



**National Association  
*for Music Education***

## Music In Our Schools Month<sup>®</sup>: Process into Product

**October 2019–March 2020**

*Developed by the NAfME Council for  
General Music Education (2017–2018)*

*\*Edited and adapted September 2019*

## FOREWORD

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Greetings, General Music Colleagues,

When the Council for General Music Education decided to expand Music In Our Schools Month<sup>®</sup> from a one-month event to a multi-month process, we had no idea how it would be received. Members of the Council had spent countless hours researching and creating lessons, developing a handbook, and meeting about all the “what ifs.” There was trepidation with how the materials would be received, whether music teachers would want to change, and whether we had bitten off more than we could chew.

I am happy to report that we received overwhelmingly positive reports from music teachers about the “Process into Product” model. We were elated by how well everything progressed last year. We engaged with music teachers through Twitter chats, e-mail, and the NAFME Amplify platform. However, we also learned a great deal about how to proceed in future years.

The focus for the 2019–2020 MIOSM<sup>®</sup> is for second and fifth grades. Our Council members have created 8 new lesson plans for second grade and 5 for fifth grade. As with last year’s lessons, the lesson plan Launching Points are purposefully incomplete. They were intentionally developed as launching points from which general music teachers could design their own lesson plans and apply their own approaches to meet National Standards. In addition to, we are exploring ways to connect and allow teachers to see the Launching Points in action.

Please remember that last year’s first-grade lessons are still available for your use. It is our hope that we will create a resource of lessons for teachers to use in developing their own MIOSM program. When we create resources, we aren’t creating them for just one use, but to be something you can continue to use.

As the Council continues the journey to redefine MIOSM, we need your help. We encourage you to contact us with your suggestions, wants, and needs. We strive to create high quality standards-based resources that can be used in your classroom. Throughout the coming months we will be working to connect with you through the NAFME communications platform Amplify. We hope to celebrate your success, answer questions, allow you to connect with lesson authors, and to seek direction for the 2020–2021 MIOSM.

It is my sincere wish that you have a rich school full of diverse and rich musical opportunities. If we can be of service, please let us know.

Warmest wishes,

Rob Lyda  
Chair (2018–2020)  
NAfME Council for General Music Education

# Development and Contributions by the NAFME Council for General Music Education

## 2018–2019 Launch & 1<sup>st</sup>-Grade Materials

2017–2018 NAFME Council for General Music Education

- Bridget James, Chair
- Rob Lyda, Chair-Elect
- Division Representatives
  - Amy Anderson, Southwestern Division Representative
  - Jennifer Bailey, North Central Division Representative
  - Val Ellett, Northwest Division Representative
  - Anne Fennell, Western Division Representative
  - Ashley Peek, Southern Division Representative
  - Erin Zaffini, Eastern Division Representative
- Members-at-Large
  - Sara Allen, Member-at-Large Representative
  - Lisa Rayner, Member-at-Large Representative
  - Sarah Watts, Member-at-Large Representative

Song and Piece Selection Team	Handbook Team
Rob Lyda, Lead	Erin Zaffini, Lead
Sara Watts	Anne Fennell
Ashley Peek	Amy Anderson
Sara Allen	Jennifer Bailey
Val Ellett	Lisa Rayner
Editors: Bridget James, Anne Fennell, and Rob Lyda	

## 2019–2020 2<sup>nd</sup> and 5<sup>th</sup>-Grade Materials

2018–2019 NAFME Council for General Music Education

- Rob Lyda, Chair
- Bridget James, Immediate Past Chair
- Division Representatives
  - Jennifer Bailey, North Central Division Representative
  - Val Ellett, Northwest Division Representative
  - Anne Fennell, Western Division Representative
  - Kelly Hollingsworth, Southwestern Division Representative
  - Ashley Peek, Southern Division Representative
  - Erin Zaffini, Eastern Division Representative
- Members-at-Large
  - Stephanie Benischek, Member-at-Large

# Table of Contents

<b>Content</b>	<b>Page</b>
<b>Foreword</b>	2
<b>Development and Contributions</b>	3
<b>Table of Contents</b>	4
<b>Pieces for Lesson Plan Launching Points</b>	5
<b>Process into Product: Informance to Performance</b>	6
• <b>What is an informance?</b>	6
• <b>What is a performance?</b>	6
• <b>What are the benefits of informances?</b>	7
• <b>Informances vs. Performances: Uniqueness of Each and Similarities</b>	9
<b>Assessment</b>	10
<b>Inclusive Practices</b>	11
• <b>Guidelines to consider</b>	11
• <b>Possible accommodations for informances</b>	11
• <b>Consideration for modifications in the classroom</b>	12
• <b>Possible accommodations for the formal performance</b>	12
<b>Sample Informance Invitation and Program Cover</b>	14
<b>Sample Program Invitation and Program Cover</b>	15
<b>Sample Performance Program</b>	16
<b>National Core Music Standards: General Music—Grade 1</b>	17
• <b>Creating</b>	17
• <b>Performing</b>	18
• <b>Responding</b>	20
• <b>Connecting</b>	21

## Pieces for Lesson Plan Launching Points

1 <sup>st</sup> Grade (2018-2019)	2 <sup>nd</sup> Grade (2019-2020)	3 <sup>rd</sup> Grade (2020-2021)
<ul style="list-style-type: none"> <li>• “All Around the Green Apple Tree”</li> <li>• “All the Pretty Little Horses”</li> <li>• Children Dance at Tshigombela</li> <li>• “Duermete mi niña”</li> <li>• “Here Comes Uncle Jesse”</li> <li>• “John the Rabbit”</li> <li>• “Macalililion”</li> <li>• “Mata Rile”</li> <li>• <i>Culture Bearers*</i> (*not a piece)</li> </ul>	<ul style="list-style-type: none"> <li>• “Choo Choo, I Gotta Hurry Home”</li> <li>• “El patio de mi casa”</li> <li>• “Moon Don’t Go”</li> <li>• “Naranja dulce, limón partido”</li> <li>• “Pole Pole”</li> <li>• “Rosalie”</li> <li>• “A Yodeling Song”</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
4 <sup>th</sup> Grade (2021–2022)	5 <sup>th</sup> Grade (2019–2020)	Kindergarten (2023–2024)
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• “Abiyoyo”</li> <li>• “Farewell to the Warriors”</li> <li>• “Great Big House”</li> <li>• “J’entends le moulin”</li> <li>• “Mulberry Bush”</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
6 <sup>th</sup> Grade (2024–2025)	7 <sup>th</sup> Grade (2025–2026)	8 <sup>th</sup> Grade (2026–2027)
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>

**\*Lesson Plan Launching Points Note:** The lesson plan launching points are purposefully incomplete. They were intentionally developed as launching points from which general music teachers can design their own lesson plans and apply their own approach (Orff, Kodály, Gordon, etc.) to meet selected national and/or state music standards.

# Process into Product

## Informance to Performance: An Introduction

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### What is an informance?

**With the new Process into Product MIOSM<sup>®</sup> format, students participate in an informance in October. After five months of learning and skill development, a formal performance of the same pieces and more would take place during the MIOSM celebration in March.**

- An informance informally shares or demonstrates the authentic and organic learning process within the classroom.
- An informance is a learner or student-centered sharing and process.
- Informances can take place in a familiar setting where parents, community members, other students, or stakeholders are sitting with the students and engaged as learners, or around the perimeter of the classroom to observe informally.
- Informances may take place in a variety of ways—with parents, community members, students, or stakeholder sitting with the students engaged as learners OR around the perimeter of the room as observers.
- Students are free to share their learning, express opinions, identify possible outcomes, and to dialogue with the observers to explain or teach the content, and/or what is taking place.
- Observers/Participants are free to ask questions, connect, and engage in the learning process.
- Teachers guide, facilitate, and invite the students to actively share and connect with the observers/participants, while also moving the informance forward to share the learning process.

### What is a performance?

- A performance in the Process into Product format is a formal demonstration of students' mastery of the [National Core Music Standards](#).
- A performance ideally demonstrates content knowledge, performance skills, and the enduring understandings mastered over the course of the entire year.
- A performance ideally will demonstrate students' growth over the course of the year or semester with students demonstrating their ability to sing, perform on instruments, move to music through games and/or dances, and much more.
- Individual students introduce each piece to articulate the learning of content and performance skills, learning process, and/or the cultural/historical significance of each piece.
- Group pieces are performed with all classes and individual classes are highlighted throughout the performance when the individual classes demonstrate a dance, the instrumentation, a game, etc. that was learned. While one individual class demonstrates the activity, the rest of the classes provide support through singing and/or other

movements.

### **What are the benefits of informances?**

- Informances provide a stepping stone to formal performances and provide developmentally appropriate experiences for students to share how and what they have learned in the music classroom. Informances support learners as they find comfort in sharing what they have learned and what they are learning, without a formal and distant ‘performer-audience member’ relationship.
- Informances demonstrate the cognitive process that occurs in music, for both student and teacher.
- Informances help to lower the affective filter, supporting students as they engage in authentic learning while sharing their cognitive processes and reflections with the observers.
- Informances create opportunities for students to articulate and communicate their musical knowledge while demonstrating and reflecting on its application. These learning opportunities support the students’ learning as they communicate and articulate their knowledge while demonstrating and reflecting upon its application.
- Informances serve as an opportunity for parents, community members, and stakeholders to actively participate in the learning process alongside students. This provides the teacher the opportunity to do what he/she does best—facilitate and activate the learning of all participants in the room.
- Quality informances serve as an opportunity to share how students engage in higher level thinking skills through music, such as creating, performing/presenting/producing, responding, and connecting, all of which are found in the National Core Arts Anchor Standards.
- Informances support character disposition growth, social and emotional competencies, and presentation skills.

### **Informances can follow many different sequences or formats.**

\*Student-centric questions are posed below where the term *you* refers to the students/performers. Brainstorm with your class:

- What would you want to share? Why would you like to share that piece or song, activity, instrumentation, dance, game, etc.?
- How would you like to share what you have learned/are learning?
  - Example: A student might introduce the following ...
    - “This next piece we will perform is not a song. A song has lyrics and this piece does not have lyrics/words. This is similar to what we are taught in math class about how every square is a rectangle, but every rectangle is not necessarily a square.”
- Why this content knowledge and/or performance skill important?
- Why is this piece/song, activity, instrumentation, dance, game, etc. important to you?

- Who should be invited to the informance?
  - Allow students to come up with the people they would like to invite.
  - They may or may not come up with some of the people on this list; however, you and your students may want to consider formally inviting:
    - Parents, siblings, grandparents, family members
    - Classroom teachers, administrators, superintendent/chancellor
    - Members of the School Board, City Council Members
    - Senators, Members of Congress, Governor
    - \*Please follow district or school site policy for onsite visitors.
- How to you (the students) think the informance should be structured with the given time frame?
- What should we consider regarding the informal and formal aspects of the event? (e.g., How should we dress as performers? Is it important to dress up? Maybe not. If not, why not? If so, why do they think so?)
- How (or if) the guests should be a part of the informance, or both? As observers or participants?
- Who should lead what sections of the informance and how should those sections be led?
- What possible questions might the guests ask?
- How might we engage the guests during the informance?
- Create a classroom assignment requesting students to engage in conversations with parents about the upcoming informance and bring any questions back to the class prior to the informance. This will engage students and parents in conversations at home and create school-home connections in addition to helping students prepare for the informance.

**Consider the following for an informance:**

- Create a short handout with possible guiding questions to support the interactions.
- Provide opportunities for students to teach. Students can teach the parents and also guide and lead the lesson, while also facilitating questions from those observing.
- Providing organic and authentic learning experiences to truly reflect the process of learning in the moment, with self-reflection, correction, and analysis of their work.
- Creating a student-led gallery/exhibit/learning center.
- Provide opportunities during the informance for students to share, discuss, and dialogue about the process of learning: where they started; how they arrived at this moment in learning; and where they will eventually be on the continuum of learning.
- Students create and/or respond to writing prompts with visitors.
- Students publish a blog or vlog of their daily work that can be a part of the informance reflection process.
- Students, observers, and teachers post on a digital board to share their ideas, pictures, etc. for all to see.
- Students write thank you notes, share group photos, or create informal videos of appreciation for all who attend. Please follow your district's policy on video and photo usage of students.



## Informances vs. Performances Uniqueness of Each and Similarities

<b>Informance</b>		<b>Performance</b>
<b>Uniqueness</b>	<b>Similarities</b>	<b>Uniqueness</b>
<ul style="list-style-type: none"> <li>• <b>learning in action</b></li> <li>• <b>is not a “polished” product</b></li> <li>• <b>demonstrates process</b></li> <li>• <b>engages students to show their ideas and engagement in action or application</b></li> <li>• <b>inquiry-based</b></li> <li>• <b>engages with audience verbally, questions to and from both audience and students</b></li> <li>• <b>process is shown in real time</b></li> <li>• <b>audience and students interact and/or learn from one another</b></li> <li>• <b>attire is less formal—everyday clothing</b></li> <li>• <b>students share their thinking and place thought into action</b></li> <li>• <b>event is co-created with teacher and students</b></li> <li>• <b>helps guide learners toward a final product</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>engages students with audience members</b></li> <li>• <b>demonstrates content knowledge and performance skills</b></li> <li>• <b>demonstrates multiple ways or modalities of making music: singing, playing, moving, etc.</b></li> <li>• <b>demonstrates collaborative and/or cooperative work</b></li> <li>• <b>provides opportunities for school and larger community to connect</b></li> <li>• <b>provides opportunities for pre- and post-reflection and assessment</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>is a “polished product”</b></li> <li>• <b>demonstrates a final product</b></li> <li>• <b>is typically performed on a stage or in a special place</b></li> <li>• <b>attire is more formal or of a uniform sort</b></li> <li>• <b>students have experienced rehearsals to prepare for the final product</b></li> <li>• <b>students (1) choose the pieces they will perform, (2) justify why they want to perform selected pieces/songs, and (3) be able to discuss what instructional objectives they will be demonstrating through performance</b></li> <li>• <b>final decisions are shared as the final product</b></li> </ul>

# Assessment

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Within the lessons plan launching points documents, assessment examples are offered as starting points to help the teacher select appropriate measures of student content knowledge and performance skill acquisition and determine mastery of the [National Core Music Standards](#) of 2014. These may be adapted as needed to meet the needs of your individual teaching situation or may be used as a guideline to develop your own authentic assessments of student learning.

As music requires both content knowledge and performance skills, authentic assessments of musical learning will be unique based on the purpose of the assessment.

In order to develop authentic assessments of student learning, a teacher must ask:

1. What [Enduring Understandings \(EUs\) and Enduring Questions \(EQs\)](#) will guide the student learning?
2. What standards will be addressed and how are these articulated to what students have learned and should learn next.
3. What do I want my students to know/be able to do?
4. How will I be able to determine what my students have learned and to what level or degree?

To support assessments, please review:

1. [National Core Music Standards](#)
2. [Enduring Understandings \(EUs\) and Enduring Questions \(EQs\)](#)
3. [Four Anchor Standards: Creating, Performing, Responding, and Connecting](#)

For example, if you are addressing the Creating Music Standard you need to determine what content knowledge and performance skills are necessary to achieve mastery of the standard. A rubric should be developed that aligns with the skills and knowledge required at the first-grade level to eventually achieve mastery of the [National Benchmark Assessments for Second Grade](#).

# Inclusive Practices

(Erin Zaffini)

While planning for informances, it is necessary to ensure a high-quality musical experience for all to make sure that every child learns in a safe and inclusive environment. Inclusive practices require that teachers consider the diverse needs of every student and creates an environment where each child can interact with the musical content while participating to his/her highest capability. Regardless of what an informances might look like in a classroom, accommodations and modifications are necessary to meet the needs of all students to foster learning and create success in the educational process.

## **To support all learners:**

- Provide a nonverbal signal/cue to inform them they need to return to the task.
- Pair a child who needs additional emotional or academic support with a peer or model student.
- Consider shorter sessions to facilitate learning (e.g., two 25-minute sessions is easier than one 50-minute session).
- Provide sensory breaks with opportunities to move and use sensory fidgets or manipulatives.
- Vary the musical selections and instruments in the informance and performance to engage all students.
- Teach to the whole child, inviting all to sing, move, play, create.
- Break larger assignments or tasks into smaller ones.
- Allow students to demonstrate their learning in a variety of way (e.g., oral quizzes, tests, presentations, projects, etc.).
- Provide accommodations for all areas, as needed.
- Address the classroom environment to avoid over stimulation.
- Refer to the child's Individualized Education Program (IEP) or 504 to identify the needs of that child. Develop modified standards and/or activities to address the child's specific needs. It may be helpful to seek guidance from the child's IEP or 504 case manager to ensure the modifications are appropriate for the child. Share the modified standards and/or activities with the members of the child's IEP team.

## **The following guidelines are listed for your consideration to prepare for the informance:**

- Welcome all forms and types of participation from all students, and create an inclusive process for the informance processes
- Recognize that some students will not respond outwardly in the same manner and guide students as necessary.
- Provide structure in the classroom with consistent rules, directions, and routines that are clear and concise.
- Provide all necessary accommodations for instruction prior and during the informance.
- Vary the learning and teaching style to ensure all students have access to the content and process. Present the same concept and allow students to experience it in at least three different ways.

- Ensure that student learning and reflection is a part of their consistent, daily work, so that the informance is an outcome of authentic, student-centered learning.
- Allow students to have additional processing time. Create time in class to think through a process, talk through it with a partner, and/or write out or demonstrate their learning at their own pace.
- Create student-centered classrooms for higher level of student engagement and ownership.
- Present, practice, and assess students using multiple areas of strength for students (e.g., aural, visual, and kinesthetic).
- Create opportunities for students to restate/describe what they are doing or learning about in their own words.

### **During the informance**

- Create strategies to transition students from one activity to another, anticipate possible challenges and foresee possible problems.
- Plan for behavior challenges: Use strategies such as proximity, location within the classroom, etc.
- Dialogue with students regarding their physical placement in the informance and where they would give their best effort as some might be distracted by their parents or visitors.
- Create opportunities for parent participation that match ALL of the learning that occurs in your classroom. Be sure to invite parent participation during informances that would align with the modified standards and authentic tasks of their child.

### **Accommodations for the formal performance setting**

Just as with teaching in the classroom, many children would benefit by having specific accommodations in place to ensure a positive performance experience. Below are some suggestions that enable inclusive practices in the performance setting:

1. For students who have behavioral intervention needs, proximity to the music teacher is sometimes important to help them remain on task for the performance. Other students who have behavioral needs may need to be in a place of the room or performance setting where they have a safe space (where their safe space is not encroached upon).
2. Give students a special signal for when they need to remain on task and to prepare them for the next piece of music.
3. Vary the musical selections and instruments in the performance. Many students who are behaviorally challenged respond best when they are engaged with that is happening during the performance. Allow students to play instruments, move, and use props throughout the performance.
4. Whenever possible, use adaptive instruments so that all students can participate in music that involves instruments. For students who are less mobile or who are unable to grasp instruments, allow them to play instruments that can be wrapped around their mid-section (belly bells) or around their arms. A buddy system works well, too, where a fellow student helps less-mobile students perform on their instruments.

5. Many students benefit by being placed next to model students. Model students are ones who successfully adhere to the directions of the teacher, and who can assist students with transitions between music, playing instruments, and with movement incorporated in the pieces.
6. Many students benefit from having access to a specific picture schedule that will show the order of pieces to be performed in the concert. Create a picture schedule and then review it with the child before the concert during rehearsals, and then again before the concert is to begin.
7. Consider students who would benefit by having sensory breaks when you plan the order of pieces in your performance. Avoid placing too many pieces in a row that require little to no movement. Intersperse standing only pieces with pieces that include student movement.
8. Welcome all forms of participation in the performances. Some students might not be vocal but can play instruments. Other students might have anxiety and “freeze up” during the performance. Helping students through individual challenges is an important part of the learning process in informances and performances.

# Sample Informance Invitation and Program Cover

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## **NAME of SCHOOL** **Proudly Presents**



## **A 1<sup>st</sup>-Grade Informance**

**Informance:** a student-centered sharing process for an informal audience.

**The 1<sup>st</sup>-Grade Classes**

**Tuesday, October 23, 2018**

**9:05–9:35 am—Mr. Chen’s Class**  
**9:40–10:10 am—Mrs. O’Malley’s Class**  
**10:15–10:45 am—Mr. Garcia’s Class**

**Valley Elementary Music Room**

**Mrs. June Davon, General Music Teacher**

# Sample Performance Invitation and Program Cover

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## **NAME of SCHOOL** **Proudly Presents**



## **The 1<sup>st</sup>-Grade Performance**

**You are cordially invited to watch and  
learn as the 1<sup>st</sup>-grade classes demonstrate  
their content knowledge and  
performance skills in a formal concert.**

**The 1<sup>st</sup>-Grade Classes**

**March 23, 2019**

**10:00 am–11:00 am**

**Valley Elementary Auditorium**

**Mrs. June Davon, General Music Teacher**

# Sample Performance Program

Pieces	What we learned
1. All the Pretty Little Horses	<ul style="list-style-type: none"> <li>• We identified emotion and tone of a song.</li> <li>• We analyzed contrasting versions of the same song.</li> <li>• We learned how to enhance a folk song with simple instrumental accompaniment &amp; artwork.</li> </ul>
2. Mata Rile	<ul style="list-style-type: none"> <li>• We learned how to sing and play a Puerto Rican game song in Spanish.</li> <li>• We learned about instruments native to Puerto Rico and how to create rhythmic accompaniments with the instruments.</li> <li>• We learned that we can be inspired by movements and dances from around the world to create our own movement pieces.</li> </ul>
3. Children Dance at Tshigombela	<ul style="list-style-type: none"> <li>• We learned how the Venda children of South Africa engage with the Tshigombela dance and that musical movement is a special part of different cultures around the world.</li> <li>• We learned that we can move our own bodies to music in different kinds of ways.</li> <li>• We learned that our own school and community have their unique ways of moving to music &amp; that we can learn more about ourselves through movement.</li> </ul>
4. John the Rabbit	<ul style="list-style-type: none"> <li>• We learned about call-and- response.</li> <li>• We learned how to analyze contrasting styles of a folk song.</li> <li>• We learned how to perform on pitched/unpitched instruments to demonstrate form.</li> </ul>
5. Macalillion	<ul style="list-style-type: none"> <li>• We learned about melodic contour.</li> <li>• We learned about quarter notes, eighth notes, and steady beat.</li> <li>• We learned how to write lyrics.</li> <li>• We learned instrument techniques.</li> <li>• We learned about echo singing/instruments.</li> <li>• We learned about the cultural &amp; community importance of singing/clapping games.</li> </ul>
6. Here Comes Uncle Jesse	<ul style="list-style-type: none"> <li>• We learned about melodic contour.</li> <li>• We learned about quarter notes, eighth notes, and steady beat.</li> <li>• We learned about instrument technique.</li> <li>• We learned about improvisation on instruments.</li> <li>• We learned how to create a game-song movement.</li> </ul>



# National Core Music Standards of 2014

## General Music—Grade 1

### CREATING

#### Imagine

Generate musical ideas for various purposes and contexts

**EU:** The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

**EQ:** How do musicians generate creative ideas?

**MU:Cr1.1.1a**

With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

**MU:Cr.1.1.1b**

With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).

#### Plan and Make

Select and develop musical ideas for defined purposes and contexts

**EU:** Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

**EQ:** How do musicians make creative decisions?

**MU:Cr.2.1.1a**

With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

**MU:Cr2.1.1b**

With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal music ideas.

#### Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

**EU:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**EQ:** How do musicians improve the quality of their creative work?

**MU:Cr.3.1.1a**

With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

## CREATING (continued)

### Present

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

**EU:** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**EQ:** When is creative work ready to share?

**MU:Cr3.2.1a**

With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience

## PERFORMING

### Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

**EU:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**EQ:** How do performers select repertoire?

**MU:PR4.1.1a**

With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

### Analyze

Analyze the structure and context of varied musical works and their implications for performance.

**EU:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**EQ:** How does understanding the structure and context of musical works inform performance?

**MU:PR4.2.1a**

With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

**MU:PR4.2.1b**

When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

## PERFORMING (Continued)

### Interpret

Develop personal interpretations that consider creators' intent.

**EU:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**EQ:** How do performers interpret musical works?

**MU:PR4.3.1a**

Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

### Rehearse, Evaluate, and Refine

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**EU:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**EQ:** How do musicians improve the quality of their performance?

**MU:PR5.1.1a**

With limited guidance, apply personal, teacher, and peer feedback to refine performances.

**MU:PR5.1.1b**

With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.

### Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

**EU:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**EQ:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**MU:PR6.1.1a**

With limited guidance, perform music for a specific purpose with expression.

**MU:PR6.1.1b**

Perform appropriately for the audience and purpose.

## RESPONDING

### Select

Choose music appropriate for a specific purpose or context.

**EU:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**EQ:** How do individuals choose music to experience?

**MU:Re7.1.1a**

With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### Analyze

Analyze how the structure and context of varied musical works inform the response.

**EU:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**EQ:** How does understanding the structure and context of music inform a response?

**MU:Re7.2.1a**

With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

### Interpret

Support interpretations of musical works that reflect creators'/performers' expressive intent.

**EU:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

**EQ:** How do we discern musical creators' and performers' expressive intent?

**MU:Re8.1.1a**

With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

### Evaluate

Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**EU:** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

**EQ:** How do we judge the quality of musical work(s) and performance(s)?

**MU:Re9.1.1a**

With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

## CONNECTING

### Connect #10

Synthesize and relate knowledge and personal experiences to make music.

**EU:** Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing, and responding.

**EQ:** How do musicians make meaningful connections to creating, performing, and responding?

**MU:Cn10.0.1a**

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect #11

Relate musical ideas and works to varied contexts and daily life to deepen understanding.

**EU:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**EQ:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**MU:Cn11.0.1a**

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.