

# Music: Grades 6, 7, 8

Adopted 2010

## Critical Thinking and Reflection

### Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

1. Develop strategies for listening to unfamiliar musical works. [MU.68.C.1.1](#)
2. Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent. [MU.68.C.1.2](#)
3. Identify, aurally, instrumental styles and a variety of instrumental ensembles. [MU.68.C.1.3](#)
4. Identify, aurally, a variety of vocal styles and ensembles. [MU.68.C.1.4](#)

#### Access Point for Students with Significant Cognitive Disabilities

##### Independent

- a. Develop effective sensory strategies and describe how they support appreciation of familiar musical works. [MU.68.C.1.IN.A](#)
- b. Identify the composer's intent and aesthetic impact of a performance. [MU.68.C.1.IN.B](#)
- c. Identify selected instrumental styles and ensembles. [MU.68.C.1.IN.C](#)
- d. Identify selected vocal styles and ensembles. [MU.68.C.1.IN.D](#)
- c. Identify, aurally, selected instruments of the world. [MU.912.C.1.IN.C](#)

##### Supported

- a. Use appropriate sensory skills to support appreciation of familiar musical works. [MU.68.C.1.SU.A](#)
- b. Recognize the musical intent of the composer for a specific musical work. [MU.68.C.1.SU.B](#)
- c. Recognize selected instrumental styles and ensembles. [MU.68.C.1.SU.C](#)
- d. Recognize selected vocal styles and ensembles. [MU.68.C.1.SU.D](#)

##### Participatory

- a. Use the senses to support appreciation of familiar musical works. [MU.68.C.1.PA.A](#)
- b. Recognize the aesthetic impact of a performance. [MU.68.C.1.PA.B](#)
- c. Recognize selected instrumental styles. [MU.68.C.1.PA.C](#)
- d. Recognize selected vocal styles. [MU.68.C.1.PA.D](#)

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**Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.**

1. Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers. [MU.68.C.2.1](#)
2. Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal. [MU.68.C.2.2](#)
3. Critique personal composition and/or improvisation, using simple criteria, to generate improvements with guidance from teachers and/or peers. [MU.68.C.2.3](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Analyze and revise personal performance to meet established criteria with guidance from teachers and peers. [MU.68.C.2.IN.A](#)
- b. Identify areas of improvement in one's own or others' performances after practice or rehearsal using selected music vocabulary. [MU.68.C.2.IN.B](#)

Supported

- a. Use defined criteria to analyze and revise personal performances with guidance from teachers and peers. [MU.68.C.2.SU.A](#)
- b. Use defined criteria to recognize improvement in one's own or others' performances after practice or rehearsal using selected music vocabulary. [MU.68.C.2.SU.B](#)

Participatory

- b. Use a teacher-selected criterion to recognize improvement in one's own or others' performances after practice or rehearsal. [MU.68.C.2.PA.B](#)

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**The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.**

1. Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre. [MU.68.C.3.1](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Use defined criteria to evaluate characteristics of exemplary musical work from a specific period or genre. [MU.68.C.3.IN.A](#)

Supported

- a. Use teacher-selected criteria to identify characteristics of exemplary musical work from a specific period or genre. [MU.68.C.3.SU.A](#)

Participatory

- a. Use a teacher-selected criterion to respond to characteristics of exemplary musical work from a specific period or genre. [MU.68.C.3.PA.A](#)
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## Skills, Techniques, and Processes

### The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

1. Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions. [MU.68.S.1.1](#)
2. Compose a short musical piece. [MU.68.S.1.2](#)
3. Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing. [MU.68.S.1.3](#)
4. Sing or play melodies by ear with support from the teacher and/or peers. [MU.68.S.1.4](#)
5. Perform melodies with chord progressions. [MU.68.S.1.5](#)
6. Compose a melody, with or without lyrics, over a standard harmonic progression. [MU.68.S.1.6](#)
7. Explain and employ basic functions of MIDI for sequencing and/or editing, including interface options and types of controllers. [MU.68.S.1.7](#)
8. Demonstrate specified mixing and editing techniques using selected software and hardware. [MU.68.S.1.8](#)
9. Describe the function and purposes of various types of microphones and demonstrate correct set-up and use of two or more microphones for recording a music performance. [MU.68.S.1.9](#)

#### Access Point for Students with Significant Cognitive Disabilities

##### Independent

- a. Improvise rhythmic or melodic phrases to accompany familiar songs and/or standard harmonic progressions. [MU.68.S.1.IN.A](#)
- b. Improvise phrases using familiar songs. [MU.68.S.1.IN.B](#)
- c. Perform a familiar melody with instrumental musical patterns. [MU.68.S.1.IN.C](#)

##### Supported

- a. Improvise vocal or instrumental patterns using familiar songs. [MU.68.S.1.SU.A](#)
- b. Perform simple instrumental musical patterns. [MU.68.S.1.SU.B](#)

##### Participatory

- a. Imitate simple vocal or instrumental patterns or songs. [MU.68.S.1.PA.A](#)
- b. Participate in simple instrumental patterns. [MU.68.S.1.PA.B](#)

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**Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.**

1. Perform music from memory to demonstrate knowledge of the musical structure. [MU.68.S.2.1](#)
2. Transfer performance techniques from familiar to unfamiliar pieces. [MU.68.S.2.2](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Perform musical patterns or music from memory. [MU.68.S.2.IN.A](#)

Supported

- a. Re-create musical phrases or music from a given musical example. [MU.68.S.2.SU.A](#)

Participatory

- a. Match a musical pattern or phrase to a given musical example. [MU.68.S.2.PA.A](#)

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**Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.**

1. Sing and/or play age-appropriate repertoire expressively. [MU.68.S.3.1](#)
2. Demonstrate proper vocal or instrumental technique. [MU.68.S.3.2](#)
3. Sight-read standard exercises and simple repertoire. [MU.68.S.3.3](#)
4. Compare written notation to aural examples and analyze for accuracy of rhythm and pitch. [MU.68.S.3.4](#)
5. Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else. [MU.68.S.3.5](#)
6. Develop and demonstrate efficient rehearsal strategies to apply skills and techniques. [MU.68.S.3.6](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Sing rounds, canons, and/or partner songs using proper vocal technique and maintaining pitch. [MU.68.S.3.IN.A](#)
- b. Perform melodies and accompaniments on classroom instruments. [MU.68.S.3.IN.B](#)
- c. Sight-read notes and/or simple rhythmic phrases. [MU.68.S.3.IN.C](#)
- d. Notate simple rhythmic phrases and/or melodies using traditional notation. [MU.68.S.3.IN.D](#)
- e. Select rehearsal strategies to apply skills and techniques. [MU.68.S.3.IN.E](#)

Supported

- a. Sing songs in an appropriate range using head voice and maintaining pitch. [MU.68.S.3.SU.A](#)
- b. Perform simple melodies and/or accompaniments on classroom instruments. [MU.68.S.3.SU.B](#)
- c. Match aurally presented notes to traditional notation. [MU.68.S.3.SU.C](#)
- d. Copy simple rhythmic and melodic patterns using traditional notation. [MU.68.S.3.SU.D](#)
- e. Identify a rehearsal strategy to apply a skill or technique. [MU.68.S.3.SU.E](#)

Participatory

- a. Select notes, simple melodies, and/or accompaniments to perform. [MU.68.S.3.PA.A](#)
  - b. Participate in a rehearsal strategy to apply to a skill or technique. [MU.68.S.3.PA.B](#)
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## Organizational Structure

### **Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.**

1. Compare performances of a musical work to identify artistic choices made by performers. [MU.68.0.1.1](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Compare musical elements in different types of music using correct music vocabulary. [MU.68.0.1.IN.A](#)

Supported

- a. Identify elements of music in different types of music. [MU.68.0.1.SU.A](#)

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### **The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.**

1. Create a composition, manipulating musical elements and exploring the effects of those manipulations. [MU.68.0.2.1](#)
2. Demonstrate knowledge of major and minor tonalities through performance and composition. [MU.68.0.2.2](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Manipulate the elements of a musical piece and explore the effects of those manipulations. [MU.68.0.2.IN.A](#)

Supported

- a. Change the feeling of a musical phrase by altering an element of music. [MU.68.0.2.SU.A](#)

Participatory

- a. Select an element to change in a musical phrase. [MU.68.0.2.PA.A](#)

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**Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.**

1. Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image. **MU.68.0.3.1**
2. Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works. **MU.68.0.3.2**

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Identify how instrumentation and expressive elements affect the mood or emotion of a song. **MU.68.0.3.IN.A**
- b. Apply expressive elements to a vocal or instrumental piece. **MU.68.0.3.IN.B**

Supported

- a. Recognize how a change in instrumentation or an expressive element affects the mood or emotion of a song. **MU.68.0.3.SU.A**
- b. Change an expressive element in a vocal or instrumental piece and identify the result. **MU.68.0.3.SU.B**

Participatory

- a. Match instrumentation or expressive elements to mood or emotion. **MU.68.0.3.PA.A**
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## Historical and Global Connections

**Through study in the arts, we learn about and honor others and the worlds in which they live(d).**

1. Describe the functions of music from various cultures and time periods. [MU.68.H.1.1](#)
2. Identify the works of representative composers within a specific style or time period. [MU.68.H.1.2](#)
3. Describe how American music has been influenced by other cultures. [MU.68.H.1.3](#)
4. Classify authentic stylistic features in music originating from various cultures. [MU.68.H.1.4](#)
5. Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre. [MU.68.H.1.5](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Identify the functions of music from various cultures and time periods. [MU.68.H.1.IN.A](#)
- b. Identify a characteristic of music from another culture in selected American music. [MU.68.H.1.IN.B](#)
- c. Identify authentic stylistic features in music originating from various cultures. [MU.68.H.1.IN.C](#)

Supported

- a. Identify the purpose for which specified music is used within various cultures. [MU.68.H.1.SU.A](#)
- b. Recognize a characteristic of music from another culture in selected American music. [MU.68.H.1.SU.B](#)
- c. Recognize authentic stylistic features in music originating from various cultures. [MU.68.H.1.SU.C](#)

Participatory

- a. Recognize the purpose for which specified music is used within various cultures. [MU.68.H.1.PA.A](#)
- b. Recognize a similarity between a selected American piece and that of a selected piece from another culture. [MU.68.H.1.PA.B](#)
- c. Recognize a selected authentic stylistic feature in music originating from various cultures. [MU.68.H.1.PA.C](#)

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**The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.**

1. Describe the influence of historical events and periods on music composition and performance. **MU.68.H.2.1**
2. Analyze how technology has changed the way music is created, performed, acquired, and experienced. **MU.68.H.2.2**
3. Classify the literature being studied by genre, style, and/or time period. **MU.68.H.2.3**

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Identify the influence of historical events and periods on music composition and performance. **MU.68.H.2.IN.A**
- b. Identify a variety of technologies to create, perform, acquire, and experience music. **MU.68.H.2.IN.B**
- c. Classify selected music by genre, style, and/or time period. **MU.68.H.2.IN.C**

Supported

- a. Recognize the influence of selected historical or cultural events on music of the time. **MU.68.H.2.SU.A**
- b. Recognize selected technologies to create, perform, acquire, and experience music. **MU.68.H.2.SU.B**
- c. Recognize the genre, style, and/or time period of selected music. **MU.68.H.2.SU.C**

Participatory

- a. Associate music with significant historical or cultural events. **MU.68.H.2.PA.A**
- b. Recognize selected ways to create, perform, acquire, and experience music. **MU.68.H.2.PA.B**
- c. Recognize the genre of selected music. **MU.68.H.2.PA.C**

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**Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.**

1. Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration. **MU.68.H.3.1**
2. Discuss how the absence of music would affect other content areas and contexts. **MU.68.H.3.2**

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Integrate music with skills and concepts from other content areas and contexts. **MU.68.H.3.IN.A**

Supported

- a. Integrate music with selected skills and concepts from other content areas or contexts. **MU.68.H.3.SU.A**

Participatory

- a. Select music to enhance other content areas or contexts. **MU.68.H.3.PA.A**
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## Innovation, Technology, and the Future

### Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

1. Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. [MU.68.F.1.1](#)
2. Create an original composition that reflects various performances that use "traditional" and contemporary technologies. [MU.68.F.1.2](#)

#### Access Point for Students with Significant Cognitive Disabilities

##### Independent

- a. Create new interpretations of melodic or rhythmic pieces by using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. [MU.68.F.1.IN.A](#)
- b. Create, interpret, and respond to music that integrates traditional and contemporary technologies. [MU.68.F.1.IN.B](#)

##### Supported

- a. Change the feeling of melodic or rhythmic pieces using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. [MU.68.F.1.SU.A](#)
- b. Create, interpret, or respond to music that integrates traditional and contemporary technologies. [MU.68.F.1.SU.B](#)

##### Participatory

- a. Participate in the production of changes in sounds and movements of melodic or rhythmic pieces. [MU.68.F.1.PA.A](#)
- b. Explore music that integrates traditional and contemporary technologies. [MU.68.F.1.PA.B](#)

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### Careers in and related to the arts significantly and positively impact local and global economies.

1. Describe several routes a composition or performance could travel from creator to consumer. [MU.68.F.2.1](#)
2. Describe how concert attendance can financially impact a community. [MU.68.F.2.2](#)

#### Access Point for Students with Significant Cognitive Disabilities

##### Independent

- a. Identify two or more employment and leisure opportunities in or relating to music and pair with the necessary skills and training. [MU.68.F.2.IN.A](#)

##### Supported

- a. Recognize two or more employment and leisure opportunities in or relating to music and pair with a prerequisite. [MU.68.F.2.SU.A](#)

##### Participatory

- a. Distinguish employment or leisure opportunities that are music-related vs. non-music-related. [MU.68.F.2.PA.A](#)

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**The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.**

1. Describe how studying music can enhance citizenship, leadership, and global thinking. [MU.68.F.3.1](#)
2. Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media. [MU.68.F.3.2](#)
3. Identify the tasks involved in the compositional process and discuss how the process might be applied in the work place. [MU.68.F.3.3](#)

Access Point for Students with Significant Cognitive Disabilities

Independent

- a. Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom. [MU.68.F.3.IN.A](#)
- b. Individually or collaboratively demonstrate the safe, legal, and responsible use of a variety of technology tools to produce, store, or listen to music. [MU.68.F.3.IN.B](#)
- c. Prioritize, monitor, and complete tasks related to individual or collaborative projects. [MU.68.F.3.IN.C](#)

Supported

- a. Identify a personal quality that supports success in music that can be applied to other fields. [MU.68.F.3.SU.A](#)
- b. Individually or collaboratively demonstrate the safe, legal, and responsible use of selected technology tools to produce or listen to music as a citizen, consumer, or worker. [MU.68.F.3.SU.B](#)
- c. Individually or collaboratively organize and execute music projects having three or more components. [MU.68.F.3.SU.C](#)

Participatory

- a. Recognize a personal quality that supports success in music that can be applied to other fields. [MU.68.F.3.PA.A](#)
- b. Select technology tools to access music as a citizen, consumer, or worker. [MU.68.F.3.PA.B](#)
- c. Contribute to the organization and execution of a music project. [MU.68.F.3.PA.C](#)