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Special Issue

Standards of Learning
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CONTENTS

Special Issue Introduction (Allen Hall)	4
VMEA Member Survey Top Responses	4
Responses to VMEA Questions (Kelly Bisogno)	5
VMEA Letter to VDOE	7

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The Virginia Music Educators Association, Inc. (VMEA) is a nonprofit organization whose mission is to provide support to its membership and to promote the advancement of music education through schools and other educational institutions. VMEA is an affiliated state chapter of the National Association for Music Education (NAfME). Membership in VMEA is open to any individual engaged in or associated with the teaching of music, in schools or privately. Active membership dues for VMEA and NAfME are \$126 per year and include subscriptions to *Music Educators Journal* and *Teaching Music*. All member address changes should be processed by contacting NAfME.

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Special Issue Introduction Allen Hall, VMEA President



This special issue of VMEA Notes is designed to communicate with VMEA members about the Virginia Department of Education's (VDOE) review and revision of the 2013 Standards of Learning (SOLs). A special thank you to the VMEA Council for Music Education, chaired by President-Elect Annamarie Bollino, the many VMEA members who completed the online survey, and the VMEA President's Committee for their contributions to the document VMEA provided to VDOE. In this issue, we'll share VMEA's letter to VDOE, VDOE's response to questions raised by VMEA members, and results of the member survey.

If you have any questions about these documents, please contact me at aphall3@henrico.k12.va.us.

VMEA Member Survey Top Responses

How can VMEA assist you in understanding and/or implementing the standards?

General

- Get the information out
- Take the lead on SOL revisions
- Make sure those who create the standards are more in tune with what is going on in the current classroom
- Help new teachers by simplifying the standards of giving an SOL abbreviation chart, e.g. MIB.1—notation & sing, MIB.2—rhythm, etc.
- Make SOLs for accessible for smaller jurisdictions with smaller budgets and classes that meet less frequently

Conference Sessions/Workshops

- Provide sessions at Conference on SOLs
- Provide periodic in-service training and discussion
- Provide lesson plan samples
- Offer regional seminars during district, regional, and state activities
- Align professional development offerings with SOLs and show offerings are connected to a specific standard
- Provide webinars and/or professional development on lesson planning and assessment for each standard

Lesson Planning/Curriculum/Assessment

- Compile a database of standard lesson plans tied to specific standards
- Provide lesson plans and curriculum maps for all levels and content areas
- Develop assessments for each standard
- Develop individual rubrics with a focus on applying the SOL performance standards to demonstrate application of the learning

(continued on page 6)

VMEA Member Survey Top Responses

(continued from page 5)

How can VMEA assist you in understanding and/or implementing the standards?

Other Resources

- Provide examples of successful use of the SOLs on the VDOE website
- Provide more resources on the VMEA website
- Create one-page summaries by performance medium/grade
- Use sequential benchmarks or assessments
- Develop sample ideas for curriculum to assist beginning teachers
- Do a demonstration presentation about implementation of standards
- Create examples or short videos of the SOLs in action
- Differentiate each standard by beginning, intermediate, and advanced
- Provide a method book that follows the standards and gives a timeline
- Make SOLs more field-specific
- Increase advocacy with state administrative agency

Alignment to National Standards/Curriculum

- Create a document showing the alignment between SOLs and national standards
- Align the SOLs to the NAFME standards
- Cross reference curriculum materials provided by companies like Quaver Music to the Virginia SOLs

Other

- Require that all teachers and administrators to receive training on what goes on in the music class and how music lessons connect in the core classroom

Responses to VMEA Questions Kelly Bisogno, Coordinator of Fine Arts, VDOE

What is the purpose of the revision?

The Board of Education's comprehensive plan calls for a review of all Standards of Learning on a regular schedule. The *Code of Virginia* also requires a review of Virginia's Standards of Learning every seven years.

Code of Virginia, Section 22.1-253.13:1-2 The Standards of Learning in all subject areas shall be subject to regular review and revision to maintain rigor and to reflect a balance between content knowledge and the application of knowledge in preparation for eventual employment and lifelong learning. The Board of Education shall establish a regular schedule, in a manner it deems appropriate, for the review, and revision as may be necessary, of the Standards of Learning in all subject areas. Such review of each subject area shall occur at least once every seven years. Nothing in this section shall be construed to prohibit the Board from conducting such review and revision on a more frequent basis.

(continued on page 7)

Responses to VMEA Questions

Kelly Bisogno, Coordinator of Fine Arts, VDOE

(continued from page 6)

What is included in the revision?

Review teams will consist of representatives from all 8 Superintendent regions. They will be assessing the extent to which the standards provide a coherent, sequential, relevant, and rigorous fine arts academic program. The teams will review the current SOL, public comments, national organization, and other state standards. An external review team consisting of additional stakeholders such as higher education, museum partners, and community organization leaders will also have an opportunity to review and offer feedback on the proposed revised standards. The standards will be reviewed to improve cultural proficiency, as well as enhanced incorporation of the 5 Cs, as outlined in the *Virginia Profile of a Graduate*.

Why does the SOL document not have specific information on teaching the standards for students with special needs (IEP/504/Gifted, etc.)?

I am borrowing this language from the Massachusetts Arts Curriculum Framework (2019), because I believe it does a good job of explaining the role of standards:

“The standards define what all students should know and be able to do, not how teachers should teach. A great deal is left to the discretion of teachers and curriculum developers. While the standards focus on what is most essential, they provide a floor but not a ceiling. This is especially the case in the arts, where some students will move far beyond these standards, and that is encouraged and expected.

No set of grade-level standards can reflect the great variety of abilities, needs, learning rates, and achievement levels in any given classroom. The standards define neither the support materials that some students may need, nor the advanced materials to support students ready to go further. It is beyond the scope of the standards to define the full range of support appropriate for English learners and for students with disabilities. Still, all students must have the opportunity to learn and meet the same high standards if they are to access the knowledge and skills that will be necessary in their post-high-school lives.”

Why are Bloom’s verbs used in writing the standards?

I can not speak to what previous review teams discussed concerning the language of the SOLs. However, I can say that Bloom’s taxonomy provides a set of measurable verbs to help educators describe and classify observable knowledge, skills, attitudes, behaviors and abilities. The Bloom’s verbs also help provide a sequential set of standards that require increasingly complex thinking and skill.

Where do I find assistance with implementing the standards?

After the Board of Education reviews and approves the proposed Standards, communication will be sent to the field using multiple sources such as Superintendent Memos, TeacherDirect, and the monthly Fine Arts newsletter. Local school divisions develop curriculum, pacing guides, and professional development for the implementation of the *Standards of Learning* in classroom instruction.

How do I access resources to teach some of the difficult to teach standards?

After the Board of Education reviews and approves the proposed Standards, communication will be sent to the field using multiple sources about resources developed from VDOE and in partnership with organizations. Professional Learning Networks at the local level may help teachers identify and address areas of weakness in instruction.

Why do we not have “I Can” statements or essential questions for each strand at every grade level?

“I Can” statements and essential questions have not been presented for adoption to the Board of Education as part of the *Standards of Learning*.

Are there “power standards”?

The Virginia 2013 *Fine Arts Standards of Learning* do not include power standards.

Virginia Music Educators Association, Inc.



A Federated State Unit of
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Dear Dr. Lane, Dr. Harris, and Ms. Bisogno:

Thank you for the opportunity for the Virginia Music Educators Association (VMEA) to provide feedback and recommendations for the upcoming review and revision of the 2013 Music Standards of Learning. The information and recommendations in this document were compiled from the VMEA membership via online survey, the VMEA Council for Music Education Committee, and the VMEA President's Committee.

VMEA recommends the following additions to the Music Standards for the following courses:

1. Expand Guitar Standards at the high school level

There are currently 2 sets of Guitar SOL (Guitar I and Guitar II). We recommend adding 2 additional sets of standards at the high school level for a total of four. Having four levels of Guitar standards aligns with current practice in the field and honors existing VDOE standards. We have attached a draft set of standards for Guitar I (Beginning Level) - Guitar IV (Artist Level) that the committee should feel free to use at their discretion.

See Appendix A

2. Expand Guitar Standards at the middle school level

There is currently 1 set of Guitar SOL. We recommend adding 2 additional sets of standards at the middle school level for a total of three. Having three levels of Guitar standards aligns with current practice in the field and honors existing VDOE standards. We have attached a draft set of standards for three levels of Middle School Guitar (Beginning, Intermediate, and Advanced) that the committee should feel free to use at their discretion.

See Appendix B

3. Include a set of Jazz Ensemble standards

School divisions throughout the Commonwealth are currently providing a jazz ensemble class. Unfortunately, there are no VDOE standards for jazz band/ensemble. Current practice in the field is to use the concert band standards and adopt as many of the standards as is practical. VMEA recommends and supports the adoption of standards for middle and high school.

The mission of the Virginia Music Educators Association is to promote quality music education throughout the Commonwealth by providing leadership, instructional resources and professional development opportunities for Virginia's music educators.

VMEA recommends that the new standards include a robust opportunity for music creativity to occur and be assessed. The music theory/literacy and performance strands primarily focus on the “re-creation” of music. The VDOE should ensure that additional standards are required to assure that music students in the Commonwealth are not only able to read but can write in the language of music. Being able to compose and improvise are basic tenets of creativity. The standards should include the additional courses above, but need the following changes, additions, and clarifications to the Virginia Music Standards of Learning.

Creativity

Currently, creativity is an underrepresented concept and skill in the current 2013 set of standards. VMEA recommends adding additional standards to Music Theory/Literacy and Performance in creativity. Some form of creativity should be required in every course from Pre-K to Artist Level.

Below is an example of how creativity is presented in the National Arts Standards and how they can connect to the Virginia Standards. At a minimum, VMEA recommends revising and expanding upon the current music standards to include creativity, including composition and improvisation, to intentionally increase rigor in this area.

National Standard: Create

Anchor Standard #1. Generate and conceptualize artistic ideas and work

Anchor Standard #2. Organize and develop artistic ideas and work.

Anchor Standard #3. Refine and complete artistic work.

Anchor Standard 1 would mostly align with elementary; Anchor Standard 2 would align mostly with middle school and early high school; and Anchor Standard 3 aligns with high school level work.

Here are some examples of how this might work in the Virginia Standards of Learning.

Pre-K-2

Music Theory/Literacy

Encourage Music Composition using iconic notation, with or without lyrics, as a means of student expression. (This follows the requirements for music composition as noted in the PTA reflections contest)

Grade 3-5

Music Theory/Literacy

Encourage Music Composition using iconic and/or traditional notation, with or without lyrics, as a means of student expression. Use of music notation software is encouraged. (This follows the requirements for music composition as noted in the PTA reflections contest)

Middle School

Music Theory/Literacy

1. Students will use music composition as a means of self-expression using traditional notation, with or without lyrics.
2. Students will compose short instrumental or vocal selections within the parameters of basic form and melodic phrases (antecedent and consequent).
3. Students will write a variation to an existing theme and variations, 4 to 8 measures.

Performance

1. Students will perform their compositions and variations from number 1 and 2 above.
2. Students will explore improvisation.

High School

Music Theory/Literacy

1. Students will use music composition as a means of self-expression using traditional notation, with or without lyrics.

2. Students will compose using conventional or nonconventional structure and form. Compositions can be instrumental or vocal selections. Students should use music notation software to create their music.

Performance

1. Students will perform, or have their compositions performed.
2. Students will explore, create music through improvisation

Aesthetics Strand

The standards under this strand need to be more clearly defined and spelled out for teachers. VMEA recommends rewording the aesthetics standards to be more relevant and understood by teachers, including providing concrete examples of how to meet the standard. While the aesthetics standards were originally intended to be open ended and allow for personal meaning-making, music educators have not utilized them to the fullest extent because they do not understand the language nor understand how to assess these standards clearly and objectively. The aesthetics strand is integral in ensuring that students have the opportunity to make sense and meaning from their learning and musicianship, add rigor and relevance, and connect and personalize their learning. VMEA does not believe that these standards need to be so rigid that they do not allow for self-expression and measurement against a set of criteria; however, the language and intent in these standards needs to be clarified. An example of exemplary aesthetics standards are as follows from our current SOLS (Middle School Instrumental, Intermediate).

Aesthetics MII.20:

The student will investigate aesthetic concepts related to music by

1. explaining how the factors of time and place influence the characteristics that give meaning and value to a work of music;
2. describing personal responses to works of music, using music terminology;
3. analyzing ways in which music can evoke emotion and be persuasive; and
4. applying aesthetic criteria for determining the quality of a work of music or importance of a musical style.

National Standards:

The Virginia Music SOLs can be strengthened by being more inclusive of the [National Core Arts Standards](#) (NCAS). The Strands are an important part to the Music Standards. We do not recommend that VDOE formally adopt all of the NCAS; however, we do recommend using some of the language and concepts from the NCAS. There are five Music Disciplines in the national standards, as follows:

Music

Music: Harmonizing Instruments

Music: Composition and Theory

Music: Traditional and Emerging Ensembles

Music: Technology

See Appendix C

Additional Recommendations:

1. *Solo Performance SOL*: Include a solo performance SOL to band, orchestra, and vocal music strands to allow for greater student agency, voice, and choice. **See Appendix D**
2. *Music Appreciation*: It appears that music appreciation as a stand-alone course is not being offered in school divisions as it once was. VMEA encourages discussion regarding an ‘appreciation’ course that encompasses all four arts disciplines (i.e. arts appreciation) vs. separate courses (i.e. music appreciation).
3. *High School General Music*: It appears that high school general music is a thing of the past. With the advent of high school students being able to complete their “Fine Arts” requirement with a CTE course, high school general music is no longer being offered. VMEA encourages a thorough review of the high school general music course/standards to determine if they are still utilized.
4. *Clarification*: VMEA requests that VDOE provide clarity to address language, vocabulary and the intent of the SOLs, in particular, Music History/Cultural Context (strand 3) and Analysis, Evaluation, and Critique (strand 4).

5. As mentioned previously, VMEA conducted a survey with its membership. In this survey, information was collected regarding VMEA members' perceived rigor and perceptions of the 2013 Music Standards of Learning. Several charts and data points are included in this document for VDOE to review. **See Appendix E**

Other Reflections

Our membership has overarching questions about the SOL revision process, writing, and implementation. VMEA respectfully requests that VDOE provides an FAQ sheet or clarifying information for music educators about the SOL to include the following:

- *What is the purpose of the revision?*
- *What is included in the revision?*
- *Why does the SOL document not have specific information on teaching the standards for students with special needs? (IEP/504/Gifted, etc.)*
- *Why are Bloom's verbs used in writing the standards?*
- *Where do I find assistance with implementing the standards?*
- *How do I access resources to teach some of the difficult to teach standards?*
- *Why do we not have "I Can" statements or essential questions for each strand at every grade level?*
- *Are there 'power standards'?*

VMEA recognizes major improvements that occurred in the 2013 Standards and encourages their continuation in the next set of standards.

- Spiraling of the curriculum is evident and clear.
- Basic/intermediate language is specific by concept.
- The five strands are critical to the overall document. VMEA recommends the continuation of these same five strands, providing clarity to the language within specific strands as noted in this document.
- In particular, the Music Theory/Literacy strand has paved the way for music educators to teach reading and writing in the language of music. Through the instruction and mastery of these standards, our students have been empowered to develop independent musicianship.
- Rhythms are clearly specified for each elementary general music grade level.
- The 2013 SOLs allow for a variety of learning programs and pedagogical principles.

Thank you for taking the time to review and consider our feedback and recommendations for the upcoming standards review. As the state's largest music education organization, we are committed to collaborating with the Virginia Department of Education to ensure that the standards for our discipline should be world class and forward thinking in their methodology and pedagogy. Additionally, VMEA is committed to providing teachers with additional instructional resources that directly align with VDOE expectations for teachers and students. Should you have any questions regarding our feedback or if we can be of any assistance during the SOL revision process, please feel free to contact me at aphallthree@gmail.com.

Sincerely,



Allen Hall, President
Virginia Music Educators Association

High School Guitar, Beginning Level

The standards for High School Guitar, Beginning Level enable students to begin to receive instruction on acoustic guitar at any high school grade level. Students demonstrate proper care of the instrument and become familiar with its history and technology, including different types of guitars. They demonstrate basic positions, right- hand and left-hand techniques, and tone production. Students read and perform music of varying styles Solo Literature Grade Levels 1 and 2 of the Virginia Guitar Directors Association (VGDA). They describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. Students investigate career options in music. Students may use standard method books in class settings.

Music Theory/Literacy

- HGB.1 The student will echo, read, and notate music, including
1. identifying, defining, and using basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing lines selected from the music being studied.
- HGB.2 The student will echo, read, and perform rhythms and rhythmic patterns, including whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes and corresponding rests.
- HGB.3 The student will identify, read, and perform music in simple meters $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$
- HGB.4 The student will read, analyze, notate, and perform scales including
1. one-octave ascending and descending major, natural and harmonic scales up to three sharps and one flat; a chromatic scale;
 2. the student will identify and notate key signatures of scales and literature being performed.
 3. and one form of the moveable, one-octave pentatonic scale.
- HGI.5 The student will read, analyze, notate, and perform chords in root position including
1. open position chords;
 2. power chords with roots on the sixth and fifth strings;
 3. a I-IV-V⁷ chord progression in the keys of C, G, D, and A major, and A and E minor; and
 4. 12-bar blues in a variety of keys.
- HGB.6 The student will identify and perform music written in binary and strophic forms.
- HGB.7 The student will use music composition as a means of expression by
1. composing a four-measure rhythmic-melodic variation; and
 2. notating the composition in standard notation, using available technology.
- HGB.8 The student will define and apply music terminology found in the music literature being studied.

Performance

- HGB.9 The student will demonstrate preparatory instrumental basics and playing procedures, including
1. identification of the parts of the instrument;
 2. procedures for care of the instrument;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument, with and without an electronic tuner.
- HGB.10 The student will demonstrate proper guitar techniques, including
1. production of clear tone;
 2. right-hand techniques (finger style and pick style; and
 3. left-hand techniques.
- HGB.11 The student will demonstrate ensemble skills at a beginning level, including
1. blending and balancing;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos in the music literature being studied.
- HGB.12 The student will read and interpret standard music notation and tablature while performing music of varying styles and levels of difficulty, in accordance with VGDA Levels 1 and 2.
- HGB.13 The student will begin to use articulations, dynamic contrasts, and phrasing as means of expression.
- HGB.14 The student will perform and improvise simple rhythmic and melodic examples in call-and-response styles.
- HGB.15 The student will improvise rhythmic variations of four-measure excerpts taken from folk songs, exercises, or etudes.
- HGB.16 The student will demonstrate musicianship and personal engagement by
1. identifying the characteristic sound of the guitar;
 2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
 3. participating in school performances; and
 4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
- HGB.17 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 0 and 1.

Music History and Cultural Context

- HGB.18 The student will explore historical and cultural aspects of music by
1. describing/ identifying the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. describing ways in which culture and technology influence the development of instruments, instrumental music, and instrumental music styles;
 3. describing the relationship of instrumental music to the other fine arts and other fields of knowledge;
 4. describing career options in music;
 5. describing ethical standards as applied to the use of social media and copyrighted materials; and
 6. demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- HGB.19 The student will analyze and evaluate music by
1. describing the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music;
 2. describing and interpreting works of music, using inquiry skills and music terminology;
 3. describing accepted criteria used for evaluating works of music;
 4. describing performances of music, using music terminology; and
 5. describing accepted criteria used for critiquing musical performances of self and others.

Aesthetics

- HGB.20 The student will investigate aesthetic concepts related to music by
1. proposing a definition of *music* and supporting that definition;
 2. identifying reasons for preferences among works of music, using music terminology;
 3. identifying ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive;
 4. describing aesthetic criteria used for determining the quality of a work of music or importance of a musical style; and
 5. explaining the value of musical performance to the school community.

High School Guitar, Intermediate Level

The standards for High School Guitar, Intermediate Level enable students to continue receiving instruction on acoustic guitar at any high school grade level. Students demonstrate proper care of the instrument and become increasingly familiar with its history and technology. They demonstrate appropriate instrument position, right-hand and left-hand techniques, tone production, intonation, and chord structures. Students read and perform music of varying styles and perform music at Solo Literature Grade Levels 2–4 of the Virginia Guitar Directors Association (VGDA). They describe, respond to, interpret, analyze, and evaluate works of music. Students improvise and create variations of simple melodies, and they have opportunities to perform in small ensembles. They compare and contrast career options in music. Students may use standard method books in class settings. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

- HGI.1 The student will echo, read, and notate music, including
1. identifying, defining, and using standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing assigned parts while others sing or play other contrasting parts from the music being studied.
- HGI.2 The student will echo, read, and perform rhythms and rhythmic patterns, including sixteenth notes, quarter-note triplets, eighth-note triplets, dotted eighth notes, half-note triplets and corresponding rests.
- HGI.3 The student will identify, read, and perform music in simple duple meters and compound duple meters.
- HGI.4 The student will read, analyze, notate, and perform scales and chords in root position and in inversions, including
1. one-octave ascending and descending major, natural minor, and harmonic minor scales up to four sharps and two flats;
 2. the student will identify and notate key signatures of scales and literature being performed.
 3. ascending and descending chromatic scales up to the 12th fret;
 4. one form of the movable, two-octave blues scale;
- HGI.5 The student will read, analyze, notate, and perform chords in root position including
1. first position and bar chords, using eight basic forms: E, E⁷, Em, Em⁷, A, A⁷, Am, Am⁷;
 2. power chords with roots on the sixth and fifth strings through 10th position;
 3. a I-IV-V⁷ chord progression in the keys of C, G, D, A, E and F major and A and E minor; and
 4. 12-bar blues progression in a variety of keys.
- HGI.6 The student will identify and perform music written in ABA and strophic forms.
- HGI.7 The student will use music composition as a means of expression by
1. composing a eight-measure rhythmic-melodic variation; and
 2. notating the composition in standard notation, using available technology.
- HGI.8 The student will define and apply music terminology found in the music literature being studied.

Performance

- HGI.9 The student will identify, describe, demonstrate, and evaluate preparatory instrumental basics and playing procedures, including
1. procedures for care of the instrument;
 2. changing a string;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument, with and without an electronic tuner.
- HGI.10 The student will demonstrate appropriate guitar techniques, including
1. production of clear tone;
 2. right-hand techniques (finger style and pick style); and
 3. left-hand techniques (vibrato, slurs, sting-bending and bar techniques).
- HGI.11 The student will demonstrate, evaluate and self-correct ensemble skills, including
1. blending and balancing /instrumental timbres;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos in the music literature being studied.
- HGI.12 The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VGDA Levels 2–4.
- HGI.13 The student will use articulations, dynamic contrasts, and phrasing as means of expression.
- HGI.14 The student will perform and improvise melodies and accompaniments in various musical styles (e.g., blues, rock, folk, classical) over chord progressions.
- HGI.15 The student will improvise rhythmic and melodic variations on ~~eight~~ eight-to-twelve measure excerpts taken from blues, folk songs, exercises, or etudes.
- HGI.16 The student will demonstrate musicianship and personal engagement by
1. identifying the characteristic sound of the guitar;
 2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
 3. participating in school performances; and
 4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
- HGI.17 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 2–4.

Music History and Cultural Context

- HGI.18 The student will explore historical and cultural aspects of music by
1. describing the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. comparing and contrasting a variety of musical periods and styles, using music terminology;
 3. comparing and contrasting the functions of instrumental music in a variety of cultures;
 4. describing how musicians, consumers of music, and music advocates impact the community;
 5. comparing and contrasting career options in music;
 6. analyzing the relationship of instrumental music to the other fine arts;
 7. applying ethical standards to the use of social media and copyrighted materials; and
 8. consistently demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- HGI.19 The student will analyze and evaluate music by
1. explaining the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music;
 2. analyzing and interpreting works of music, using inquiry skills and music terminology;
 3. applying accepted criteria for analyzing and evaluating works of music;
 4. describing performances of music, using music terminology; and
 5. applying accepted criteria for critiquing musical performances of self and others.

Aesthetics

- HGI.20 The student will investigate aesthetic concepts related to music by
1. analyzing and explaining how the factors of time and place influence characteristics that give meaning and value to a work of music;
 2. describing personal emotional and intellectual responses to works of music, using music terminology;
 3. analyzing ways in which music can evoke emotion and be persuasive;
 4. applying aesthetic criteria for determining the quality of a work of music or importance of a musical style; and
 5. explaining the value of musical performance to the community.

High School Guitar, Advanced Level

The standards for High School Guitar, Advanced Level enable students to continue receiving instruction on acoustic guitar at any high school grade level. Students demonstrate proper care of the instrument and become increasingly familiar with its history and technology. They demonstrate appropriate instrument position, right-hand and left-hand techniques, tone production, intonation, and chord structures. Students read and perform music of varying styles and perform music at Solo Literature Grade Levels 4 and 5 of the Virginia Guitar Directors Association (VGDA). They describe, respond to, interpret, analyze, and evaluate works of music. Students improvise and create variations of increasingly advanced melodies, and they have opportunities to perform in small ensembles. They compare and contrast career options in music. Students may use standard method books in class settings. Students are expected to participate in local, district, regional, and state events.

Music Theory/Literacy

- HGA.1 The student will echo, read, and notate music of increasing complexity including
1. identifying, defining, and using standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing assigned parts while others sing or play other contrasting parts from the music being studied.
- HGA.2 The student will echo, read, and perform rhythms, including syncopated rhythmic patterns which include sixteenth notes, quarter-note triplets, eighth-note triplets, dotted eighth notes, half-note triplets and corresponding rests.
- HGA.3 The student will identify, read, and perform music in symmetrical and asymmetrical meters (ex. 5/4, 7/8).
- HGA.4 The student will read, analyze, notate, and perform scales
1. of at least two-octave ascending and descending major, natural minor, and harmonic minor scales of at least two octaves up to five sharps and three flats;
 2. the student will identify and notate key signatures of scales and literature being performed.
 3. ascending and descending chromatic scales up to the 12th fret;
 4. two form of the movable blues scales;
- HGA.5 The student will read, analyze, notate, and perform chords in root position and in inversions, including
1. first position, bar chords and movable jazz chords
 2. a ii7-V7-I7 chord progression in a variety of keys
 3. 12-bar blues progression in a variety of keys.
- HGA.6 The student will identify and perform music written in Rondo and Theme and Variation forms.
- HGA.7 The student will use music composition as a means of expression by
1. composing a eight-measure rhythmic-melodic variation; and
 2. notating the composition in standard notation, using available technology.
- HGA.8 The student will define and apply music terminology found in the music literature being studied.

Performance

- HGA.9 The student will identify, describe, demonstrate, and evaluate preparatory instrumental basics and playing procedures, including
1. procedures for care of the instrument;
 2. changing a string;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument, with and without an electronic tuner.
- HGA.10 The student will demonstrate appropriate guitar techniques, including
1. production of clear tone;
 2. right-hand techniques (finger style and pick style; and
 3. left-hand techniques (vibrato, slurs, sting-bending, and bar techniques).
- HGA.11 The student will demonstrate, evaluate and self-correct ensemble skills, including
1. blending and balancing /instrumental timbres;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos in the music literature being studied.
- HGA.12 The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VGDA Levels 4 and 5.
- HGA.13 The student will use articulations, dynamic contrasts, and phrasing as means of expression.
- HGA.14 The student will perform and improvise melodies and accompaniments in various musical styles (e.g., blues, rock, folk, classical) over chord progressions.
- HGA.15 The student will improvise rhythmic and melodic variations on eight-to-twelve measure excerpts taken from blues, jazz, folk songs, exercises, or etudes.
- HGA.16 The student will demonstrate musicianship and personal engagement by
1. identifying the characteristic sound of the guitar;
 2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
 3. participating in school performances; and
 4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in restposition).
- HGA.17 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 2 and 4.

Music History and Cultural Context

- HGA.18 The student will explore historical and cultural aspects of music by
1. describing the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. comparing and contrasting a variety of musical periods and styles, using music terminology;
 3. comparing and contrasting the functions of instrumental music in a variety of cultures;
 4. describing how musicians, consumers of music, and music advocates impact the community;
 5. comparing and contrasting career options in music;
 6. analyzing the relationship of instrumental music to the other fine arts;
 7. applying ethical standards to the use of social media and copyrighted materials; and
 8. consistently demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- HGA.19 The student will analyze and evaluate music by
1. explaining the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music;
 2. analyzing and interpreting works of music, using inquiry skills and music terminology;
 3. applying accepted criteria for analyzing and evaluating works of music;
 4. describing performances of music, using music terminology; and
 5. applying accepted criteria for critiquing musical performances of self and others.

Aesthetics

- HGA.20 The student will investigate aesthetic concepts related to music by
1. analyzing and explaining how the factors of time and place influence characteristics that give meaning and value to a work of music;
 2. describing personal emotional and intellectual responses to works of music, using music terminology;
 3. analyzing ways in which music can evoke emotion and be persuasive;
 4. applying aesthetic criteria for determining the quality of a work of music or importance of a musical style; and
 5. explaining the value of musical performance to the community.

High School Guitar, Artist Level

The standards for High School Guitar, Artist Level enable students to continue receiving instruction on acoustic guitar at any high school grade level. Students demonstrate proper care of the instrument and become increasingly familiar with its history and technology. They demonstrate appropriate instrument position, right-hand and left-hand techniques, tone production, intonation, and chord structures. Students read and perform music of varying styles and perform music at Solo Literature Grade Levels 5 and 6 of the Virginia Guitar Directors Association (VGDA). They describe, respond to, interpret, analyze, and evaluate works of music. Students improvise and create variations of increasingly advanced melodies, and they have opportunities to perform in small ensembles. They compare and contrast career options in music. Students may use standard method books in class settings. Students are expected to participate in local, district, regional, and state events.

Music Theory/Literacy

- HGAR.1 The student will echo, read, and notate music of increasing complexity including
1. identifying, defining, and using standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing assigned parts while others sing or play other contrasting parts from the music being studied.
- HIAR.2 The student will read, analyze, perform, and compose advanced rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VGDA Levels 5 and 6.
- HGAR.3 The student will read, analyze, notate, and perform scales
1. ascending and descending major, natural minor, and harmonic minor scales, melodic minor scales in all keys, that cover the range of the guitar;
 2. the student will identify and notate key signatures of scales and literature being performed;
 3. ascending and descending chromatic scales up to the 19th fret;
 4. dorian, phrygian and mixolydian modes in all positions.
- HGAR.4 The student will read, analyze, notate, and perform chords in root position and in inversions, including
1. Major 7, Dominant 9, Dominant 13, Minor 7 b5, diminished and substitute chords
 2. chord progression in a variety of jazz standards
 3. chord progression in a variety of blues standards.
- HGAR.5 The student will identify, compare, contrast, analyze, and perform music written in standard and nonstandard musical forms.
- HGAR.6 The student will use standard notation as a means of expression by
1. composing a short piece for solo guitar or guitar ensemble; and
 2. notating the composition in standard notation, using available technology.
- HGAR.7 The student will define, explain and apply music terminology found in the music literature being studied.

Performance

- HGAR.8 The student will identify, describe, demonstrate, an advanced understanding of the instrument and playing procedures, including
1. procedures for care of the instrument;
 2. changing strings on different types of guitars;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument in standard and scordatura tunings, with and without an electronic tuner.
- HGAR.9 The student will perform, with an advanced understanding of guitar techniques, to include
1. principals of tone production to include fingernail shape and/or pick selection (ex. gauge and materials);
 2. right-hand techniques (finger style and pick style; and
 3. left-hand techniques (vibrato, slurs, sting-bending, and bar techniques).
- HGAR.10 The student will demonstrate, evaluate and self-correct ensemble skills at the artist level including
1. blending and balancing /instrumental timbres;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos and performing tempo changes in the music literature being studied.
- HGAR.11 The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VGDA) Levels 5 and 6.
- HGAR.12 The student will demonstrate the use of articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.
- HGAR.13 The student will perform and improvise melodies and create accompaniments in various musical styles (e.g., blues, rock, folk, classical) over chord progressions.
- HGAR.14 The student will demonstrate musicianship and personal engagement by
1. identifying and producing the characteristic sound of the guitar;
 2. monitoring individual practice with a level of refinement that reflects artistic musical goals;
 3. participating in curricular and co-curricular events such as concerts, chamber ensembles, jazz ensembles; All-County, All-District, All-Region, and All-Virginia events; and
 4. analyzing, describing, and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
- HGAR.15 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 4 or higher.

Music History and Cultural Context

- HGAR.16 The student will explore historical and cultural aspects of music by
1. analyzing the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. comparing and contrasting a variety of musical periods and styles, using music terminology;
 3. analyzing the characteristics of instrumental music from a variety of cultures;
 4. describing opportunities for music performance and advocacy within the community;
 5. researching career options in music;
 6. explaining the relationship of instrumental music to other fields of knowledge;
 7. researching the use and misuse of ethical standards as applied to social media and copyrighted materials; and
 8. consistently demonstrating exemplary concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- HGAR.17 The student will analyze and evaluate music by
1. comparing and contrasting the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music;
 2. analyzing ways in which personal experiences influence critical judgment about works of music and musical performances;
 3. applying accepted criteria for analyzing and evaluating works of music; and
 4. applying accepted criteria for critiquing musical performances of self and others.

Aesthetics

- HGAR.18 The student will investigate aesthetic concepts related to music by
1. analyzing and explaining personal emotional and intellectual responses to works of music, using music terminology;
 2. analyzing aesthetic criteria used for evaluating works of music or critiquing musical performances; and
 3. explaining the value of musical performance to society.

Middle School Guitar, Beginning Level

The standards for Middle School Guitar, Beginning Level enable students to begin receiving instruction on acoustic guitar at any middle school grade level. Students demonstrate proper care of the instrument and become familiar with the technology of the guitar. They demonstrate basic positions, right-hand and left-hand techniques, and tone production. Students count, read, and perform music at Solo Literature Grade Levels 1 and 2 of the Virginia Guitar Directors Association (VGDA). They begin to describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. Students investigate career options in music. Students may use standard method books in class settings.

Music Theory/Literacy

- MGB.1 The student will echo, read, and notate music, including
1. identifying, defining, and using basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing lines selected from music being studied.
- MGB.2 The student will echo, read, and perform rhythms and rhythmic patterns, including whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests.
- MGB.3 The student will identify, read, and perform music in simple meters
- MGB.4 The student will read, analyze, notate, and perform scales including
1. one-octave ascending and descending major, natural and harmonic scales up to three sharps and one flat; a chromatic scale;
 2. the student will identify and notate key signatures of scales and literature being performed.
 3. and one form of the moveable, one-octave pentatonic scale.
- MGI.5 The student will read, analyze, notate, and perform chords in root position including
1. open position chords;
 2. power chords with roots on the sixth and fifth strings;
 3. a I-IV-V⁷ chord progression in the keys of C, G, D, and A major, and A and E minor; and
 4. 12-bar blues in a variety of keys.
- MGB.6 The student will identify and perform music written in binary and strophic forms.
- MGB.7 The student will use music composition as a means of expression by
1. composing a four-measure rhythmic-melodic variation; and
 2. notating the composition in standard notation, using available technology.
- MGB.8 The student will define and apply music terminology found in the music literature being studied.

Performance

- MGB.9 The student will demonstrate preparatory instrumental basics and playing procedures, including:
1. identification of the parts of the instrument;
 2. procedures for care of the instrument;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument, with and without an electronic tuner.
- MGB.10 The student will demonstrate appropriate guitar techniques, including
1. production of clear tone;
 2. right-hand techniques (finger style and pick style); and
 3. left-hand techniques
- MGB.11 The student will demonstrate ensemble skills at a beginning level, including
1. blending and balancing;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos in the music literature being studied.
- MGB.12 The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VGDA Levels 1 and 2.
- MGB.13 The student will begin to use articulations, dynamic contrasts, and phrasing as means of expression.
- MGB.14 The student will perform and improvise simple rhythmic and melodic examples in call-and-response styles.
- MGB.15 The student will create rhythmic variations of four-measure excerpts taken from folk songs, exercises, or etudes.
- MGB.16 The student will demonstrate musicianship and personal engagement by
1. identifying the characteristic sound of the guitar;
 2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
 3. participating in school performances; and
 4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in restposition).
- MGB.17 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 0 and 1

Music History and Cultural Context

- MGB.18 The student will explore historical and cultural aspects of music by
1. identifying the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. describing ways in which culture and technology influence the development of instruments, instrumental music, and instrumental music styles;
 3. describing the relationship of instrumental music to the other fine arts and other fields of knowledge;
 4. describing career options in music;
 5. describing ethical standards as applied to the use of social media and copyrighted materials; and demonstrating concert etiquette as an active listener.
 6. demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- MGB.19 The student will analyze and evaluate music by
1. describing the importance of cultural influences and historical context for the interpretation of works of music;
 2. describing and interpreting works of music, using inquiry skills and music terminology;
 3. describing accepted criteria used for evaluating works of music;
 4. describing performances of music, using music terminology; and
 5. describing accepted criteria used for critiquing musical performances of self and others.

Aesthetics

- MGB.20 The student will investigate aesthetic concepts related to music by
1. proposing a definition of *music* and supporting that definition;
 2. describing aesthetic criteria used for determining the quality of a work of music or importance of a musical style;
 3. identifying reasons for preferences among works of music, using music terminology; and
 4. identifying ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive

Middle School Guitar, Intermediate Level

The standards for High School Guitar, Intermediate Level enable students to continue to receive instruction on acoustic guitar at any middle school grade level. Students demonstrate proper care of the instrument and become increasingly familiar with its history and technology. They demonstrate appropriate instrument position, right-hand and left-hand techniques, tone production, intonation, and chord structures. Students read and perform music of varying styles and perform music at Solo Literature Grade Levels 1–3 of the Virginia Guitar Directors Association (VGDA). They describe, respond to, interpret, analyze, and evaluate works of music. Students improvise and create variations of simple melodies, and they have opportunities to perform in small ensembles. They compare and contrast career options in music. Students may use standard method books in class settings. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

- MGI.1 The student will echo, read, and notate music including
1. identifying, defining, and using standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing assigned parts while others sing or play other contrasting parts from the music being studied.
- MGI.2 The student will echo, read, and perform rhythms and rhythmic patterns, including sixteenth notes, quarter-note triplets, eighth-note triplets, dotted eighth notes, half-note triplets and corresponding rests.
- MGI.3 The student will identify, read, and perform music in simple duple meters and compound duple meters.
- MGI.4 The student will read, analyze, notate, and perform scales and chords in root position and in inversions, including
1. one-octave ascending and descending major, natural minor, and harmonic minor scales up to four sharps and two flats;
 2. the student will identify and notate key signatures of scales and literature being performed.
 3. ascending and descending chromatic scales up to the 12th fret;
 4. one form of the movable, two-octave blues scale;
- MGI.5 The student will read, analyze, notate, and perform chords in root position including
1. first position and bar chords, using eight basic forms: E, E⁷, Em, Em⁷, A, A⁷, Am, Am⁷;
 2. power chords with roots on the sixth and fifth strings through 10th position;
 3. a I-IV-V⁷ chord progression in the keys of C, G, D, A, E and F major and A and E minor; and
 4. 12-bar blues progression the keys of A and E.
- MGI.6 The student will identify and perform music written in ABA and strophic forms.
- MGI.7 The student will use music composition as a means of expression by
1. composing a eight-measure rhythmic-melodic variation; and
 2. notating the composition in standard notation, using available technology.
- MGI.8 The student will define and apply music terminology found in the music literature being studied.

Performance

- MGI.9 The student will identify, describe, demonstrate, and evaluate preparatory instrumental basics and playing procedures, including
1. procedures for care of the instrument;
 2. changing a string;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument, with and without an electronic tuner.
- MGI.10 The student will demonstrate appropriate guitar techniques, including
1. production of clear tone;
 2. right-hand techniques (finger style and pick style); and
 3. left-hand techniques (vibrato, slurs, sting-bending and bar techniques).
- MGI.11 The student will demonstrate, evaluate and self-correct ensemble skills, including
1. blending and balancing /instrumental timbres;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos in the music literature being studied.
- MGI.12 The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VGDA Levels 1–3.
- MGI.13 The student will use articulations, dynamic contrasts, and phrasing as means of expression.
- MGI.14 The student will perform and improvise melodies and accompaniments in various musical styles (e.g., blues, rock, folk, classical) over chord progressions.
- MGI.15 The student will improvise rhythmic and melodic variations on eight-to-twelve measure excerpts taken from blues, folk songs, exercises, or etudes.
- MGI.16 The student will demonstrate musicianship and personal engagement by
1. identifying the characteristic sound of the guitar;
 2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
 3. participating in school performances; and
 4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in restposition).
- MGI.17 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 1 and 2.

Music History and Cultural Context

- MGI.18 The student will explore historical and cultural aspects of music by
1. describing the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. comparing and contrasting a variety of musical periods and styles, using music terminology;
 3. comparing and contrasting the functions of instrumental music in a variety of cultures;
 4. describing how musicians, consumers of music, and music advocates impact the community;
 5. comparing and contrasting career options in music;
 6. analyzing the relationship of instrumental music to the other fine arts;
 7. applying ethical standards to the use of social media and copyrighted materials; and
 8. consistently demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- MGI.19 The student will analyze and evaluate music by
1. explaining the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music;
 2. analyzing and interpreting works of music, using inquiry skills and music terminology;
 3. applying accepted criteria for analyzing and evaluating works of music;
 4. describing performances of music, using music terminology; and
 5. applying accepted criteria for critiquing musical performances of self and others.

Aesthetics

- MGI.20 The student will investigate aesthetic concepts related to music by
1. analyzing and explaining how the factors of time and place influence characteristics that give meaning and value to a work of music;
 2. describing personal emotional and intellectual responses to works of music, using music terminology;
 3. analyzing ways in which music can evoke emotion and be persuasive;
 4. applying aesthetic criteria for determining the quality of a work of music or importance of a musical style; and
 5. explaining the value of musical performance to the community.

Middle School Guitar, Advanced Level

The standards for Middle School Guitar, Advanced Level enable students to continue receiving instruction on acoustic guitar at any middle school grade level. Students demonstrate proper care of the instrument and become increasingly familiar with its history and technology. They demonstrate appropriate instrument position, right-hand and left-hand techniques, tone production, intonation, and chord structures. Students read and perform music of varying styles and perform music at Solo Literature Grade Levels 2 - 4 of the Virginia Guitar Directors Association (VGDA). They describe, respond to, interpret, analyze, and evaluate works of music. Students improvise and create variations of increasingly advanced melodies, and they have opportunities to perform in small ensembles. They compare and contrast career options in music. Students may use standard method books in class settings. Students are expected to participate in local, district, regional, and state events.

Music Theory/Literacy

- MGA.1 The student will echo, read, and notate music of increasing complexity including
1. identifying, defining, and using standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music;
 2. using chord charts;
 3. using guitar tablature; and
 4. singing assigned parts while others sing or play other contrasting parts from the music being studied.
- MGA.2 The student will echo, read, and perform rhythms, including syncopated rhythmic patterns which include sixteenth notes, quarter-note triplets, eighth-note triplets, dotted eighth notes, half-note triplets and corresponding rests.
- MGA.3 The student will identify, read, and perform music in symmetrical and asymmetrical meters (ex. 5/4, 7/8).
- MGA.4 The student will read, analyze, notate, and perform scales
1. of at least two-octave ascending and descending major, natural minor, and harmonic minor scales of at least two octaves up to five sharps and three flats;
 2. the student will identify and notate key signatures of scales and literature being performed.
 3. ascending and descending chromatic scales up to the 12th fret;
 4. two form of the movable blues scales;
- MGA.5 The student will read, analyze, notate, and perform chords in root position and in inversions, including
1. first position, bar chords and movable jazz chords
 2. a ii7-V7-I7 chord progression in a variety of keys
 3. 12-bar blues progression in a variety of keys.
- MGA.6 The student will identify and perform music written in Rondo and Theme and Variation forms.
- MGA.7 The student will use music composition as a means of expression by
1. composing a eight-measure rhythmic-melodic variation; and
 2. notating the composition in standard notation, using available technology.
- MGA.8 The student will define and apply music terminology found in the music literature being studied.

Performance

- MGA.9 The student will identify, describe, demonstrate, and evaluate preparatory instrumental basics and playing procedures, including
1. procedures for care of the instrument;
 2. changing a string;
 3. appropriate playing posture and instrument position;
 4. appropriate left-hand and right-hand positions; and
 5. tuning of the instrument, with and without an electronic tuner.
- MGA.10 The student will demonstrate appropriate guitar techniques, including
1. production of clear tone;
 2. right-hand techniques (finger style and pick style; and
 3. left-hand techniques (vibrato, slurs, sting-bending, and bar techniques).
- MGA.11 The student will demonstrate, evaluate and self-correct ensemble skills, including
1. blending and balancing /instrumental timbres;
 2. ensuring proper or appropriate ensemble tuning;
 3. matching dynamic levels and playing style;
 4. responding to conducting patterns and gestures; and
 5. maintaining a steady beat at various tempos in the music literature being studied.
- MGA.12 The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VGDA) Levels 2 - 4.
- MGA.13 The student will use articulations, dynamic contrasts, and phrasing as means of expression.
- MGA.14 The student will perform and improvise melodies and accompaniments in various musical styles (e.g., blues, rock, folk, classical) over chord progressions.
- MGA.15 The student will improvise rhythmic and melodic variations on eight-to-twelve measure excerpts taken from blues, jazz, folk songs, exercises, or etudes.
- MGA.16 The student will demonstrate musicianship and personal engagement by
1. identifying the characteristic sound of the guitar;
 2. monitoring individual practice through the use of practice records or journals that identify specific musical goals;
 3. participating in school performances; and
 4. describing and demonstrating rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in restposition).
- MGA.17 The student will sight-read music of varying styles and levels of difficulty, in accordance with VGDA Levels 1 – 3.

Music History and Cultural Context

- MGA.18 The student will explore historical and cultural aspects of music by
1. describing the cultures, musical styles, composers, and historical periods associated with the music literature being studied;
 2. comparing and contrasting a variety of musical periods and styles, using music terminology;
 3. comparing and contrasting the functions of instrumental music in a variety of cultures;
 4. describing how musicians, consumers of music, and music advocates impact the community;
 5. comparing and contrasting career options in music;
 6. analyzing the relationship of instrumental music to the other fine arts;
 7. applying ethical standards to the use of social media and copyrighted materials; and
 8. consistently demonstrating concert etiquette as an active listener.

Analysis, Evaluation, and Critique

- MGA.19 The student will analyze and evaluate music by
1. explaining the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music;
 2. analyzing and interpreting works of music, using inquiry skills and music terminology;
 3. applying accepted criteria for analyzing and evaluating works of music;
 4. describing performances of music, using music terminology; and
 5. applying accepted criteria for critiquing musical performances of self and others.

Aesthetics

- MGA.20 The student will investigate aesthetic concepts related to music by
1. analyzing and explaining how the factors of time and place influence characteristics that give meaning and value to a work of music;
 2. describing personal emotional and intellectual responses to works of music, using music terminology;
 3. analyzing ways in which music can evoke emotion and be persuasive;
 4. applying aesthetic criteria for determining the quality of a work of music or importance of a musical style; and
 5. explaining the value of musical performance to the community.

Appendix C

The table below contains both the Virginia SOL strands and the connections to the National Arts Standards. The NCAS strands of: Create, Perform, Respond, and Connect are in tight alignment with the Virginia SOL strands. As you will see, in some cases the National Standards provide more insight and clarity into the individual strand.

Virginia's SOLs and National Standards Connections	
<p>Music Theory/Literacy</p> <p>National Standard: Perform <i>Lens - Interpret</i></p>	<p>See Virginia SOL</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?</p>
<p>Performance</p> <p>National Standard: Create</p> <p>National Standard: Perform</p>	<p>See Virginia SOL</p> <p>Anchor Standard 1. Generate and conceptualize artistic ideas and work Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. Essential Question(s): How do musicians generate creative ideas?</p> <p>Anchor Standard 2. Organize and develop artistic ideas and work. Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Essential Question(s): How do musicians make creative decisions?</p> <p>Anchor Standard 3. Refine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Essential Question(s): How do musicians improve the quality of their creative work?</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Enduring Understanding: 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. Essential Question(s): How do musicians improve the quality of their performance?</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>

	<p>Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>
<p>Music History and Cultural Context</p> <p>National Standard: Connect</p>	<p>See Virginia SOL</p> <p>Anchor Standard 4: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</p>
<p>Analysis, Evaluation, and Critique</p> <p>National Standard: Respond</p>	<p>See VA SOL</p> <p>Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Individuals' selection of musical works is influenced by the interests, experiences, understandings, and purposes. Essential Question(s): How do individuals choose music to experience?</p> <p>Examples to Responding: Grade 5: a. Demonstrate and explain, <i>citing evidence</i>, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p>Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</p> <p>Examples to Responding: Grade 7 a. Describe a personal interpretation of <i>contrasting</i> works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.</p>
<p>Aesthetics</p> <p>National Standard: Respond</p>	<p>See VA SOL</p> <p>Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Individuals' selection of musical works is influenced by the interests, experiences, understandings, and purposes. Essential Question(s): How do individuals choose music to experience?</p> <p>Anchor Standard 8: Interpret intent and meaning in artistic work.</p>

	<p>Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</p>
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Example of Project Based Learning

Solo and/or Solo & Small Ensemble Unit of Study

Add a standard to the Vocal and Instrumental Standards:

Perform a solo or ensemble part equivalent to a grade (I) or (II) (level of music performed is based on musical level of student) in the Virginia Band and Orchestra Directors' Association selected music list. (This information is listed in the front matter for Band/Orchestra; however, it is not as a standard. Please consider listing this as a SOL). Vocalists should select music based on level of experience. All music should be evaluated and approved by the teacher.

Students will understand that...

- Solo performing is different from section and/or ensemble performing.
- Music is repetitious by design.
- Practice is an important part of improving musical performance.

Students will know...

- How to analyze a piece of music including form, content, range, tessitura, articulation, rhythm, melody, key expression and level of difficulty.

Students will be able to...

- Critically evaluate a selection for its aesthetic quality and musical merit.
- Perform their solo in class or for a solo/ensemble festival for assessment.
- Identify all parts of their composition.
- Provide a breakdown of the elements of their composition.
- Analyze tone quality as a contextual element of ones' progression.
- How to count all rhythms using an appropriate counting method.
- Demonstrate proper etiquette associated with a musical performance.

Learning Activities:

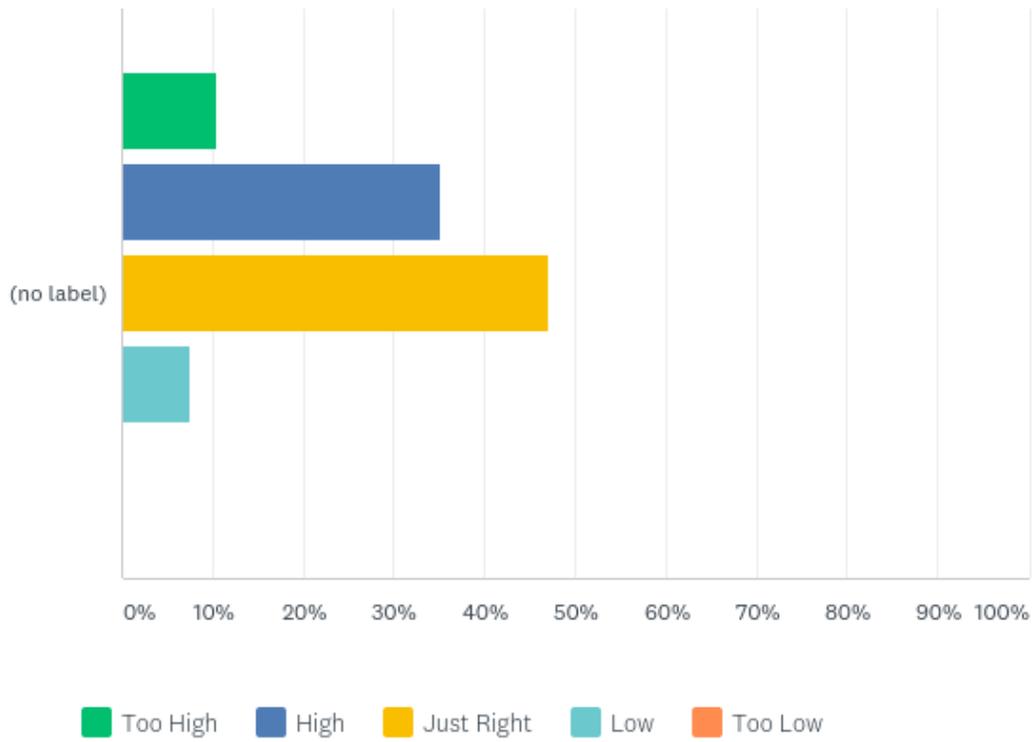
- Students will select music from the VBODA selective music list, or a Vocal list of music as approved by the teacher, based on their own interests, desires and abilities with the approval of the instructor.
- Students will select an eight-measure segment from the solo. They will transfer the rhythmic schema using a music notation program or staff paper, using proper rhythmic notation. Students will write in the counting of the rhythm. Students will clap and count aloud the rhythm and will perform the rhythm on a single pitch.
- Students will perform portions of their solos weekly, in small groups and for the entire class.
- Students develop a glossary of terms, tempos, time signatures, key signatures, dynamics, symbols, note values and unknown items for further study using the glossary prompt printed on the back of each solo.
- Students will provide a self-evaluation of a portion of the solo based on VBODA standards.

Appendix E

How often do you use the standards related to the following strands? Please select a frequency for each item.

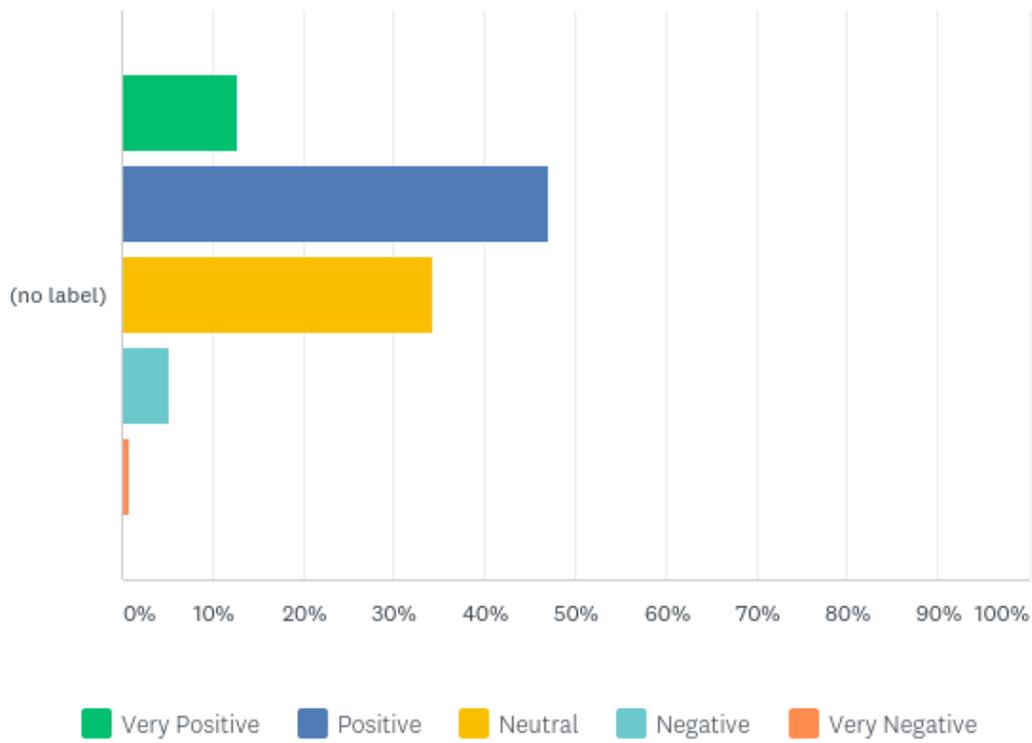
	ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	TOTAL	WEIGHTED AVERAGE
Music Theory/ Literacy	30.97% 48	41.94% 65	16.13% 25	5.16% 8	5.81% 9	155	3.87
Performance	51.61% 80	28.39% 44	12.90% 20	1.29% 2	5.81% 9	155	4.19
Music History and Cultural Context	7.14% 11	25.97% 40	42.21% 65	16.88% 26	7.79% 12	154	3.08
Analysis, Evaluation, and Critique	18.71% 29	38.06% 59	30.32% 47	5.16% 8	7.74% 12	155	3.55
Aesthetics	14.84% 23	31.61% 49	29.68% 46	14.84% 23	9.03% 14	155	3.28

What is your perceived rigor of the 2013 Music Standards of Learning?



	TOO HIGH	HIGH	JUST RIGHT	LOW	TOO LOW	TOTAL	WEIGHTED AVERAGE
(no label)	10.45%	35.07%	47.01%	7.46%	0.00%	134	3.49
	14	47	63	10	0		

What is your overall perception of the 2013 Music Standards of Learning?



	VERY POSITIVE	POSITIVE	NEUTRAL	NEGATIVE	VERY NEGATIVE	TOTAL	WEIGHTED AVERAGE
(no label)	12.69% 17	47.01% 63	34.33% 46	5.22% 7	0.75% 1	134	3.66

Participants were asked to respond to the following statements.

	STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE	TOTAL	WEIGHTED AVERAGE
The 2013 Music SOL prepare students academically for college and career readiness.	15.67% 21	62.69% 84	20.15% 27	1.49% 2	134	2.93
The 2013 Music SOL align to Virginia's Profile of a Graduate.	15.38% 20	67.69% 88	14.62% 19	2.31% 3	130	2.96
The 2013 Music SOL encourage students to think critically.	23.13% 31	59.70% 80	15.67% 21	1.49% 2	134	3.04
The 2013 Music SOL encourage students to think creatively.	22.56% 30	61.65% 82	14.29% 19	1.50% 2	133	3.05
The 2013 Music SOL lead to increased student learning.	18.66% 25	63.43% 85	13.43% 18	4.48% 6	134	2.96
The 2013 Music SOL allow students to make connections between music and other content areas.	13.43% 18	67.91% 91	17.16% 23	1.49% 2	134	2.93