**Music Subject Matter Requirements**

Complete the matrix below by including links to course syllabi. Within each subdomain include direct links to supporting evidence addressing the subject matter requirement. These links must go directly the point in the syllabus where the subject matter requirement is addressed. Only submissions meeting this requirement will be sent to a team for review. Submissions not meeting this requirement will be returned to the institution.

## Domains for Music

Domain 1. Candidates have both broad and in-depth conceptual knowledge of the processes and roles involved in creating music. They understand how to envision/conceptualize and generate works of music and how to organize, develop, refine, and complete musical works. Candidates understand that the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. They understand the techniques, skills, and tools used in the creative process.

| **Domain 1. Creating** | **Syllabi, Coursework, Assignments, Assessments** |
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| **1.1 Generate and Conceptualize Artistic Ideas and Work** |  |
| 1. Demonstrate knowledge of a variety of music (e.g., characteristics of styles and genres of music from diverse cultures). |  |
| 1. Demonstrate knowledge of how to improvise rhythmic, melodic, and harmonic ideas, and explain their connection to a specific purpose and context (e.g., social, cultural, historical). |  |
| 1. Demonstrate knowledge of how to generate musical ideas (e.g., rhythms, melodies, accompaniment patterns) within specific related tonalities (e.g., major and minor keys, scale types, modes, non-Western systems), meters (e.g., simple, compound), simple chord changes (e.g., common harmonic progressions, twelve-bar blues), and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. |  |
| 1. Demonstrate knowledge of how to generate melodic, rhythmic, and harmonic ideas (e.g., counterpoint, ostinato, melody and countermelody, tone row) for a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonization for given melodies. |  |
| 1. Demonstrate knowledge of how to compose and improvise ideas for arrangements, sections, and short compositions for specific purposes (e.g., scoring techniques, transpositions, ranges, instrumentation, rhythmic idioms) that reflect characteristics of music from a variety of cultures (e.g., popular, folk, mariachi, jazz, classical, other genres and styles representative of Californians and music from diverse cultures). |  |
| 1. Demonstrate knowledge of ways in which sounds and musical ideas (e.g., leitmotif, instrumentation, found sound, contour, allusion, onomatopoeia) can be used to represent personal experiences, moods, visual images, storylines, sonic events, memories, concepts, texts, extended sonic experiences, and abstract ideas. |  |
| 1. Demonstrate knowledge of how to generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, digital resources, and digital systems (e.g., looper pedals, electric drum pads, microphones, digital audio workstations, electronic samples). |  |

| **Domain 1. Creating** | **Syllabi, Coursework, Assignments, Assessments** |
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| **1.2 Organize and Develop Artistic Ideas and Work** |  |
| 1. Demonstrate knowledge of how to select and develop musical ideas (e.g., movements, vocalizations, instrumental accompaniments) for improvisations, arrangements, or compositions to express intent, and explain their connection to purpose and context. |  |
| 1. Demonstrate knowledge of standard notation (e.g., use of notation in various clefs; key and time signatures; scales, melodic, and harmonic elements; intervals, triads, and chords; figured bass; lead sheet; rhythm, meter, and tempo; dynamic and expressive symbols; music terminology), iconic notation (e.g., tablature, stick notation), and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies. |  |
| 1. Demonstrate knowledge of how to select and develop melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music or texts from a variety of historical periods (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Twentieth Century) and cultural periods and movements (e.g., impressionism, minimalism, modernism, postmodernism, folk-revival, Harlem Renaissance, Civil Rights Movement). |  |
| 1. Demonstrate knowledge of preserving drafts of compositions and improvisations through standard notation (e.g., transcription, Roman numerals, Arabic numerals with carets) and audio or video recording (e.g., digital audio workstations, recording studio, recording devices). |  |
| 1. Demonstrate knowledge of ways to assemble and organize sounds and musical ideas (e.g., aleatory, phrase, period, call and response, verse, refrain, solo, characteristic rhythms) to create initial expressive statements of experiences, moods, visual images, storylines, memories, concepts, texts, sonic (aural) experiences, and abstract ideas. |  |
| 1. Demonstrate knowledge of how to describe and explain the development of sounds and musical ideas (e.g., embellishment, repetition, imitation, sequence, inversion, transposition, modulation, prolongation) in drafts of music within a variety of forms (e.g., binary, rondo, sonata-allegro, call and response, pop song, through-composed). |  |
| 1. Demonstrate knowledge of how to select, develop, and organize (e.g., sampling, looping, remixing, embellishing, arranging, orchestrating) multiple melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems. |  |

| **Domain 1. Creating** | **Syllabi, Coursework, Assignments, Assessments** |
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| **1.3 Refine and Complete Artistic Work** |  |
| 1. Demonstrate knowledge of how to evaluate, refine, and document revisions to personal music (e.g., retaining all drafts, compiling all drafts, using different colors for each subsequent round of revisions, keeping a journal), applying criteria and feedback, including appropriate application of compositional techniques (e.g., motivic unity and variety), style, form, and use of sound sources. |  |
| 1. Demonstrate knowledge of how to develop and apply criteria to critique, improve, and refine drafts of compositions representing a variety of forms and styles, improvisations in a variety of styles (e.g., Baroque, Classical, swing, bebop, hip-hop, rock, electronic music), and stylistically appropriate harmonizations for given melodies (e.g., counterpoint, folk song in parallel tenths, jazz chord progressions, rock chord progressions). |  |
| 1. Demonstrate knowledge of how to evaluate and refine varied drafts of musical works based on appropriate criteria, including the extent to which they address identified purposes (e.g., pedagogical, commemorative, patriotic, entertainment, vocational, cultural, festive) and contexts (e.g., expression, recreation, ceremony, worship, education, protest). [ |  |
| 1. Demonstrate knowledge of sharing music through the use of notation (e.g., tablature, lead sheets, iconic notation, standard notation, Roman numerals, solmization, music notation software), solo or group performance, or music production software, and demonstrate and explain how the elements of music (e.g., melody, harmony, rhythm, dynamics, tempo, timbre, texture, form), compositional techniques (e.g., unity and variety, motivic manipulation, voice leading), and processes (e.g., improvisation, counterpoint, serialism) have been employed to realize expressive intent. |  |
| 1. Describe a variety of possible contexts and performance mediums (e.g., virtual, concert hall, classroom, public space, social gathering, ceremony, lecture-recital) for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation. |  |
| 1. Demonstrate knowledge of sharing a portfolio of musical creations (e.g., album, score, recordings) representing varied styles and genres that demonstrates musical craftsmanship, using personally selected digital and analog tools, resources, and systems in developing and organizing musical ideas. |  |

Domain 2. Candidates have both broad and in-depth conceptual knowledge of vocal and instrumental music for soloists, ensembles, and music classes. They are familiar with a broad range of repertoire. Candidates understand how the structure and context of musical works inform performance. They understand how to interpret musical works.

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| **Domain 2. Performing** | **Syllabi, Coursework, Assignments, Assessments** |
| **2.1 Select, Analyze, and Interpret Artistic Work for Performance** |  |
| 1. Demonstrate understanding of the structure and the elements of music (e.g., tonality, meter, melody, rhythm, pitch, form, harmony) in music from a variety of cultures selected for performance. |  |
| 1. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music (e.g., melody, harmony, rhythm, dynamics, tempo, timbre, texture, form) are used in each work. |  |
| 1. Apply knowledge of how to sight-read in treble, alto, or bass clef simple rhythmic, melodic, and/or harmonic notation (e.g., fixed-do, movable-do, 1 e & a, intervals, tonal function). |  |
| 1. Apply knowledge of how musical intent is conveyed by interpretations of the elements of music and expressive qualities (e.g., articulation/style, phrasing). |  |
| 1. Demonstrate knowledge of how to develop and apply criteria (e.g., thematic, stylistic, length, level of difficulty, range, tessitura) for selecting a varied repertoire for a program of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. |  |
| 1. Identify and describe important theoretical and structural characteristics (e.g., stepwise melodic lines, thick textures, exposed solid lines) and context (e.g., social, cultural, historical) in a varied repertoire of music selected for performance programs that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. |  |
| 1. Examine, evaluate, and critique how context, theoretical and structural aspects of the music (e.g., long notes allowing for arpeggiation, repeated notes allowing for syncopation, major seconds allowing for chromaticism), and digital media/tools inform and influence prepared and improvised performances. |  |

| **Domain 2. Performing** | **Syllabi, Coursework, Assignments, Assessments** |
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| **2.2 Develop and Refine Artistic Techniques and Work for Presentation** |  |
| 1. Demonstrate and apply error detection skills to refine technical accuracy (e.g., intonation, rhythm, articulation, diction) and expressive qualities (e.g., phrasing, dynamics, interpretation) to address challenges and show improvement over time. |  |
| 1. Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire, and utilize rehearsal strategies (e.g., warm-ups, exercises, sectionals, seating) to address performance challenges (e.g., technique, stage fright, blend, balance, breath support) and refine the performances. |  |
| 1. Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies (e.g., conducting patterns, self-recording, slowing tempo, repeating a passage three times accurately) to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music. |  |

| **Domain 2. Performing** | **Syllabi, Coursework, Assignments, Assessments** |
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| **2.3 Convey Meaning Through the Presentation of Artistic Work** |  |
| 1. Demonstrate knowledge of performing music, alone or with others, with technical accuracy, stylistic expression (e.g., form, genres, expressive devices, unique features, media, social functions), and culturally authentic practices (e.g., clapping on the backbeat) in music to convey the creator's intent. |  |
| 1. Demonstrate knowledge of performance decorum and audience etiquette appropriate for performance locations (e.g., home, opera house, jazz club, coffeehouse, place of worship, traditional ceremonies), purpose (e.g., supporting the home sports team, attending a patriotic performance, participating in a protest rally), context (e.g., singing in a stadium vs. a religious ceremony), and style (e.g., cheering and dancing at a rock concert vs. holding applause until the end of a symphony). |  |
| 1. Demonstrate and apply knowledge of performing, with expression and technical accuracy, a varied repertoire for programs of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). |  |
| 1. Demonstrate knowledge of how to integrate digital and analog tools and resources with attention to technical accuracy (e.g., ensuring that all notes have been accurately engraved, comparing the source and newly created score) and expressive qualities of the music (e.g., dynamics, articulation, musical terms) in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods. |  |

Domain 3. Candidates have both broad and in-depth conceptual knowledge of aural analysis and aesthetic valuing. They have acquired advanced knowledge of written music theory and analysis. Candidates are able to respond to, analyze, and critique performances and works of music. They can judge the quality of musical works and performances.

| **Domain 3. Responding** | **Syllabi, Coursework, Assignments, Assessments** |
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| **3.1 Perceive and Analyze Artistic Work** |  |
| 1. Demonstrate knowledge of how responses to music are informed by the structure, the use of the elements of music, and context (e.g., personal, social, cultural, historical). |  |
| 1. Demonstrate knowledge of how the structural characteristics function within a variety of musical works (e.g., minor mode to express sadness, leitmotif to represent characters or themes in opera, films, or musicals), and distinguish how context and creative decisions inform the response. |  |
| 1. Demonstrate knowledge of using research (e.g., cultural, critical, developmental) to justify choices made when selecting music, including citing individual and ensemble purpose and context. |  |
| 1. Analyze aurally or by reading the scores of musical works the elements of music (e.g., doublings, melody and accompaniment, transpositions, orchestration), compositional techniques, and procedures, relating them to aesthetic effectiveness (e.g., high tessitura to express joy), style, mood (e.g., cello to convey melancholy), and context. |  |
| 1. Demonstrate knowledge of how an analysis of the structural characteristics, context, and technological and creative decisions informs interest in and response to music (e.g., illustrating how an initial motive is prolonged throughout the entire composition, uncovering musical symbolism). |  |

| **Domain 3. Responding** | **Syllabi, Coursework, Assignments, Assessments** |
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| **3.2 Interpret Intent and Meaning in Artistic Work** |  |
| 1. Demonstrate knowledge of possible interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including references to examples from other art forms (e.g., visual arts, media arts, dance, theatre). |  |
| 1. Demonstrate understanding of a composer's intent by citing the use of elements of music (e.g., horn fifths to signify departure, tremolo to suggest the supernatural), compositional techniques (e.g., descending chromatic tetrachord ground bass to express grief, canon to represent law), and the style/genre (e.g., use of polyrhythms in West African drumming, pentatonic scales in traditional Chinese music, clave rhythms in Latin music) and context (e.g., historical, extramusical, cultural, autobiographical) of a work. |  |
| 1. Examine multiple sources (e.g., comparing score editions or recorded performances, determining cultural authenticity and sensitivity) to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works and performances. |  |

| **Domain 3. Responding** | **Syllabi, Coursework, Assignments, Assessments** |
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| **3.3 Apply Criteria to Evaluate Artistic Work** |  |
| 1. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts (e.g., tonality, harmony, chordal progressions, linguistics, aesthetics) and complex compositional techniques (e.g., cadences, twelve-tone rows, sampling, slant rhyme or word painting, rhythmic devices, voice leading) and procedures. |  |
| 1. Evaluate a variety of music based on established criteria; digital, electronic, and analog features (e.g., computer hardware/software, web-based resources, synthesizers, MIDI); and understanding of purpose and context. |  |

Domain 4. Candidates have both broad and in-depth conceptual knowledge of music from diverse cultures. They have both broad and in-depth conceptual knowledge of the connections and relationships between music and the other arts; between music and other academic disciplines; and between music and societal, cultural, and historical contexts.

| **Domain 4. Connecting** | **Syllabi, Coursework, Assignments, Assessments** |
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| **4.1 Synthesize and Relate Knowledge and Personal Experiences to Make Art, and Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding** |  |
| 1. Demonstrate knowledge of how contexts; audience expectations; and performers' or listeners' personal interests and experiences, knowledge (e.g., music from diverse cultures, other art disciplines), and ideas relate to choices and intent when creating, performing, and responding to music. |  |
| 1. Demonstrate knowledge of connections between music and other disciplines, and the professional, societal, cultural, and historical contexts, when creating, performing, and responding to music. |  |