meters** and note/rest values.	PO 3. analyzing musical elements in **aural** examples from diverse **genres** and cultures.	PO 3. identifying and analyzing the ways in which the **elements of music** are interrelated with elements of other arts.

General Music Standards Grades K-8

Strand 3: Evaluate

Concept 2: Evaluating music and music performances.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. expressing personal reactions to a music performance through drawings (I like it because…).	PO 1. expressing personal reactions to a music performance through words or drawings (I like it because…).	PO 1. expressing personal reactions to a music performance through words and drawings (I like it because…).	PO 1. discussing/explaining personal preferences for music (I like it because vs. it is good because…).	PO 1. distinguishing music preferences (I like it because…) from music judgments (It is good because) from cultural judgments (It is important because…)	PO 1. using established criteria (e.g., **dynamics**, pronunciation) to evaluate performances and **compositions**.	PO 1. creating and applying established criteria to evaluate performances and **compositions**.	PO 1. writing a critique of a performance, **composition**, **improvisation**, or arrangement based on established criteria.	PO 1. *writing a critique of a performance, **composition**, **improvisation**, or arrangement based on established criteria.*
PO 2. listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*	PO 2. *listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.*

Performing Ensembles: Band
Strand 1: Create
Concept 1: Singing, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. singing their own instrumental parts within an **ensemble**.	PO 201. *singing their own instrumental parts within an **ensemble**.*	PO 301. *singing their own instrumental parts within an **ensemble**.*	
PO 102. singing their own instrumental parts in tune with appropriate **articulation**, **phrasing** and **dynamics**.	PO 202. *singing their own instrumental parts in tune with appropriate **articulation**, **phrasing** and **dynamics**.*	PO 302. *singing their own instrumental parts in tune with appropriate **articulation**, **phrasing** and **dynamics**.*	
PO 103. singing **rhythmic** patterns of different **meters**.	PO 203. *singing **rhythmic** patterns of different **meters**.* s	PO 303. *singing **rhythmic** patterns of different **meters**.*	
PO 104. singing their own instrumental parts with good posture and with proper breath support.	PO 204. *singing their own instrumental parts with good posture and with proper breath support.*	PO 304. *singing their own instrumental parts with good posture and with proper breath support.*	

Performing Ensembles: Band
Strand 1: Create
Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. *properly assembling and identifying the various parts of their instruments.*	PO 201 *properly assembling and identifying the various parts of their instruments.*	PO 301 *properly assembling and identifying the various parts of their instruments.*	
PO 102. *demonstrating proper care and maintenance of their instrument.*	PO 202 *demonstrating proper care and maintenance of their instrument.*	PO 302 *demonstrating proper care and maintenance of their instrument.*	
PO 103. playing solo and **ensemble** literature on grade level 1-2 on a scale of 1-6.	PO 203. playing solo and **ensemble** literature on grade level 2-3 on a scale of 1-6 .	PO 303. playing solo and **ensemble** literature on grade level 3-5 on a scale of 1-6.	PO 403. playing solo and **ensemble** literature on grade level 5-6 on a scale of 1-6.
PO 104. identifying and playing individually and with others the following note and rest values while maintaining a steady **beat**: whole, half, quarter, eighth, dotted half, dotted quarter.	PO 204. identifying and playing individually and with others the following note and rest values while maintaining a steady **beat**: whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth as well as other note and rest values encountered in the **repertoire**.	PO 304. identifying and playing individually and with others the following note and rest values while maintaining a steady **beat**: whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth as well as other note and rest values encountered in the **repertoire**.	PO 404. identifying and playing individually and with others all note and rest values as encountered in the **repertoire**.
PO 105. playing the Concert Bb, F, and Eb **major scales** one octave on wind and mallet percussion instruments.	PO 205. playing Ab, C, G and D **major scales** for one octave and a **chromatic scale** in the appropriate **range**.	PO 305. playing **scale** structures appropriate to the **repertoire** encountered for full practical **range**.	PO 405. playing all **major**/**minor** and selected modal **scale** structures, throughout the practical **range** of the instrument.

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 106. identifying and playing **articulations** and symbols as they occur in the **repertoire**.	PO 206. *identifying and playing **articulations** and symbols as they occur in the **repertoire**.*	PO 306. *identifying and playing **articulations** and symbols as they occur in the **repertoire**.*	
PO 107. demonstrating the basic **embouchure**, posture, and hand/stick/mallet position appropriate for characteristic tone production on their instrument.	PO 207. demonstrating how factors such as **embouchure** shape and tension, mouthpiece and reed selection, slide position, stick/mallet placement, and fingerings influences the **intonation** and tone quality and their instrument.	PO 307. demonstrating how factors such as **embouchure** shape and tension, mouthpiece and reed selection, slide position, stick/mallet placement, and fingerings influences the **intonation** and tone quality and their instrument.	
PO 108. playing, on **pitch**, in **rhythm**, with appropriate **articulation**, **dynamics**, and **tempo**.	PO 208. playing, on **pitch**, in **rhythm**, with appropriate **articulation**, **dynamics**, **phrasing**, and **tempo**.	PO 308. playing expressively, on **pitch**, in **rhythm**, with appropriate **articulation**, **dynamics**, **phrasing**, and **tempo**.	PO 408. playing expressively, on **pitch**, in **rhythm**, with appropriate **articulation**, **dynamics**, **phrasing**, finesse, and **tempo**.
PO 109. playing exercises from memory at appropriate level.	PO 209. *playing exercises from memory at appropriate level.*	PO 309. playing exercises/music from memory at appropriate level.	PO 409. performing solo literature from memory at the appropriate level.
PO 110. playing notated music at grade level 1-2 on a scale of 1-6.	PO 210. playing notated music at grade level 2-3 on a scale of 1-6.	PO 310. playing notated music grade level 3-5 on a scale of 1-6.	PO 410. playing notated music grade level 5-6 on a scale of 1-6.
PO 111. playing **repertoire** accurately and with good breath control, tone quality, and technique at grade level 1-2 on a scale of 1-6.	PO 211. playing **repertoire** accurately and with good breath control, tone quality, and technique at grade level 2-3 on a scale of 1-6.	PO 311. playing **repertoire** accurately and with good breath control, tone quality, and technique at grade level 3-5 on a scale of 1-6.	PO 411. playing **repertoire** accurately and with good breath control, tone quality, and technique at grade level 5-6 on a scale of 1-6.

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 112. sight-reading **repertoire** accurately and expressively at one level below performance level.	PO 212. *sight-reading **repertoire** accurately and expressively at one level below performance level.*	PO 312. *sight-reading **repertoire** accurately and expressively at one level below performance level.*	PO 412. **transposing repertoire** at sight accurately and expressively (e.g., reading different **clefs**, trumpet in D played on Bb instrument).
PO 113. playing a varied **repertoire** from different genres at appropriate level (e.g., traditional, military, popular, folk).	PO 213. *playing a varied **repertoire** from different genres at appropriate level (e.g., traditional, military, popular, folk).*	PO 313. playing varied literature from different genres at appropriate level from the standard **repertoire**.	PO 413. playing varied literature from different genres at appropriate level from within and outside the standard **repertoire** (e.g., international, transcriptions, new works).
PO 114. responding to basic conductor's cues (e.g., **tempo** and **dynamics**).	PO 214. responding to conductor's cues (e.g., **phrasing** and expression).	PO 314. responding to conductor's cues (e.g., style, expression, part cueing).	PO 414. conduct an **ensemble** with appropriate gestures, **tempo**, expression, and cueing.
PO 115. playing independent parts while others play contrasting parts within an **ensemble** at grade level 1-2 on a scale of 1-6.	PO 215. playing independent parts while others play contrasting parts within an **ensemble** at grade level 2-3 on a scale of 1-6.	PO 315. playing independent parts while others play contrasting parts within an **ensemble** at grade level 3-5 on a scale of 1-6.	PO 415. playing independent parts while others play contrasting parts within an **ensemble** at grade level 5-6 on a scale of 1-6.
PO 116. playing together as an **ensemble** (e.g. **tempo** and balance).	PO 216. playing together as an **ensemble** (e.g., **tempo**, **intonation**, balance, and blend).	PO 316. performing together as an **ensemble** (e.g., **tempo**, **intonation**, balance, blend, and expression).	PO 416. consistently performing together as an **ensemble** (e.g., **tempo**, **intonation**, balance, blend, expression, and sensitivity).
PO 117. playing by rote short **rhythmic** and/or melodic patterns, and/or intervallic while maintaining a steady **beat**.	PO 217. playing by rote short **rhythmic** and/or melodic patterns in **tempo**.	PO 317. playing by rote medium-length **rhythmic** and/or melodic patterns in **tempo**.	PO 417. playing music by rote in **tempo** with appropriate expression.

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 118. moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).	PO 218. *moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).*	PO 318. *moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).*	
PO 119. additionally for percussionists: playing the appropriate percussion rudiments (e.g., long, 5-stroke, 7-stroke rolls, paradiddles, flams).	PO 219. additionally for percussionists: applying percussion rudiments appropriate to the **repertoire** encountered.	PO 319. *additionally for percussionists: applying percussion rudiments appropriate to the **repertoire** encountered.*	
PO 120. recognizing when their instruments are in tune by listening to a given **pitch**.	PO 220. tuning their own instrument using a tuner or other **pitch** reference.	PO 320. adjusting appropriately to inherent **intonation** tendencies of their own instrument.	PO 420. adjusting appropriately to inherent **intonation** and **timbre** tendencies of their own instrument.
	PO 221. recognizing **intonation** within the **ensemble**.	PO 321. recognizing **intonation** within the **ensemble** and responding appropriately.	PO 421. adjusting **intonation** to **pitch** tendencies within the **ensemble** and tonal context.

Performing Ensembles: Band
Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations, and accompaniments**.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. playing improvised melodies for a minimum of 4 measures within teacher specified guidelines (e.g., using a limited **pitch** set).	PO 201. playing simple improvised melodies within an appropriate harmonic structure for a minimum of 8 measures over an **accompaniment** within teacher specified guidelines.	PO 301. playing complex improvised melodies within an appropriate harmonic structure, with expression, for a minimum of 12 measures over chord progression.	PO 401. playing complex improvised melodies within an appropriate harmonic structure, with expression, for a minimum of 24 measures over chord progression.
PO 102. playing improvised melodic and **rhythmic accompaniments** for a minimum of 4 measures within teacher specified guidelines.	PO 202. playing melodic and **rhythmic** improvised **accompaniments** for a minimum of 8 measures within teacher specified guidelines.	PO 302. playing melodic and **rhythmic** improvised **accompaniments** a minimum of 12 measures within teacher specified guidelines.	PO 402. playing melodic and **rhythmic** improvised **accompaniments** a minimum of 24 measures within teacher specified guidelines.

Performing Ensembles: Band
Strand 1: Create
Concept 4: Composing and arranging music

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. identifying how changing compositional elements of music (e.g., **dynamics**, tone color, **tempo**) can change the style and experience of the music.	PO 201. manipulating compositional elements of music (e.g., **dynamics**, tone color, **tempo**) to change the style and experience of the music.	PO 301. analyzing the compositional and stylistic elements that differentiate various musical genres.	
PO 102. creating short compositions for their own instrument, a minimum of 2 measures within teacher specified guidelines.	PO 202. creating short compositions for their own instrument or others, a minimum of 4 measures within teacher specified guidelines.	PO 302. creating short compositions for duet or small **ensemble**, a minimum of 8 measures within teacher specified guidelines.	PO 402. composing a musical work for small or large **ensemble**, or solo with **accompaniment**.
	PO 203. **transposing**/arranging/**transcribing** music within teacher specified guidelines.	PO 303. ***transposing****/arranging/****transcribing*** *music within teacher specified guidelines.*	PO 403. arranging or **transcribing** a musical work for small or large **ensemble**, or solo with **accompaniment**.

Performing Ensembles: Band
Strand 1: Create
Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO101. identifying the key of their instrument in relation to concert **pitch**.	PO 201. identifying the key of other instruments within the **ensemble** in relation to concert **pitch**.		
PO 102. explaining the function of the following time signatures: 4/4, 3/4, 2/4, 6/8, cut time.	PO 202. explaining the difference between simple/compound and duple/triple.	PO 302. explaining various asymmetrical **meters**.	
PO 103. explaining and applying the terms encountered in the **repertoire**.	PO 203. *explaining and applying the terms encountered in the **repertoire**.*	PO 303. *explaining and applying the terms encountered in the **repertoire**.*	
PO 104. playing expressively, on **pitch** and in **rhythm**, **dynamics**, **phrasing**, **tempo** markings encountered in the **repertoire**.	PO 204. *playing expressively, on **pitch** and in **rhythm**, **dynamics**, **phrasing**, **tempo** markings encountered in the **repertoire**.*	PO 304. *playing expressively, on **pitch** and in **rhythm**, **dynamics**, **phrasing**, **tempo** markings encountered in the **repertoire**.*	
PO 105. using appropriate terminology to describe and explain music encountered in the **repertoire**.	PO 205. *using appropriate terminology to describe and explain music encountered in the **repertoire**.*	PO 305. *using appropriate terminology to describe and explain music encountered in the **repertoire**.*	

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 106. identifying steps, skips, and repeated notes encountered in the **repertoire**.	PO 206. identifying intervals encountered in the **repertoire**.	PO 306. identifying intervals encountered in the **repertoire**.	
PO 107. explaining the function of the key signatures and accidentals.	PO 207. recognizing and playing key signatures and accidentals in the **repertoire**.	PO 307. *recognizing and playing key signatures and accidentals in the **repertoire**.*	
PO 108. describing and playing simple musical forms as encountered in **repertoire**.	PO 208. *describing and playing musical forms as encountered in **repertoire**.*	PO 308. *describing and playing musical forms as encountered in the **repertoire**.*	PO 408. synthesizing characteristics of musical structure and form into performance practice.

Performing Ensembles: Orchestra/Strings
Strand 1: Create
Concept 1: Singing, alone and with others, music from different genres and diverse cultures.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. singing their own instrumental parts within an ensemble.	PO 201. *singing their own instrumental parts within an ensemble.*	PO 301. *singing their own instrumental parts within an ensemble.*	
PO 102. singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamic.	PO 202. *singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.*	PO 302. *singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.*	
PO 103. singing rhythmic patterns of different meters.	PO 203. *singing rhythmic patterns of different meters.*	PO 303. *singing rhythmic patterns of different meters.*	PO 403. singing rhythmic patterns in complex/changing meters.
PO 104. singing their own instrumental parts with good posture and with proper breath support.	PO 204. *singing their own instrumental parts with good posture and with proper breath support.*	PO 304. *singing their own instrumental parts with good posture and with proper breath support.*	

Performing Ensembles: Orchestra/Strings
Strand 1: Create
Concept 2: Playing instruments, alone and with others, music from different genres and diverse cultures.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. identifying the various parts of their instrument.	PO 201. identifying the various parts and names of other instruments in their ensemble.	PO 301. explaining how adjustments made to various parts of an instrument affect the sound production of that instrument (e.g., relationship of bridge, sound post, fingerboard, and bow).	
PO 102. exhibiting proper care and maintenance of their instrument	PO 202. *exhibiting proper care and maintenance of their instrument*	PO 302. *exhibiting proper care and maintenance of their instrument*	
PO 103. maintaining good posture and playing position.	PO 203. *maintaining good posture and playing position*	PO 303. *maintaining good posture and playing position*	
PO 104. utilizing the proper left and right hand holding posture for their stringed instrument.	PO 204. *utilizing the proper left and right hand holding posture while shifting for their stringed instrument.*	PO 304. *utilizing the proper left and right hand holding posture for their stringed instrument (e.g., shifting, extensions).*	
PO 105. exhibiting proper bow control, including the techniques used for **staccato, slurred staccato, detache, slurs, double stop**s using one finger down, down bow, up bow, open strings, bow lift, **pizzicato**.	PO 205. exhibiting proper bow control and technique using **spiccato**, changing strings with wrist action**, col legno**, **ricochet**, and double stops.	PO 305. exhibiting proper bow control and technique using **accented détaché**, **legato détaché**, **martelé**, spiccato, string crossings at varying tempi, and bow articulation using variations of slurred and détaché groupings of notes.	

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 106. playing D, G, A, C, and F major one **octave** scales, **arpeggios**, and **triads** using proper half step fingering.	PO 206. performing two octave scales, triads and arpeggios in the keys of D, G, A, C and F major, one octave scales, triads, and arpeggios in additional major keys (playing in at least one **position** higher than first with technical facility), and playing one octave scales, triads and arpeggios in the keys of d, g, b, a, and e minor.	PO 306. playing two or three octave (where possible) major and minor scales up to four sharps and four flats plus the g **melodic minor** using variations in bowing articulation.	PO 406. playing all major and minor scales in two or three octave (where possible) plus the g melodic minor using variations in bowing articulation.
PO 107. recognizing when their instruments are in tune by listening to a given pitch.	PO 207. tuning their own instrument using a tuner or other pitch reference.	PO 307. tuning their own instrument using a pitch reference.	
PO108. **aurally** distinguishing and performing on their instrument half and whole steps.	PO 208. recognizing pitch discrepancies and responding appropriately in a unison context.	PO 308. recognizing pitch discrepancies and responding appropriately in an **harmonic context**.	
	PO 209. playing a **natural harmonic** on each string.	PO 309. playing natural harmonics of an octave, octave and a fifth, and two octaves on all open strings and **fingered harmonics** in first position.	
PO 110. producing a characteristic tone quality on their instrument.	PO 210. incorporating rudimentary aspects of **vibrato** into their playing.	PO 310. performing vibrato (with any of the four fingers), using appropriate bow length and weight for **flautando**, **ponticello** in various tempi.	

Beginning	Intermediate	Advanced	Distinction
PO 111. playing by **rote** short rhythmic, melodic, and/or intervallic patterns (one octave) while maintaining a steady beat.	PO 211. playing by rote rhythmic, melodic and/or **intervallic** patterns (two octaves) while maintaining a steady beat.	PO 311. playing by rote rhythmic, melodic and/or intervallic patterns in major and minor key signatures up to four sharps and four flats.	
PO 112. performing solo or ensemble pieces at grade level 1-2 on a scale of 1-6.	PO 212. performing solo or ensemble pieces at grade level 2-3 on a scale of 1-6.	PO 312. performing solo or ensemble pieces at grade level 3-5 on a scale of 1-6.	PO 412. performing solo or ensemble pieces at grade level 6 on a scale of 1-6.
PO 113. sight reading simple rhythmic and melodic exercises one level below performance level.	PO 213. sight reading rhythmic and melodic exercises and/or music one level below performance level.	PO 313. sight reading music comparable to one level below performance level.	PO 413. sight reading music comparable to one level below performance level.
PO 114. responding to a variety of conducting cues (e.g., entrance cue, simple duple/ triple patterns, cutoffs).	PO 214. responding to a variety of conducting cues (e.g., **crescendo, decrescendo, legato).**	PO 314. responding to various patterns and cues representing meters in one, two, three, four, five or six beat patterns, constant or changing tempi, and mood or style indicators.	
PO 115. playing simple music from a variety of genres, cultures, and styles.	PO 215. playing and performing music from a wide variety of genres, cultures, and styles.	PO 315. playing, performing, and/or auditioning using music from a wide variety of genres, cultures, and styles.	
PO 116. **transposing** a simple melody (e.g., do-re-mi on different strings).	PO 216. playing simple melodies in at least two keys.	PO 316. playing simple melodies in several keys.	PO 416. playing complex melodies in several keys.

Performing Ensembles: Orchestra/Strings
Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations, and accompaniments**.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. **improvising** simple melodic figures or **phrases** within teacher specified guidelines.	PO 201. improvising simple melodic lines utilizing whole, half, and quarter notes/rests in a beginning level key.	PO 301. improvising simple melodic phrases and simple **accompaniment patterns** over a simple **chord progression** (e.g., **tonic-dominant, 12 bar blues**).	

Performing Ensembles: Orchestra/Strings
Strand 1: Create
Concept 4: Composing and arranging music

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. **composing** simple melodic **motives** or phrases within teacher specified guidelines.	PO 201. composing rhythmic and melodic exercises within teacher specified guidelines.	PO 301. creating short **compositions** for duet or small ensemble, a minimum of 8 measures within teacher specified guidelines.	PO 401. composing a musical work for small or large ensemble, or solo with accompaniment.

Performing Ensembles: Orchestra/Strings
Strand 1: Create
Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. reading music in simple **meters** (e.g., 4/4, 3/4, 2/4, 6/8, cut time).	PO 201. reading and notating music in **simple and compound meters** (e.g., 6/8, 9/8, cut time).	PO 301. reading and notating music in various meters (e.g., 6/4, 3/8, 2/2).	
PO 102. identifying and applying musical terms and symbols appropriate to the repertoire encountered.	PO 202. *identifying and applying musical terms and symbols appropriate to the repertoire encountered.*	PO 302. *identifying and applying musical terms and symbols appropriate to the repertoire encountered.*	
PO 103. playing expressively on pitch and in rhythm, **dynamics**, phrasing, and tempo markings encountered in the repertoire. (e.g., **staccato, marcato, legato, ritardando, accent and fermata**).	PO 203. playing expressively on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire (e.g., **tenuto and harmonic markings**).	PO 303. playing expressively on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire.	
PO 104. using appropriate terminology to describe and explain music encountered in the repertoire.	PO 204. *using appropriate terminology to describe and explain music encountered in the repertoire.*	PO 30 4. *using appropriate terminology to describe and explain music encountered in the repertoire.*	

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 105. explaining the function of **the key signature, time signature, and accidentals.**	PO 205. applying key signatures, time signatures, and accidentals to repertoire.	PO 305. *applying key signatures, time signatures, and accidentals to repertoire.*	
PO 106. describing and playing simple **musical forms** as encountered in the repertoire.	PO 206. describing and playing musical forms as encountered in the repertoire.	PO 306. *describing and playing musical forms as encountered in the repertoire*.	PO 406. synthesizing characteristics of musical structure and form into performance practice.

Performing Ensembles: Choir
Strand 1: Create
Concept 1: Singing, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. maintaining a steady **beat** with auditory assistance (e.g., metronome, clapping, tapping feet, instruments).	PO 201. *maintaining a steady **beat*** with visual assistance (e.g., conductor's cues).	PO 301. *maintaining a steady **beat*** without external assistance.	PO 401. *maintaining a steady **beat***, recognizing the macro and micro beat, exhibiting an understanding through appropriate movement (e.g., conducting, choreography).
PO 102. adjusting and matching **pitches**.	PO 202. *adjusting and matching **pitches*** and developing an awareness of tuning to self and other voices or instruments.	PO 302. *adjusting and matching **pitches*** and demonstrating a consistent ability to tune to self and other voices or instruments.	PO 402. tuning more complex **chords** (e.g. thicker, dissonant, jazz **chords**) with an understanding of the importance of their **pitch** within the **chord** structure.
PO 103. singing with proper posture with frequent prompting.	PO 203. *singing with proper posture* with occasional prompting.	PO 303. *singing with proper posture* with minimal prompting.	PO 403. *assuming correct singing posture* with no teacher prompting.
PO 104. recognizing breathy, **glottal**, and **coordinated onsets** and releases and developing ability to use **coordinated onsets** and release with frequent prompting.	PO 204. *using breathy, **glottal**, and **coordinated onsets** and releases and developing ability to use **coordinated onsets*** and release with occasional prompting.	PO 304. *using breathy, **glottal**, and **coordinated onsets** and releases and developing ability to use **coordinated onsets*** and release with minimal prompting.	PO 404. using correct form of onset for style of music with no teacher prompting.

Beginning	Intermediate	Advanced	Distinction
PO 105. using the **articulators** to produce clarity of consonants and purity of vowels with frequent prompting.	PO 205. *using the **articulators** to produce clarity of consonants and purity of vowels* with occasional prompting.	PO 305. *using the **articulators** to produce clarity of consonants and purity of vowels* with minimal prompting.	PO 405. *using the **articulators** to produce clarity of consonants and purity of vowels* with no teacher prompting.
PO 106. developing an awareness of singer's **resonance** by describing the sensations that occur to produce a clear and free tone with frequent prompting.	PO 206. *singing with a **resonant**, clear and free tone* with occasional prompting.	PO 306. *singing with a **resonant**, clear and free tone* with minimal prompting.	PO 406. *singing with a **resonant**, clear and free tone* with no prompting.
PO 107. recognizing and using chest, head, and/or falsetto **registrations** appropriately with frequent prompting.	PO 207. r*ecognizing and using chest, head, and/or falsetto **registrations** appropriately* with occasional prompting.	PO 307. *using chest, head, and/or falsetto **registrations** appropriately* with minimal prompting.	PO 407. *using chest, head and/or falsetto **registrations** appropriately* with no teacher prompting.
PO 108. singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the same section utilizing level 1-3 choral literature in a standard choral formation.	PO 208. *singing a vocal part while maintaining a balance of volume and blend of vocal quality with at least one member of the same section* utilizing level 2-4 choral literature in beginning mixed formations.	PO 308. *singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the ensemble* using level 3-5 choral literature in choral formations requiring processions, recessions, and/or choreography, and more complex mixed formations.	PO 408 *singing and holding vocal parts by themselves while maintaining a balance of volume and blend of vocal quality with other members of the ensemble* using advanced mixed arrangements or more complex movement, choreography.
PO 109. singing a variety of choral music representing various **genres** (e.g., classical, spirituals, folk songs, jazz, mariachi, African) in unison and two parts at a difficulty level of 1-3 on a scale of 1-6.	PO 209. *singing a variety of choral music representing various **genres** (e.g., classical, spirituals, folk songs, jazz, mariachi, African)* in at least three parts at a difficulty level of 2-4 on a scale of 1-6.	PO 309. *singing a variety of choral music representing various **genres** (e.g., classical, spirituals, folk songs, jazz, mariachi, African)* in at least four parts at a difficulty level of 3-5 on a scale of 1-6.	PO 409 *singing a variety of choral music representing various **genres** (e.g., classical, spirituals, folk songs, jazz, mariachi, African)* in 4-8 parts at a difficulty level of 4-6 or collegiate level.

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 110. singing a variety of music literature with appropriate**,** dynamics, timbre, tempi, phrasing, articulation balance, and blend with frequent assistance from teacher.	PO 210. *singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation**,** balance, and blend* with occasional assistance from the teacher.	PO 310. *singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation, balance, and blend* with minimal assistance from the teacher.	PO 410. *singing a variety of music literature with appropriate , balance, and blend* by correctly reading and interpreting printed scores and applying stylistic knowledge.
PO 111. responding to basic conducting gestures.	PO 211. responding to deviation in conducting patterns for stylistic interpretation.	PO 311. responding to various conducting gestures and patterns including changing and mixed meters.	PO 411. conducting an ensemble on beginning level literature.
PO 112. singing music in 1-3 different languages with correct pronunciation.	PO 212. *singing music in* 2-4 *different languages with correct pronunciation*.	PO 312. *singing music in* 3-5 *different languages with correct pronunciation*.	PO 412.. *singing music in* 5 or more *different languages with correct pronunciation.*
PO 113. singing ***a cappella*** in rehearsal settings (e.g., warm ups, rounds).	PO 213. *singing **a cappella** music* in rehearsal settings. singing music with ***a capella*** sections in rehearsal and performance settings.	PO 313. *singing **a cappella** music* in a performance setting.	PO 413. *Singing **a cappella** music* in mixed formations (as opposed to standard SATB sections) or with one person to a part.
PO 114. singing and performing level 1-3 literature from memory.	PO 214. *singing and performing* level 3-4 *literature from memory*	PO 314. *singing and performing* level 3-5 *literature from memory.*	PO 414. *singing and performing* advanced level *literature from memory* with a shorter rehearsal span and/or performing extended works (e.g., *Messiah).*
PO 115. *using technology and multimedia to enhance knowledge and application of vocal technique (e.g., recordings, instructional DVDs, computer applications).*	PO 215. *using technology and multimedia to enhance knowledge and application of vocal technique (e.g., recordings, instructional DVDs, computer applications).*	PO 315. *using technology and multimedia to enhance knowledge and application of vocal technique (e.g., recordings, instructional DVDs, computer applications).*	PO 415 *using technology and multimedia to enhance knowledge and application of vocal technique (e.g., recordings, instructional DVDs, computer applications).*

Performing Ensembles: Choir
Strand 1: Create
Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. adding simple instrumental **accompaniments** (e.g. hand percussion instruments or solo instrument) singing, using choir members when feasible.	PO 201. *adding* moderate *instrumental* ***accompaniments*** *(e.g. small combo or chamber ensemble) to singing, using choir members when feasible.*	PO 301. *adding* complex *instrumental* ***accompaniment*** *(e.g. jazz band, wind ensemble, orchestra, percussion ensemble, mariachi ensemble, etc.) to singing, using choir members when feasible.*	PO 401. *adding* complex *instrumental* ***accompaniment*** *(e.g., jazz band, wind ensemble, orchestra, percussion ensemble, mariachi ensemble) to singing, using choir members,* student musicians or professional musicians.

Performing Ensembles: Choir
Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations, and accompaniments**.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. using appropriate **improvisation** techniques when required by the literature (e.g., jazz, gospel, **aleatoric**, **blues**). [see Strand 1, Concept	PO 201. *using appropriate **improvisation** techniques when required by the literature (e.g., jazz, gospel, **aleatoric**, **blues**).*	PO 301. *using appropriate **improvisation** techniques when required by the literature (e.g., jazz, gospel, **aleatoric**, **blues**).*	PO 401. *using advanced solo **improvisation** techniques when required by the literature (e.g., jazz gospel, **aleatoric**, **blues**).*

Performing Ensembles: Choir
Strand 1: Create
Concept 4: Composing and arranging music

Students will demonstrate proficiency by:

Beginning	**Intermediate**	**Advanced**	**Distinction**
PO 101. composing a variation of a theme by replacing or changing some of the note values and/or pitches.	PO 201. *creating short compositions* with a minimum of 4 measures *within teacher specified guidelines using standard* ***notation***.	PO 301. *creating short compositions* with a minimum of 8 measures *within teacher specified guidelines using standard* ***notation***.	PO 401. *creating* complete *compositions* a minimum of 16 measures in length *using teacher specified guidelines.*
PO 102. describing how the changing elements of music (e.g., **dynamics**, tone color, tempo) can effect the style of the music.	PO 202. changing musical elements within a given song to demonstrate how the compositional choices effect the song.	PO 302. arranging short sections of a song within teacher specified guidelines using standard **notation** and a variety of musical elements.	PO 402. creating complete compositions a minimum of 16measures in length using student chosen guidelines and any **notional** system.
PO 103. using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).	PO 203 *using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).*	PO 303 *using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).*	PO 403 *using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).*

Performing Ensembles: Choir
Strand 1: Create
Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. reading, performing, identifying and **notating** whole, half, dotted half, quarter and eighth notes and rests in simple **meters**.	PO 201. *reading, performing, identifying and* ***notating*** whole, half, quarter, eighth, sixteenth, and dotted *notes and rests* in simple and complex **meters**.	PO 301. *reading, performing, identifying and* ***notating*** whole, half, quarter, eighth, sixteenth, and dotted *notes and rests* in complex and changing **meters**.	PO 401. r*eading performing, identifying and* ***notating*** whole, half, quarter, eighth, sixteenth, and dotted *notes and rests* in complex and changing **meters** at faster **tempos**.
PO 102. reading, singing, identifying, and/or **notating** a series of **pitches** within a **major scale** utilizing mostly stepwise motion and beginning work on **intervals** of 3rds, 5ths and octaves.	PO 202. *. reading, singing, identifying, and/or* ***notating*** *a series of* ***pitches*** *within* **major** and **minor** ***scales*** continuing work on 3rd, 5ths and octaves, and adding the **intervals** of 4ths and 6ths.	PO 302. reading, *singing, identifying, and/or* ***notating*** *a series of* ***pitches*** *within* **major** and **minor** ***scales*** utilizing all **intervals**.	PO 402. reading singing, identifying and/or notating a series of **pitches** within **major** and **minor** and modes utilizing all **intervals**.
PO103. identifying and utilizing basic **score**symbols (e.g., fermata, repeat signs and double bar lines, note names) in 1 or 2 part literature.	PO 203. *identifying and utilizing* common ***score*** *symbols* in at least 3 part literature.	PO 303. *identifying and utilizing* all ***score*** *symbols* in at least 4 part literature.	PO 403. *identifying and utilizing* all ***score*** *symbols* in 6to 8 part literature.
PO 104. singing **major scales** and identifying whole and half step patterns.	PO 204. *singing* **major** and **minor** ***scales*** *and identifying whole and half step patterns.*	PO 304. *singing* **major, minor, chromatic, whole tone scales** *and identifying whole and half step patterns.*	PO 404. *singing* **major, minor, chromatic, whole tone scales** and modes *and identifying whole and half step patterns.*

Beginning	Intermediate	Advanced	Distinction
PO 105. sight-singing melodies with stepwise motion and **intervals** of 3rds, 5ths, and octaves utilizing a methodology (such as **solfège** or numbers).	PO 205. *sight-singing melodies* with **disjunct** motion adding the **intervals** of 4ths and 6ths *utilizing a methodology (such as **solfège** or numbers).*	PO 305. *sight-singing melodies* with **disjunct** motion adding the **intervals** of 7ths and intervals larger than an octave *utilizing a methodology (such as **solfège** or numbers).*	PO 405. *sight-singing melodies* with greater **rhythmic** and textural complexity *utilizing a methodology (such as **solfège** or numbers).*
PO 106 sight-singing examples or literature in unison or two-part **homophonic** texture.	PO 206. *sight-singing examples or literature in* 2-3 part ***homophonic*** and simple ***polyphonic*** *texture.*	PO 306. *sight-singing examples or literature in* 4-6 part ***homophonic*** *and* ***polyphonic*** *texture.*	PO 406. *sight singing examples or literature in* 5-8 part complex ***homophonic*** *and* ***polyphonic*** *texture.*
PO 107. using technology and multimedia to enhance knowledge and application of reading and **notating** music (e.g., recordings, instructional DVDs, computer applications).	PO 207. *using technology and multimedia to enhance knowledge and application of reading and **notating** music (e.g., recordings, instructional DVDs, computer applications).*	PO 307. *using technology and multimedia to enhance knowledge and application of reading and **notating** music (e.g., recordings, instructional DVDs, computer applications).*	PO 407. using technology to create multi-media projects on selected music topics (e.g. using Finale, Sibelius – music notation software).

Performing Ensembles
Strand 2: Relate
Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. recognizing the relationship between music and various functions/events (e.g., specific to content area).	PO 201. explaining the relationship between music and various functions/ events (e.g., specific to content area).	PO 301. analyzing the relationship between music and various functions/ events (e.g., specific to content area).	
	PO 202. identifying how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another).	PO 302. Explaining how music can be transcribed from one medium to another (e.g., one instrument to another one ensemble to another).	PO 402. transcribing music from one medium to another (e.g., one instrument to another one ensemble to another).
PO 103. recognizing composers' motivations for creating the music being performed by the students.	PO. 203 recognizing composers' motivations for creating the music being performed by the students.	PO 303. recognizing composers' motivations for creating the music being performed for the students.	
PO 104. recognizing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	PO 204. explaining and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	PO 304. analyzing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 105. recognizing the connections between music and other content areas as encountered in the repertoire.	PO 205. *recognizing the connections between music and other content areas as encountered in the repertoire.*	PO 305. *recognizing the connections between music and other content areas as encountered in the repertoire.*	
PO 106. exploring the connections between choral text and language arts and social studies (**choral only**).	PO 206 *exploring the connections between choral text and language arts and social studies (**choral only**).*	PO 306. *exploring the connections between choral text and language arts and social studies (**choral only**).*	
PO 107. describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).	PO 207. *describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).*	PO 307. *describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).*	PO 407. analyzing and correcting one's own physical mechanics essential to playing/singing within the repertoire.
PO 108. analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.	PO 208. *analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.*	PO 308. *analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.*	PO 408. manipulating the physical properties of voice/instrument to create a spectrum of sounds and effects (e.g., timbre/color, flutter tonguing, bending pitch, vowel change).
	PO 209. recognizing acoustic properties as they effect the performers and the performance space.	PO 309. adjusting to acoustic properties as they affect the performers and the performance space.	
	PO 210. comparing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).	PO 310. analyzing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).	PO 410. analyzing how the basic elements of all arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry)

Performing Ensembles
Strand 2: Relate
Concept 2: Understanding music in relation to history and culture.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. investigating the origins and development of instrumental/vocal music.	PO 201. recognizing the origins and development of instrumental/vocal music.	PO 301. describing the origins and development of instrumental/vocal music.	PO 401. applying the developmental and historical characteristics of instrumental/vocal music to performance practice.
PO 102. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	PO 202. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	PO 302. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	
PO 103. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	PO 203. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	PO 303. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	
PO 104. identifying and applying appropriate audience behavior in the context and style of music being performed.	PO 204. applying appropriate audience behavior in the context and style of music being performed.	PO 304. applying appropriate audience behavior in the context and style of music being performed.	
PO 105. identifying the composers of the works being sung/ played.	PO 205. identifying and discussing the composers of the works being sung/ played.	PO 305. identifying and analyzing the context in which the composer wrote the work being played or sung.	PO 406. naming the contributions of significant composers and performers specific to the music they play/sing.

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 106. identifying various roles of music in daily experiences.	PO 206. identifying various roles of music in daily experiences.	PO 306. identifying various roles of music in daily experiences.	
PO 107. identifying the musical characteristics that make a piece of music appropriate for a specific event or function.	PO 207. explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.	PO 307. explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.	
	PO 208. identifying and discussing the roles/careers musicians play in various societies.	PO 308. identifying and discussing the roles/careers musicians play in various societies and investigate opportunities for life long participation in music.	

Performing Ensembles: ALL
Strand 2: Relate
Concept 3: Understanding music in relation to self and universal themes.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. explaining their musical preference for specific musical works and styles.	PO 201. describing their preference for specific musical works and styles.	PO 301. describing specific musical characteristics that influence their preference for specific musical works and styles.	PO 401. expressing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions.
PO 102. identifying the roles and impact music plays in their lives and the lives of others.	PO 202. discussing the roles and impact music plays in their lives and the lives of others.	PO 302. reflecting on the roles and impact music plays in their lives and the lives of others.	
PO 103. identify the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	PO 203. describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	PO 303. describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	
PO 104. Identifying and explaining music preferences (I like it because…)	PO 204. Identifying, explaining, and distinguishing music preferences (I like it because…) from music judgments (It is good because…)	PO 304. Distinguish music preferences (I like it because…) from music judgments (It is good because…) from cultural judgments (It is important because…)	

Performing Ensembles
Strand 3: Evaluate
Concept 1: Listening to, analyzing, and describing music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. listening to music from various cultures and genres.	PO 201. describing music from various cultures and genres.	PO 301. analyzing music from various cultures and genres.	
PO 102. identifying the musical characteristics that make a piece of music appropriate for a specific event.	PO 202. identifying and describing the musical characteristics that make a piece of music appropriate for a specific event.	PO 302. describing and analyzing the musical characteristics that make a piece of music appropriate for a specific event.	
PO 103. identifying the sounds of the instruments/voices specific to their ensemble.			
PO 104. identifying instruments/\voices by family/voice type.			
	PO 205. comparing/contrasting the performance of a solo/ensemble in relation to the genre or style performed.	PO 305. comparing/contrasting the performance of a solo/ensemble in relation to the genre or style performed.	

Arizona Music Standards

Beginning	Intermediate	Advanced	Distinction
PO 106. using appropriate terminology to describe and explain music.	PO 206. using appropriate terminology to describe and explain music.	PO 306. using appropriate terminology to describe and explain music.	
PO 107. identifying the elements of music in the repertoire.	PO 207. identifying and explaining the elements of music in the repertoire.	PO 307. identifying and explaining the elements of music in the repertoire.	
	PO 208. comparing multiple interpretations of the same piece of music.	PO 308. comparing and analyzing multiple interpretations of the same piece of music.	
PO 109. identifying their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.	PO 209. describing their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.	PO 309. analyzing their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.	
PO 110. identifying whether an instrument/voice is in tune by listening to a pitch reference.	PO 210. determining whether the instrument/voice is sharp, flat, or in tune by listening to a pitch reference/ensemble.	PO 310. determining whether the instrument/voice is sharp, flat, or in tune by listening to a pitch reference/ensemble.	
PO 111. identifying the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music.	PO 211. describing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.	PO 311. analyzing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.	
PO 112. listening to musical examples with sustained attention.	PO 212. listening to musical examples with sustained attention.	PO 312. listening to musical examples with sustained attention.	

Performing Ensembles
Strand 3: Evaluate
Concept 2: Evaluating music and music performances.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. identifying the characteristics that evoke a temperament or mood in a piece of music.	PO 201. describing the characteristics that evoke a temperament or mood in a piece of music.	PO 301. analyzing the characteristics that evoke a temperament or mood in a piece of music.	
PO 102. using teacher specified criteria to evaluate a musical performance.	PO 202. using teacher or student specified criteria to evaluate a musical performance.	PO 302. using student specified criteria to evaluate a musical performance.	PO 402. evaluating musical experiences orally and in writing with appropriate critique and terminology.
PO 103. showing respect for personal work and the work of others through appropriate critique.	PO 203. showing respect for personal work and the work of others through appropriate critique.	PO 303. showing respect for personal work and the work of others through appropriate critique.	
PO 104. evaluating the effect of audience and performers' behavior on the performance.	PO 204. evaluating the effect of audience and performers' behavior on the performance.	PO 304. evaluating the effect of audience and performers' behavior on the performance.	
PO 105 reflecting on the experience(s) of their performance and the performance of others.	PO 205. describing the experience(s) of their performance and the performance of others.	PO 305. analyzing the experience(s) of their performance and the performance of others.	PO 405. Analyzing and articulating the quality of their performances and the performances of others.

Arizona Music Standards
Glossary of Terms

A-B/ A-B-A Musical forms	The organization of sections of a musical work, represented by letters that depict similar and contrasting sections. A-B refers to a work with two distinct parts; A-B-A refers to a work with two distinct parts, the first of which is repeated after performing the second.
A Cappella	"In the chapel": term for choral music sung without instrumental accompaniment.
Accent	Giving prominence to a specific musical note.
Accompaniment	A subordinate vocal and/or instrumental part or parts added to a principal part or parts.
Acoustics	The science of sound.
Aleatoric	Term applied to music in which certain choices in composition or realization are, to a greater or lesser extent, left to chance or whim.
Arpeggio	The notes of a chord played one after another instead of simultaneously.
Articulation	The separation of successive notes from one another, singly or in groups, by a performer, and the manner in which this is done; the manner in which notes are performed.
Articulators	Lips, teeth, tongue and throat when used to shape consonants, vowels, embouchure in vocal music production.
Aural	Having to do with the ear or the sense of hearing.
Beat	Unit of measure of rhythmic time.
Blues (12-bar blues)	A secular black American folk music of the 20th century, related to, but separate from, jazz. The term describes both the characteristic melancholy state of mind and the eight-, 12-, and 32- bar harmonic progressions that form the basis for blues improvisation; the most common is12 bars long. The other characteristic is the 'blue note', a microtonal flattening of the 3rd, 7th and (to a lesser extent) 5th scale degrees.
Call and Response	A structure that is most often associated with African musical forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
Canon	A musical form in which a melody is imitated exactly in one or more parts. Similar to a round.
Chord	Three or more tones sounded simultaneously.
Chord Progression	Succession of harmonic content in time.(E.g., tonic-dominant, 12 bar blues)
Chromatic	Movement by half steps (e.g. c to c#)
Chromatic Scale	A scale of half steps with 12 tones to an octave.
Clef	A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.
Col Legno	Tapping the strings with the stick of the bow.
Composer	A person who writes compositions.
Composition	Creation of original music by organizing sound. Usually written for others to perform.
Conductor	A person who directs a group in the performance of music.
Coordinated onset	Balance between the muscular activity of the vocal chords and the air pressure beneath them is exactly right for easy, efficient production of high-quality period.
Crescendo	Usual term for gradually increasing in volume.
Cues	Motions made by a conductor to assist a performing ensemble (e.g., give cut offs, entrances, dynamics, breaths)
Decrescendo	Usual term for gradually decreasing in volume.

Descant	An obbligato part that soars above the tune.
Detache	A broad, vigorous stroke in which the notes of equal time value are bowed singly with a slight articulation owing to the rapid change of bow.
Diatonic Scale	The notes found within a major or minor scale.
Diction	Enunciation of words in singing
Disjunct	A term applied to a melodic line that moves by leap rather than in conjunct motion (by step).
Dominant Chord	In tonal music, the chord build on the 5^{th} degree of the scale.
Double stops	On a string instrument, playing two notes simultaneously.
Dynamics	Varying degrees of volume in the performance of music.
Elements of Music	Melody, rhythm, harmony, pitch, dynamics, timbre, tempo, texture, form, text and/or lyrics.
Embouchure	The proper position of the lips in the playing of wind instruments.
Ensemble	A group of musicians.
Fermata	Pause
Flautando	A flutelike effect produced by bowing very slightly over the fingerboard.
Form	The structure, shape or organizing principal of music.
Genre	A type or kind of musical work (e.g., opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).
Glottal onset or stop	The glottal (stop) is the sound made when the vocal chords are pressed together to stop the flow of air then released, and is the sound in the middle of the interjection un-oh (e.g., for a glottal onset practice saying "egg.")
Harmonic	Pertaining to harmony.
Harmony	The combining of notes simultaneously.
Homophonic	Texture where voices or instruments sound together or in which all the parts move in the same rhythm.
Improvisation	Spontaneous creation of music.
Interval	The distance between two pitches.
Intonation	Singing or playing in tune.
Legato	To be played without any perceptible interruption between the notes.
Levels of difficulty	A classification system used by performing ensembles: *Level 1:* very easy; easy keys, meters, and rhythms; limited ranges. *Level 2:* easy; may include changes of tempo, key, and meter; modest ranges. *Level 3:* moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements. *Level 4:* moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. *Level 5:* difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements. *Level 6:* very difficult; suitable for musically mature students of exceptional competence. (adapted with permission from the New York State School Music Association (NYSSMA) Manual, 1991)
Major Key	Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole. Half, whole, whole, whole, half.
Major scale	A scale that contains the following step patterns: whole, whole, half, whole, whole, whole, half.

Martele	In string performance, a hammered stroke, an effect obtained by releasing each stroke forcefully and suddenly.
Melodic Minor	A minor scale that has the sixth and seventh scale degrees raised one half step while ascending, and in natural form while descending.
Melody	An organized sequence of single notes.
Meter	The grouping of rhythmic pulses or beats by which a piece of music is measured.
Meter Signature	An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure.
Meters	The pattern of beats by which the timespan of a piece of music is measured.
Minor Key	Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole.
Minor scale	A scale that contains the following step patterns: whole, half, whole, whole, half, whole, whole.
Mode	The selection of tones arranged in a scale that form the basic tonal substance of a composition.
Modulation	Tonally, the change from one key or tonal center to another.
Motives	A short figure of characterstic design that recurs throughout a composition or section as a unifying element.
Natural Harmonic	String term describing high tones of a flute-like timbre that are produced by lightly touching the string at one of its nodes instead of pressing it down.
Notation	Method or methods used for writing down music.
Octave	A musical interval of 8 degrees or steps. Musical notes 8 steps apart carry the same letter name and sound similar due to their acoustical properties.
Onsets (see also glottal or coordinated)	Referring to vocal sound production, the moment where phonation begins in the vocal folds, creating sound (e.g., for a glottal onset practice saying "egg;" or an aspirate onset, put an "h" in front of your tone; for a coordinated onset sing "meow" like a cat.
Ostinato	A rhythmic or melodic accompaniment figure repeated continuously.
Partner Songs	Two or more totally independent songs that have the same harmonic structure and can be sung together at the same time.
Pentatonic Scale	Tonally, a scale having five tones and containing no half steps. Most commonly: whole, whole, minor third, whole.
Phrase	A musical idea comparable to a sentence or a clause in language
Phrasing	The clear and meaningful rendition of musical phrases.
Pitch	The location of a note related to its highness or lowness.
Pizzicato	Indication that the string is to be plucked with the finger
Polyphonic	Music arranged for several voices or instruments in which parts enter individually at different times.
Ponticello	The bridge of a string instrument.
Position	String term describing the places on the fingerboard to which the left hand shifts in order to obtain higher or lower tones.
Range	The compass of an instrument or voice, or of a piece of music, from the lowest note to the highest; the interval between those notes.
Registration	Referring to vocal sound production, the term used to denote various theories of how the human voice changes, both subjectively and objectively, as it moves through its pitch range. This includes falsetto, head and chest voices.
Repertoire	A body or selection of musical works/pieces.
Resonance	The creation by a vibrating body of vibrations in another body. May refer to human singing and/or instrumental playing.
Rhythm	The combinations of long and short, even and uneven sounds that convey a sense of movement in time.

Ricochet	Throwing the bow on the string in the upper third of the bow so it will produce a rapid series of notes.
Ritardando	A gradual slowing of tempo.
Rondo Form	A musical form in which a section is repeated, with contrasting sections in between, such as ABACA. Musical example: Spring from Vivalidi's *The Four Seasons*.
Rote	Performing a written piece of music by memory.
Round	Common name for a circle canon in which each musician returns from the conclusion of the melody to its beginning repeating it ad libitum.
Scale	The arrangement of notes in a specific order of intervals, normally whole or half steps.
Score	The organized notation of all of the instrumental and/or vocal parts of a composition. A score is normally vertically aligned so as to represent visually the musical coordination desired in performance.
Slur	A curved line placed above or below a group of notes to indicate that they are to be played legato.
Solfège	A system of designating verbal syllables for the degrees (steps or intervals) of a scale.
Staccato	A manner of performance indicated by a dot placed over a note calling for a reduction of its written duration
Staff (Staves)	A set of lines, on, between, above and below which notes are written. In Western music, a five-line staff has been the most widely used type since early 13th century.
Style	The style of a composition is its manner of treating form, melody, rhythm, counterpoint, harmony and tone color.
Sub-dominant Chord	In tonal music, the chord build on the 4th degree of the scale.
Syncopation	The placement of rhythmic accents on weak beats or weak portions of beats.
Tempo (Tempi)	The pace at which music moves according to the speed of the underlying beat
Tenuto	Held; sustained
Texture	The musical element representing the different layers of horizontal and vertical sounds, usually with regard to the way individual parts or voices are put together (e.g., polyphonic, homophonic).
Timbre	Term describing the tonal quality of a sound; a clarinet and an oboe sounding the same note are said to produce different timbres.
Time Signature	The meter indicated at the beginning of a piece by two numbers.
Tonality (key)	The tonal center of a composition.
Tonic/Tonic Chord	In tonal music, the chord build on the 1st note of the scale (the tonal center).
Transcribe	The writing down of music.
Transpose	To write or perform music in a different key.
Triad	A chord of three notes consisting of a root, a third and fifth above it.
Vibrato	A slight fluctuation of pitch.
Whole tone scale	A scale that divides the scale into six equal, tempered whole tones.