

Benchmark Results

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Benchmark#	Description	Remarks/Example	Idea/Standard	Subject	Grade	Body Of Knowledge/ Strand	Cognitive Complexity Rating	Date Adopted/ Revised	Direct Link
MU.68.C.1.1	Develop strategies for listening to unfamiliar musical works.	e.g., listening maps, active listening, checklists	Cognition and reflection are required to appreciate, interpret, and create with artistic intent.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4115.aspx
MU.68.C.1.2	Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.	e.g., quality recordings, peer group and individual performances, composer notes, instrumentation, expressive elements, title	Cognition and reflection are required to appreciate, interpret, and create with artistic intent.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4116.aspx
MU.68.C.1.3	Identify, aurally, instrumental styles and a variety of instrumental ensembles.	e.g., Classical, Baroque, Romantic, contemporary, jazz, pop, solo, duet, trio, quartet, small ensembles	Cognition and reflection are required to appreciate, interpret, and create with artistic intent.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4117.aspx
MU.68.C.1.4	Identify, aurally, a variety of vocal styles and ensembles.	e.g., chant, spiritual, folk, opera, world, jazz, pop, solo, duet, trio, quartet, small ensembles, choirs	Cognition and reflection are required to appreciate, interpret, and create with artistic intent.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4118.aspx
MU.68.C.2.1	Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.	e.g., intonation, balance, blend, phrasing, rhythm	Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4119.aspx
MU.68.C.2.2	Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.	e.g., blend, balance, ensemble playing, sonority, technique, tone quality	Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4120.aspx
MU.68.C.2.3	Critique personal composition and/or improvisation, using simple criteria, to generate improvements with guidance from teachers and/or peers.		Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4121.aspx
MU.68.C.3.1	Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.		The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.	34	68	Critical Thinking and Reflection	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4122.aspx
MU.68.F.1.1	Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.		Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4155.aspx

MU.68.F.1.2	Create an original composition that reflects various performances that use "traditional" and contemporary technologies.	e.g., MIDI, Internet video resources, personal digital assistants, MP3 players, cell phones, digital recording, music software	Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4156.aspx
MU.68.F.2.1	Describe several routes a composition or performance could travel from creator to consumer.	e.g., MIDI and other technology, production, sharing on the Internet, home studios, professional recording studios, sales	Careers in and related to the arts significantly and positively impact local and global economies.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4157.aspx
MU.68.F.2.2	Describe how concert attendance can financially impact a community.	e.g., increased revenues at restaurants, hotels, and travel agencies; venue maintenance, parking attendants	Careers in and related to the arts significantly and positively impact local and global economies.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4158.aspx
MU.68.F.3.1	Describe how studying music can enhance citizenship, leadership, and global thinking.	e.g., dedication to mastering a task, problem-solving, self-discipline, dependability, ability to organize, cultural awareness, mutual respect	The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4159.aspx
MU.68.F.3.2	Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.		The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4160.aspx
MU.68.F.3.3	Identify the tasks involved in the compositional process and discuss how the process might be applied in the work place.	e.g., idea, development, editing, selling, revising, testing, presenting	The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.	34	68	Innovation, Technology, and the Future	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4161.aspx
MU.68.H.1.1	Describe the functions of music from various cultures and time periods.		Through study in the arts, we learn about and honor others and the worlds in which they live(d).	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4145.aspx
MU.68.H.1.2	Identify the works of representative composers within a specific style or time period.		Through study in the arts, we learn about and honor others and the worlds in which they live(d).	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4146.aspx
MU.68.H.1.3	Describe how American music has been influenced by other cultures.		Through study in the arts, we learn about and honor others and the worlds in which they live(d).	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4147.aspx
MU.68.H.1.4	Classify authentic stylistic features in music originating from various cultures.	e.g., rhythm, layered texture, key patterns, tonality, melodic line, quarter- or semi-tones, national folk melodies, improvisation, instrumentation, aural/oral traditions, drumming patterns	Through study in the arts, we learn about and honor others and the worlds in which they live(d).	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4148.aspx
	Using representative								

MU.68.H.1.5	musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre.		Through study in the arts, we learn about and honor others and the worlds in which they live(d).	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4149.aspx
MU.68.H.2.1	Describe the influence of historical events and periods on music composition and performance.		The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4150.aspx
MU.68.H.2.2	Analyze how technology has changed the way music is created, performed, acquired, and experienced.	e.g., from harpsichord to piano; from phonograph to CD	The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4151.aspx
MU.68.H.2.3	Classify the literature being studied by genre, style, and/or time period.		The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4152.aspx
MU.68.H.3.1	Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.	e.g., school: other music classes, social studies, dance, physical education, science, health, math, world languages; community: cultural connections and traditions, ceremonial music, sales and advertising, communication	Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4153.aspx
MU.68.H.3.2	Discuss how the absence of music would affect other content areas and contexts.	e.g., theatre and dance, movies, sporting events, video games, commercial advertising, social gatherings, civic and religious ceremonies, plays	Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.	34	68	Historical and Global Connections	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4154.aspx
MU.68.O.1.1	Compare performances of a musical work to identify artistic choices made by performers.	e.g., rhythm, melody, timbre, form, tonality, harmony, expressive elements; choral, orchestral, band, ensemble	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.	34	68	Organizational Structure	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4140.aspx
MU.68.O.2.1	Create a composition, manipulating musical elements and exploring the effects of those manipulations.	e.g., using electronic or paper-and-pencil means to experiment with timbre, melody, rhythm, harmony, form, tonality	The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.	34	68	Organizational Structure	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4141.aspx
MU.68.O.2.2	Demonstrate knowledge of major and minor tonalities through performance and composition.	e.g., scales; key signatures; relative major/minor; parallel major/minor	The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.	34	68	Organizational Structure	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4142.aspx
	Describe how								

MU.68.O.3.1	the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.	e.g., tempo markings, expression markings, articulation markings, phrasing, scales, modes, harmonic structure, timbre, rhythm, orchestration	Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.	34	68	Organizational Structure	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4143.aspx
MU.68.O.3.2	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.		Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.	34	68	Organizational Structure	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4144.aspx
MU.68.S.1.1	Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.	e.g., blues, rock	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4123.aspx
MU.68.S.1.2	Compose a short musical piece.	e.g., using traditional, non-traditional, digital, or classroom instruments and/or voice	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4124.aspx
MU.68.S.1.3	Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.		The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4125.aspx
MU.68.S.1.4	Sing or play melodies by ear with support from the teacher and/or peers.	e.g., melodies using traditional classroom instruments and/or voice	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4126.aspx
MU.68.S.1.5	Perform melodies with chord progressions.	e.g., keyboard/piano, keyboard/piano and voice, guitar, voice and guitar	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4127.aspx
MU.68.S.1.6	Compose a melody, with or without lyrics, over a standard harmonic progression.		The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4128.aspx

MU.68.S.1.7	Explain and employ basic functions of MIDI for sequencing and/or editing, including interface options and types of controllers.	e.g., generation of event messages: pitch and intensity; control signals: volume, vibrato, panning; cues; clock signals: set tempo; controllers: keyboard, pad, wind, foot	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4129.aspx
MU.68.S.1.8	Demonstrate specified mixing and editing techniques using selected software and hardware.		The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4130.aspx
MU.68.S.1.9	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.		The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4131.aspx
MU.68.S.2.1	Perform music from memory to demonstrate knowledge of the musical structure.	e.g., basic themes, patterns, tonality, melody, harmony	Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4132.aspx
MU.68.S.2.2	Transfer performance techniques from familiar to unfamiliar pieces.		Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4133.aspx
MU.68.S.3.1	Sing and/or play age-appropriate repertoire expressively.	e.g., technique, phrasing, dynamics, tone quality, blend, balance, intonation, kinesthetic support/response	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4134.aspx
MU.68.S.3.2	Demonstrate proper vocal or instrumental technique.	e.g., posture, breathing, fingering, embouchure, bow technique, tuning, strumming	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4135.aspx
MU.68.S.3.3	Sight-read standard exercises and simple repertoire.	e.g., note and rest values, key signatures, time signatures, expressive markings, special harmonic and/or notation symbols	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4136.aspx
	Compare written notation		Through purposeful practice, artists						

MU.68.S.3.4	to aural examples and analyze for accuracy of rhythm and pitch.	e.g., error detection, interval reinforcement	learn to manage, master, and refine simple, then complex, skills and techniques.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4137.aspx
MU.68.S.3.5	Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else.		Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4138.aspx
MU.68.S.3.6	Develop and demonstrate efficient rehearsal strategies to apply skills and techniques.	e.g., independently, collaboratively	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.	34	68	Skills, Techniques, and Processes	N/A		http://www.cpalms.org/standards/PublicPreviewBenchmark4139.aspx