



**National Association
for Music Education**

**Music In Our Schools Month® 2022:
*Process into Product—
Lesson Plans for MIOSM®***

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



**Council *for* General
Music Education**

**Edited and adapted February 2022*

COPYRIGHT © 2022 BY THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

FORWARD

Greetings, General Music Colleagues,

This year’s MIOSM theme is “Music: The Sound of My Heart.” I don’t know about you, but music is what has helped me through the pandemic. More importantly, music is what has helped my students, school, and community. I know music will continue to be the thing that gets us all through the days ahead.

When the pressures and restrictions seem impossible, focus on finding ways to make music—alone and with others with appropriate social distancing, of course. This is a fitting and appropriate theme as we continue to move forward in these uncertain times. We have created several Lesson Launching Points for you to use with your students. The Council for General Music is committed to finding ways to help you and your students continue to make music at home, at school, or wherever learning must take place.

If we can assist you, please do not hesitate to contact us. We will get through this together, and we will find ways to make music!

Warmest wishes,

Rob Lyda
Chair (2020–2022)
NAfME Council for General Music Education

Development and Contributions by the NAFME Council for General Music Education

2018–2019 Launch & 1st 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 & 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, & Rob Lyda	

2019–2020 2nd- and 5th-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



2020–2021 4th-Grade Materials

- Rob Lyda, Chair
- Bridget James, Immediate Past Chair
- Division Representatives
 - Debbie Beninati, Western Division Representative
 - Val Ellett, Northwest Division Representative
 - Kelly Hollingsworth, Southwestern Division Representative
 - Emily Maurek, North Central Division Representative
 - Michele White, Southern Division Representative
 - Erin Zaffini, Eastern Division Representative
- Members-at-Large
 - Stephanie Benischek, Member-at-Large
 - Ashley Peek, Member-at-Large

2021–2022 3rd Grade Materials

- Rob Lyda, Chair
- Division Representatives
 - Debbie Beninati, Western Division Representative
 - Stephanie Benischek Northwest Division Representative
 - Lindsey Schroder, Southwestern Division Representative
 - Emily Maurek, North Central Division Representative
 - Michele White, Southern Division Representative
 - Jen Kauffman, Eastern Division Representative
- Members-at-Large
 - Becky Halliday, Member-at-Large
 - Ashley Peek, Member-at-Large

Table of Contents

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

Pieces for Lesson Plan Launching Points

1 st Grade (2018–2019)	2 nd Grade (2019–2020)	3 rd Grade (2021–2022)
<ul style="list-style-type: none"> • “All Around the Green Apple Tree” • “All the Pretty Little Horses” • Children Dance at Tshigombela • “Duermete mi niña” • “Here Comes Uncle Jesse” • “John the Rabbit” • “Macalililion” • “Mata Rile” • <i>Culture Bearers*</i> (*not a piece) 	<ul style="list-style-type: none"> • “Choo Choo, I Gotta Hurry Home” • “El patio de mi casa” • “Moon Don’t Go” • “Naranja dulce, limon partido” • “Pole Pole” • “Rosalie” • “A Yodeling Song” 	<ul style="list-style-type: none"> • How Are Composers Inspired? • Music Can Be Found in Unusual Places • “Sourwood Mountain” • “Washington Post March”
4 th Grade (2020–2021)	5 th Grade (2019–2020)	Kindergarten (2021–2022)
<ul style="list-style-type: none"> • “American the Beautiful” • “Ain’t Nobody Gonna Turn Me Round” • “Carnival of Venice” • “Jack Be Nimble” • “Jambo Sana, Jambo! Greetings in Many Languages” • “Minuet in G” • “The Stars and Stripes Forever” 	<ul style="list-style-type: none"> • “Abiyoyo” • “Farewell to the Warriors” • “Great Big House” • “J’Entends le Moulin” • “Mulberry Bush” 	<ul style="list-style-type: none"> • Sounds All Around Us: <i>Hear, Think, Wonder, MOVE!</i>
6 th Grade (2024–2025)	7 th Grade (2025–2026)	8 th Grade (2026–2027)

***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

What is an informance?

With the new Process into Product MIOSM[®] 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 in the MIOSM of 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 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, Congresspersons, Governor
 - *Please follow district or school site policy for on-site visitors.
- How do 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 v. Performances Uniqueness of Each and Similarities

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

Assessment

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.

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 quality musical experience for all to ensure 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 are 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 overstimulation.
- 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 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 midsection (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 & Program Cover

NAME of SCHOOL **Proudly Presents**



A 1st-Grade Informance

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

The 1st-Grade Classes

October 25, 2022

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 & Program Cover

NAME of SCHOOL **Proudly Presents**



The 1st-Grade Performance

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

The 1st-Grade Classes

March 25, 2022

10:00–11:00 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"> • We identified emotion & tone of a song. • We analyzed contrasting versions of the same song. • We learned how to enhance a folk song with simple instrumental accompaniment & artwork.
2. Mata Rile	<ul style="list-style-type: none"> • We learned how to sing & play a Puerto Rican game song in Spanish. • We learned about instruments native to Puerto Rico and how to create rhythmic accompaniments with the instruments. • We learned that we can be inspired by movements & dances from around the world to create our own movement pieces.
3. Children Dance at Tshigombela	<ul style="list-style-type: none"> • 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. • We learned that we can move our own bodies to music in different kinds of ways. • We learned that our own school and community have their unique ways of moving to music & that we can learn more about ourselves through movement.
4. John the Rabbit	<ul style="list-style-type: none"> • We learned about call-and-response. • We learned how to analyze contrasting styles of a folk song. • We learned how to perform on pitched/unpitched instruments to demonstrate form.
5. Macalillion	<ul style="list-style-type: none"> • We learned about melodic contour. • We learned about quarter notes, eighth notes, & steady beat. • We learned how to write lyrics. • We learned instrument techniques. • We learned about echo singing/instruments. • We learned about the cultural & community importance of singing/clapping games.
6. Here Comes Uncle Jesse	<ul style="list-style-type: none"> • We learned about melodic contour. • We learned about quarter notes, eighth notes, & steady beat. • We learned about instrument technique. • We learned about improvisation on instruments. • We learned how to create a game-song movement.

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:Cr.1.1.a

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

MU:Cr.1.1.b

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.a

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

MU:Cr.2.1.b

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.a

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.