

**RI Arts Proficiencies-Music**  
**Grade 8 Benchmarks**

**Description of Music Proficiency, Body of Evidence,**  
**Detailed Benchmarks for Grade 8/Rubric and**  
**Assessment Form**

This document contains information needed to determine a student's progress at the grade 8 level in meeting the Music Proficiencies as a component of the Rhode Island Board of Regents Graduation Requirement that ALL STUDENTS demonstrate PROFICIENCY in the Fine Arts. It is expected that assessors using this information are professional music educators already familiar with the National Standards for Music Education, upon which this proficiency is based.

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# **Overall Music Proficiency Description (General Rubric)**

(For details and “levels” needed when analyzing student portfolios/evidence, please refer to guidelines within specific Rubric)

**Students wishing to use MUSIC to demonstrate proficiency in the Fine Arts Standard, as required by the Rhode Island Board of Regents, must demonstrate by performance and/or portfolio of evidence, achievement from at least two of the following domains: Performing, Creating and Responding. One of the two must be Performing. Students do not have to achieve proficiency in all three areas, but must achieve the Proficient standard or higher in enough areas to balance any below standard areas. The Proficient standard for each of the Domains includes:**

## **PERFORMING**

- Student shows evidence of **performing** a varied repertoire of music alone and with others, that includes distinct styles and Western and non western genres.
- The music includes selections with a level of difficulty of 2, on a scale of 1 to 6 for full ensembles and level 2/1 for chamber ensembles and solos.
- The music performed shows evidence of appropriate expression and proper technique
- The music performed includes evidence of well developed solo, small and large ensemble skills
- Student shows evidence of the ability to **read an instrumental or vocal music score** by describing how the elements of music are used
- Student is able to **sight-read** a given piece of music at an appropriate level of difficulty with some accuracy and expression.

## **CREATING**

- Student shows evidence of **improvising** melodic/rhythmic variations in a variety of meters and tonalities
- Student shows evidence of improvising appropriate harmony parts to given melodies
- Student shows evidence of improvising melodies over given chord progressions
- Student shows evidence of **composing** music in several distinct styles
- Student shows evidence of arranging pieces for voices or instruments other than those for which the pieces were written.

## **RESPONDING**

- Student shows evidence of **analyzing** aural examples of a varied repertoire of music by describing, with appropriate music vocabulary, the elements and expressive devices present
- Students identify and explain compositional devices used when comparing similar examples of music
- Student shows evidence of **identifying** specific music elements for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and/or improvisations
- Students apply their music criteria when evaluating their personal participation in music
- Students show evidence of explaining how elements, processes and organizational principles are used in similar and distinctive ways in various arts and disciplines as compared to music
- Student shows evidence of properly **classifying** aural examples of music, including American music, by genre/style, historical period and/or culture and explain the reasoning behind the classifications.

## **DESCRIPTION OF A BODY OF EVIDENCE**

The Body of Evidence, or portfolio, that a student would present for Music Proficiency would need to be comprehensive and include multiple forms of documented evidence as indicated in each domain's specific rubric. This Body of Evidence could be collected over a period of time and include evidence from outside formal school settings and/or examples from earlier years in school. Specific documents and artifacts might include:

1. Evidence of performing/performances such as videotape, documented audio tape, printed programs, a live performance, adjudication documentation (all state audition/solo ensemble festival)
2. Evidence of Creating such as scores (electronic or traditional), recordings with documentation, examples of improvisation (see performance evidence)
3. Evidence of Responding such as concert reviews and evaluations, self critiques, journals, results of formal assessments, oral presentation

The entire Body of Evidence would then be evaluated against the detailed Rubric provided to the student using a compensatory scoring standard in order to determine whether or not a student has demonstrated Music Proficiency.

# Music Proficiency Standards, Benchmarks and Rubrics (Grade 8)

These benchmarks are intended to be a guideline for teachers and students to prepare for the HS Level proficiencies in music. Achievement in these benchmarks should ideally be embedded in coursework prior to grade 8 for students to successfully complete HS graduation proficiencies.

## Performing

*Students will demonstrate their ability to perform music by:*

### P1: Performing alone and with others a varied repertoire of music, including music of diverse genres, using:

- appropriate expression and technical accuracy.
- well developed solo, small and large ensemble skills.

#### Rubric for Performing alone and with others (P1)

Domain Proficiency	Benchmark
<b>Exemplary—4</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes several Western and non-Western genres</li> <li>• Includes at least one full ensemble selection at Level 3 (scale 1-6), and one chamber* ensemble at level 3 or one solo piece at level 2</li> <li>• Music performed consistently demonstrates: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone</li> <li>• Demonstrates proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates well developed ensemble skills</li> </ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes several Western and non-Western genres</li> <li>• Includes at least one full ensemble selection at Level 2 (scale 1-6) and one chamber ensemble selection at level 2 or one graded solo piece</li> <li>• Music performed shows evidence of: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone</li> <li>• Includes evidence of: proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates well developed ensemble skills</li> </ul>
<b>Emerging—2</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes several Western and non-Western genres</li> </ul>

	<ul style="list-style-type: none"> <li>• Includes at least one graded full ensemble piece and one graded chamber ensemble or solo selection</li> <li>• Music performed shows some evidence of: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone</li> <li>• Includes evidence of: proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates evidence of developing ensemble skills</li> </ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes at least two distinct styles or genres</li> <li>• Includes at least one graded full ensemble piece and one graded chamber ensemble or solo selection</li> <li>• Music performed shows some evidence of: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone</li> <li>• Includes some evidence of: proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates beginning ensemble skills</li> </ul>
<i>*Chamber ensemble denotes one player per part</i>	

## **P2: Showing evidence of Music Literacy by:**

- demonstrating the ability to read an instrumental or vocal score by describing how the elements of music are used.
- showing evidence of music literacy by sight-reading music at an appropriate level.

### **Rubric for Music Literacy (P2)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary -4</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of the ability to read and describe the musical elements contained within a familiar* or unfamiliar musical score</li> <li>• Student is able to sight-read a piece of music at grade 2 level (ensemble) or any graded chamber/solo piece with consistent accuracy and expression.</li> </ul>
<b>Proficient – 3</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of the ability to read and describe the musical elements contained within a familiar* musical score.</li> <li>• Student is able to sight-read a graded piece of ensemble/chamber/solo music with accuracy and expression.</li> </ul>
<b>Emerging – 2</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of the ability to read and describe the musical elements contained within a familiar* musical score.</li> <li>• Student is able to sight-read a graded piece of music from beginning to end without interruption.</li> </ul>
<b>Beginning – 1</b>	<ul style="list-style-type: none"> <li>• Student shows some evidence of the ability to read and describe the musical elements contained within a familiar* musical score.</li> </ul>

	<ul style="list-style-type: none"> <li>• Student is able to sight-read a short beginning solo or chamber ensemble selection from beginning to end with some interruption.</li> </ul>
	<p><i>*familiar denotes music currently studied and/or assessed in (P1)-Performance and/or (P2-Sight-reading).</i></p>

# Creating

*Students will demonstrate their ability to create music by:*

## C1. Improvising melodies, variations, and accompaniments as demonstrated by:

- improvising rhythmic and melodic variations in various meters and tonalities.
- improvising stylistically appropriate harmony to given melodies.
- improvising melodies over given chord progressions, each in a consistent style, meter, and tonality.

### Rubric for Improvising (C1)

Domain Proficiency	Benchmark
<b>Exemplary – 4</b>	<ul style="list-style-type: none"> <li>• (Melodic) Improvise short melodies, melodic embellishments and simple rhythmic and/or melodic variations on pentatonic, major, and minor melodies.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including at least the I-IV-V chord progression in major and minor keys.</li> </ul>
<b>Proficient – 3</b>	<ul style="list-style-type: none"> <li>• (Melodic) Improvise short melodies, melodic embellishments and simple rhythmic and/or melodic variations on pentatonic and major melodies.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including at least the I-IV-V chord progression.</li> </ul>
<b>Emerging – 2</b>	<ul style="list-style-type: none"> <li>• (Melodic) Improvise melodic embellishments and simple rhythmic and/or melodic variations on pentatonic melodies and major melodies by performing selected appropriate motivic material.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including at least the I-V, I-IV chord progressions.</li> </ul>
<b>Beginning – 1</b>	<ul style="list-style-type: none"> <li>• (Melodic) Improvise rhythmic variations on pentatonic and major melodies.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including at least the I-V chord progression.</li> </ul>

**C2. Composing and/or arranging music within specified guidelines as demonstrated by:**

- composing music in several distinct styles.
- arranging pieces for voices or instruments other than those for which the pieces were written.

**Rubric for Composing and Arranging (C2)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary –4</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of composing two original compositions in contrasting styles using a musical form showing unity, variety and balance within an established tonality. Compositions show use of musical elements for expressive effect.</li> <li>• Student arranges two pieces in contrasting styles in at least two parts for voices or instruments other than those for which the piece was originally written and is legible and playable/singable.</li> </ul>
<b>Proficient – 3</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of composing several original pieces in contrasting styles using established form and tonality.</li> <li>• Student arranges a two-part melody by making musical choices altering the music elements (i.e. tempo/tonality/key/style, etc.) and writing for different instruments/voices and is playable/singable.</li> </ul>
<b>Emerging – 2</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of composing original melodic/rhythmic phrases in a given tonality.</li> <li>• Student arranges a melody by making musical choices altering the music elements (i.e. tempo/tonality/key/style, etc.) and writing for different instruments/voices.</li> </ul>
<b>Beginning – 1</b>	<ul style="list-style-type: none"> <li>• Student shows some evidence of composing original melodic/rhythmic phrases.</li> <li>• Student arranges a melody by making musical choices altering the music elements (i.e. tempo/tonality/key/style, etc.)</li> </ul>

# Responding

*Students will demonstrate their ability to respond to music by:*

## **R1. Listening to, analyzing, and describing music as demonstrated by:**

- analyzing aural examples of varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.
- demonstrating knowledge of the technical vocabulary of music.

### **Rubric for Listening to, analyzing and describing music (R1)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary—4</b>	<ul style="list-style-type: none"><li>• Using technical music vocabulary, analyze a musical selection while identifying the function of each part (i.e. melody, harmony, countermelody, accompaniment) and basic form types (binary, ternary, rondo, theme and variations)</li></ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"><li>• Using technical music vocabulary, analyze a musical selection identifying tempo and dynamic variations, commenting on balance, blend, tone color, tone quality, and basic form types (binary, ternary, rondo, theme and variations)</li></ul>
<b>Emerging—2</b>	<ul style="list-style-type: none"><li>• Using music vocabulary, analyze a musical selection identifying dynamic effects, dynamic levels, instrumentation and musical style.</li></ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"><li>• Using musical concepts and limited musical vocabulary analyze a musical selection identifying dynamic effects, dynamic levels, instrumentation and musical style.</li></ul>

## **R2. Evaluating music and music performances as demonstrated by:**

- identifying specific music elements for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and/or improvisations and apply this criteria to their personal participation in music.
- evaluating performances, compositions, arrangements, and/or improvisations by comparing it to similar or exemplary models.

### Rubric for Evaluating Music and Music Performances (R2)

Domain Proficiency	Benchmark
<b>Exemplary-4</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>four</i></b> specific music elements for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>three</i></b> specific music elements for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>
<b>Emerging—2</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>two</i></b> specific music elements for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>one</i></b> specific music element for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>

### R3. Understanding relationships between music, the other arts, and disciplines outside the arts as demonstrated by:

- compare in two or more arts how the characteristic elements (form, texture, contrast, emotion, etc.) and creative processes are similar among the artistic disciplines.
- describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

### Rubric for Understanding Relationships Between Music, the other arts... (R3)

Domain Proficiency	Benchmark
<b>Exemplary—4</b>	<p><i>Using a musical example, and an example from the other arts or disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes and organizational principles in the other arts.</li> <li>• <b><i>three</i></b> ways in which the principles and subject matter of the disciplines within the arts or outside the arts are interrelated with those of music.</li> </ul>
<b>Proficient—3</b>	<p><i>Using a musical example, and an example from the other arts or disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes and organizational principles in the other arts.</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>two</b> ways in which the principles and subject matter of the disciplines within the arts or outside the arts are interrelated with those of music.</li> </ul>
<b>Emerging—2</b>	<p><i>Using a musical example, and an example from the other arts or disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes and organizational principles in the other arts.</li> <li>• <b>one</b> way in which the principles and subject matter of the disciplines within the arts or outside the arts are interrelated with those of music.</li> </ul>
<b>Beginning—1</b>	<p><i>Using a musical example, and an example from the other arts or disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes and organizational principles within the arts or outside in the arts.</li> </ul>

**R4. Understanding music in relation to history and culture as demonstrated by:**

- classifying and explaining representative aural examples of unfamiliar music, including American works, by genre or style and historical period or culture and identifying well-known musicians/artists associated with them.
- identifying and describing the various roles of musicians and citing representative individuals who function in each role.

**Rubric for Understanding Music in Relation to History or Culture (R4)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary—4</b>	<p><i>Classify, and explain <b>four</b> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul> <p><i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i></p>
<b>Proficient—3</b>	<p><i>Classify, and explain <b>three</b> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul> <p><i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i></p>
<b>Emerging—2</b>	<p><i>Classify, and explain <b>two</b> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul>

	<i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i>
<b>Beginning—1</b>	<p><i>Classify, and explain <u>one</u> unfamiliar aural example of music by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul> <p><i>Identify a well-known musical artist from this genre/style and describe his/her role within that style.</i></p>



**Description of Music Proficiency, Body of Evidence,  
Detailed Benchmarks/Rubric and Assessment Form**

**HIGH SCHOOL**

This document contains information needed to determine a student's Proficiency in Music as a component of the Rhode Island Board of Regents Graduation Requirement that ALL STUDENTS demonstrate PROFICIENCY in the Fine Arts. It is expected that assessors using this information are professional music educators already familiar with the National Standards for Music Education, upon which this proficiency is based.

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# **Overall Music Proficiency Description (General Rubric)**

(For details and “levels” needed when analyzing student portfolios/evidence, please refer to guidelines within specific Rubric)

**Students wishing to use MUSIC to demonstrate proficiency in the Fine Arts Standard, as required by the Rhode Island Board of Regents, must demonstrate by performance and/or portfolio of evidence, achievement from at least two of the following domains: Performing, Creating and Responding. One of the two must be Performing. Students do not have to achieve proficiency in all three areas, but must achieve the Proficient standard or higher in enough areas to balance any below standard areas. The Proficient standard for each of the Domains includes:**

## **PERFORMING**

- Student shows evidence of **performing** a varied repertoire of music alone and with others, that includes distinct styles and Western and non western genres.
- The music includes selections with a level of difficulty of 3, on a scale of 1 to 6.
- The music performed shows evidence of appropriate expression and proper technique
- The music performed includes evidence of well developed solo, small and large ensemble skills
- Student shows evidence of the ability to **read an instrumental or vocal music score** by describing how the elements of music are used
- Student is able to **sight-read** a given piece of music at an appropriate level of difficulty with some accuracy and expression.

## **CREATING**

- Student shows evidence of **improvising** melodic/rhythmic variations in a variety of meters and tonalities
- Student shows evidence of improvising appropriate harmony parts to given melodies
- Student shows evidence of improvising melodies over given chord progressions
- Student shows evidence of **composing** music in several distinct styles
- Student shows evidence of arranging pieces for voices or instruments other than those for which the pieces were written.

## **RESPONDING**

- Student shows evidence of **analyzing** aural examples of a varied repertoire of music by describing, with appropriate music vocabulary, the elements and expressive devices present
- Students identify and explain compositional devices used when comparing similar examples of music
- Student shows evidence of **identifying** specific music elements for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and/or improvisations
- Students apply their music criteria when evaluating their personal participation in music
- Students show evidence of explaining how elements, processes and organizational principles are used in similar and distinctive ways in various arts and disciplines as compared to music
- Student shows evidence of properly **classifying** aural examples of music, including American music, by genre/style, historical period and/or culture and explain the reasoning behind the classifications.

## **DESCRIPTION OF A BODY OF EVIDENCE**

The Body of Evidence, or portfolio, that a student would present for Music Proficiency would need to be comprehensive and include multiple forms of documented evidence as indicated in each domain's specific rubric. This Body of Evidence could be collected over a period of time and include evidence from outside formal school settings and/or examples from earlier years in school. Specific documents and artifacts might include:

1. Evidence of performing/performances such as videotape, documented audio tape, printed programs, a live performance, adjudication documentation (all state audition/solo ensemble festival)
2. Evidence of Creating such as scores (electronic or traditional), recordings with documentation, examples of improvisation (see performance evidence)
3. Evidence of Responding such as concert reviews and evaluations, self critiques, journals, results of formal assessments, oral presentation

The entire Body of Evidence would then be evaluated against the detailed Rubric provided to the student using a compensatory scoring standard in order to determine whether or not a student has demonstrated Music Proficiency.

# Music Proficiency Standards, Benchmarks and Rubrics

Students wishing to use MUSIC to demonstrate proficiency in the Fine Arts Standard, as required by the Rhode Island Board of Regents, must demonstrate by performance and/or portfolio of evidence, a total score of 7, based on these given Rubric, from the following three domains: Performing, Creating and Responding. All students must include at least two of the three areas in their presentation/portfolio and one of the two must be in Performing.

## Performing

*Students will demonstrate their ability to perform music by:*

### P1: Performing alone and with others a varied repertoire of music, including music of diverse genres, using:

- appropriate expression and technical accuracy.
- well developed solo, small and large ensemble skills.

#### Rubric for Performing alone and with others (P1)

Domain Proficiency	Benchmark
<b>Exemplary—4</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes several Western and non-Western genres</li> <li>• Includes at least one full ensemble selection at Level 5 (scale 1-6) and one chamber# ensemble or solo piece at level 4</li> <li>• Music performed consistently demonstrates: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone</li> <li>• Demonstrates proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates well developed ensemble skills</li> </ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes several Western and non Western genres</li> <li>• Includes at least one full ensemble selection at Level 4 (scale 1-6) and one chamber# ensemble or solo piece at level 3</li> <li>• Music performed shows evidence of: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone.</li> <li>• Includes evidence of: proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates well developed ensemble skills</li> </ul>

<b>Emerging—2</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes several Western and non Western genres</li> <li>• Includes at least one full ensemble selection at Level 3 (scale 1-6) and one chamber# ensemble or one solo piece at level 2</li> <li>• Music performed shows some evidence of: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone.</li> <li>• Includes evidence of: proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates evidence of developing ensemble skills</li> </ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"> <li>• Performing a varied repertoire of music alone and with others</li> <li>• Includes at least 2 distinct styles or genres</li> <li>• Includes at least one full ensemble selection at Level 2 (scale 1-6) and any graded chamber# ensemble or solo selection</li> <li>• Music performed shows some evidence of: accurate pitch, rhythm, tempi, style, dynamics, phrasing, expression, blend and tone.</li> <li>• Includes some evidence of: proper technique required by the performance medium (i.e. posture, breath control)</li> <li>• Demonstrates beginning ensemble skills</li> </ul>
	<i>#Chamber</i> ensemble denotes one player per part

**P2: Showing evidence of Music Literacy by:**

- demonstrating the ability to read an instrumental or vocal score by describing how the elements of music are used.
- showing evidence of music literacy by sight-reading music at an appropriate level.

**Rubric for Music Literacy (P2)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary—4</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of the ability to read and describe the musical elements contained within a familiar or unfamiliar musical score.</li> <li>• Student is able to sight-read a piece of music at of the grade 4 level (ensemble), grade 3 (chamber/solo) with consistent accuracy and expression.</li> </ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of the ability to read and describe the musical elements contained within a familiar musical score.</li> <li>• Student is able to sight-read a piece of music at the grade 3 level (ensemble) or grade 2 (chamber/solo) with accuracy and expression.</li> </ul>
<b>Emerging—2</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of the ability to read and describe the musical elements contained within a familiar musical score.</li> </ul>

	<ul style="list-style-type: none"> <li>• Student is able to sight-read a piece of music at the grade 2 level (ensemble) or grade 1 (chamber/solo) from beginning to end without interruption.</li> </ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"> <li>• Student shows some evidence of the ability to read and describe the musical elements contained within a familiar musical score.</li> <li>• Student is able to sight-read a piece of graded literature from beginning to end with some interruption.</li> </ul>

## Creating

*Students will demonstrate their ability to create music by:*

### **C1. Improvising melodies, variations, and accompaniments as demonstrated by:**

- improvising rhythmic and melodic variations in various meters and tonalities.
- improvising stylistically appropriate harmony to given melodies.
- improvising melodies over given chord progressions, each in a consistent style, meter, and tonality.

#### **Rubric for Improvising (C1)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary – 4</b>	<ul style="list-style-type: none"> <li>• (Melodic) Student shows evidence of improvising melodies in four different tonalities over standard chord progressions using consistent style.</li> <li>• (Harmonic) Student shows evidence of improvising appropriate harmony parts to at least three different melodies from appropriate melodies in major and minor keys including I, IV, and V chords</li> </ul>
<b>Proficient – 3</b>	<ul style="list-style-type: none"> <li>• (Melodic) Student shows evidence of improvising melodies in major, minor and pentatonic tonalities over standard chord progressions using consistent style.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including at least the I- IV-V chord progression in major and minor keys.</li> </ul>
<b>Emerging – 2</b>	<ul style="list-style-type: none"> <li>• (Melodic) Improvise short melodies, melodic embellishments and simple rhythmic or melodic variations on pentatonic, major, and minor melodies.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including at least the I- IV-V chord progression in major and/or minor keys.</li> </ul>
<b>Beginning – 1</b>	<ul style="list-style-type: none"> <li>• (Melodic) Improvise short melodies, melodic embellishments and simple rhythmic and/or melodic variations on pentatonic and major melodies.</li> <li>• (Harmonic) Improvise simple harmonic accompaniments including</li> </ul>

	at least the I- IV-V chord progression.
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**C2. Composing and arranging music within specified guidelines as demonstrated by:**

- composing music in several distinct styles.
- arranging pieces for voices or instruments other than those for which the pieces were written.

**Rubric for Composing and Arranging (C2)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary –4</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of composing <i>two</i> original compositions in contrasting styles using a musical form showing unity, variety and balance within an established tonality. Compositions show use of musical elements for expressive effect.</li> <li>• Student arranges <i>two</i> pieces in contrasting styles in at least four parts for voices or instruments other than those for which the piece was originally written and is legible and playable/singable.</li> </ul>
<b>Proficient – 3</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of composing <i>two</i> original compositions in contrasting styles using a musical form showing unity, variety and balance within an established tonality.</li> <li>• Student arranges a piece in four parts for voices or instruments other than those for which the piece was originally written and is legible and playable/singable.</li> </ul>
<b>Emerging – 2</b>	<ul style="list-style-type: none"> <li>• Student shows evidence of an original composition showing form and an established tonality.</li> <li>• Student arranges a piece in three parts for voices or instruments other than those for which the piece was originally written.</li> </ul>
<b>Beginning – 1</b>	<ul style="list-style-type: none"> <li>• Student shows some evidence of composing an original piece in an organized fashion.</li> <li>• Student arranges a two-part melody for voices or instruments other than those which the piece was originally written.</li> </ul>

# Responding

*Students will demonstrate their ability to respond to music by:*

## R1. Listening to, analyzing, and describing music as demonstrated by:

- analyzing aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.
- demonstrating extensive knowledge of the technical vocabulary of music.
- identifying and explaining compositional devices and techniques used to provide both unity/variety, tension/release in a musical work and give examples of other works that make similar uses of these devices and techniques.

### Rubric for Listening to, analyzing and describing music (R1)

Domain Proficiency	Benchmark
<b>Exemplary—4</b>	<ul style="list-style-type: none"> <li>• Using technical music vocabulary, analyze <i>two</i> musical selections both unfamiliar, that incorporate harmonic tonality, cadence, modulations, extended form types (i.e. sonata-allegro, fugue, ostinato)</li> </ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"> <li>• Using technical music vocabulary, analyze <i>two</i> musical selections, one previously studied and one unfamiliar, while identifying the function of each part (i.e. melody/ harmony /countermelody /accompaniment) and basic form types (binary/ternary/rondo/theme and variations)</li> </ul>
<b>Emerging—2</b>	<ul style="list-style-type: none"> <li>• Using technical music vocabulary, analyze <i>one</i> musical selection identifying tempo and dynamic variations, commenting on balance, blend, tone color, tone quality, and basic form types (binary, ternary, rondo, theme and variations)</li> </ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"> <li>• Using technical music vocabulary, analyze <i>one</i> musical selection identifying dynamic effects, dynamic levels, instrumentation and musical style.</li> </ul>

**R2. Evaluating music and music performances as demonstrated by:**

- identifying specific music elements for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and/or improvisations and apply this criteria to their personal participation in music.
- evaluating performances, compositions, arrangements, and/or improvisations by comparing it to similar or exemplary models.

**Rubric for Evaluating Music and Music Performances (R2)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary—4</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>five</i></b> specific music elements for making critical evaluations and aesthetic judgments of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>
<b>Proficient—3</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>five</i></b> specific music elements for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>
<b>Emerging—2</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>four</i></b> specific music elements for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>
<b>Beginning—1</b>	<ul style="list-style-type: none"> <li>• Identify <b><i>three</i></b> specific music elements for making critical evaluations of performances, compositions, arrangements and/or improvisations and use these elements to compare the music examples to similar or exemplary models.</li> </ul>

### **R3. Understanding relationships between music, the other arts, and disciplines outside the arts as demonstrated by:**

- explaining how elements, creative processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.
- comparing characteristics of two or more arts within a particular historical period or style.
- explaining ways in which the principles and subject matter of various disciplines within the arts and/or outside the arts are interrelated with those of music.

#### **Rubric for Understanding Relationships Between Music, the other arts... (R3)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary—4</b>	<p><i>Using a musical example, and examples from the other arts and at least one discipline outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes, and organizational principles in the various disciplines.</li> <li>• the comparative characteristics of two disciplines within a particular historical period or style.</li> <li>• <b><i>three</i></b> ways in which the principles and subject matter of various disciplines within the arts and outside the arts are interrelated with those of music.</li> </ul>
<b>Proficient—3</b>	<p><i>Using a musical example, and examples from the other arts or disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes, and organizational principles in the various disciplines.</li> <li>• the comparative characteristics of two disciplines within a particular historical period or style.</li> <li>• <b><i>three</i></b> ways in which the principles and subject matter of various disciplines within the arts or outside the arts are interrelated with those of music.</li> </ul>
<b>Emerging—2</b>	<p><i>Using a musical example, and an example from the other arts or disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes, and organizational principles in the disciplines</li> <li>• the comparative characteristics of two arts within a particular historical period or style</li> <li>• <b><i>two</i></b> ways in which the principles and subject matter of the disciplines within the arts or outside the arts are interrelated with those of music.</li> </ul>
<b>Beginning—1</b>	<p><i>Using a musical example, and an example from the other arts or</i></p>

	<p><i>disciplines outside the arts, comment on the following:</i></p> <ul style="list-style-type: none"> <li>• the similar and distinctive use of the elements, creative processes and organizational principles in the other art</li> <li>• the comparative characteristics of the other art within a particular historical period or style</li> <li>• <b><i>one</i></b> way in which the principles and subject matter within the arts or outside the arts are interrelated with those of music.</li> </ul>
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**R4. Understanding music in relation to history and culture as demonstrated by:**

- classifying and explaining representative aural examples of unfamiliar music, including American works, by genre or style and historical period or culture and identifying well-known musicians/artists associated with them.
- identifying and describing the various roles of musicians and citing representative individuals who function in each role.

**Rubric for Understanding Music in Relation to History or Culture (R4)**

<b>Domain Proficiency</b>	<b>Benchmark</b>
<b>Exemplary—4</b>	<p><i>Classify and explain <u>six</u> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul> <p><i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i></p>
<b>Proficient—3</b>	<p><i>Classify and explain <u>five</u> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul> <p><i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i></p>
<b>Emerging—2</b>	<p><i>Classify, and explain <u>four</u> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul> <p><i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i></p>
<b>Beginning—1</b>	<p><i>Classify, and explain <u>three</u> unfamiliar aural examples of music (using at least one American work), each differing by...</i></p> <ul style="list-style-type: none"> <li>• genre/style (i.e. march, opera, symphony) <i>and/or</i></li> <li>• historical period or culture</li> </ul>

	<i>Identify a well-known musical artist from each genre/style and describe his/her role within that style.</i>
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