Content Standard:
1. Singing, alone and with others, a varied repertoire of music

Achievement Standard:
1a. Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles

Assessment strategy:

Two times during a semester, while the student is singing with a group during rehearsal or class, his or her individual performance is tape recorded. Two times during the semester, the student is recorded performing alone, with or without accompaniment, either during class or outside class. The pieces include a variety of works. (Songs are selected with special care for the student whose voice is changing.)

Description of response:

Basic Level:
1. The student’s intonation, rhythm, and diction are marginally acceptable. Most pitches are correct, but there are a number of errors.
2. The student demonstrates an effective singing range of a sixth to an octave. (This determination should be postponed if the voice has not finished changing.)
3. The student sometimes breathes in the middle of phrases or otherwise demonstrates poor habits of breathing and breath control.

Proficient Level:
1. The student’s intonation, rhythm, and diction are good. The pitches are correct, though there are sometimes a few errors in more difficult music.
2. The student demonstrates an effective singing range of an octave to a tenth. (This determination should be postponed if the voice has not finished changing.) The throat is open and the jaw is relaxed. The voice is resonant and supported from the diaphragm.
3. The student breathes only at the ends of phrases and routinely demonstrates good habits of breathing and breath control.

Advanced Level:
1. The student’s intonation, rhythm, and diction are excellent. The pitches are correct.
2. The student demonstrates an effective singing range of more than a tenth. (This determination should be postponed if the voice has not finished changing.) The throat is open and the jaw is re-
laxed. The voice is resonant and supported from the diaphragm. The student demonstrates correct formation of vowels and consonants.

3. The student breathes only at the ends of phrases and otherwise demonstrates excellent habits of breathing and breath control.

Achievement Standard:

1b. Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty\(^{12}\) of 2, on a scale of 1 to 6, including some songs performed from memory

Assessment strategy:

In a private session with the teacher, the student is asked to sing a half dozen varied familiar songs, with accompaniment, including at least two sung from memory. The teacher may specify songs the student can sing or may allow the student to choose them. The songs vary in level of difficulty from 1 to 3. The task is to sing with expression and accuracy. (Songs are selected with special care for the student whose voice is changing. To save time, it may be unnecessary for the student to sing all of each song.)

Description of response:

**Basic Level:**

1. In performing music with a level of difficulty of 1, the student sings with good intonation. In more difficult music, problems with intonation are sometimes apparent.

2. In performing music with a level of difficulty of 1, the student sings with good rhythm and a steady beat. In more difficult music, problems with rhythm are sometimes apparent or the beat may be unsteady at times.

3. In performing music with a level of difficulty of 1, the student demonstrates the ability to convey the meaning of the words and the ability to vary dynamics, style, and expression. In more difficult music, there are occasions when this level of skills and knowledge is inadequate.

4. The student has difficulty in singing two songs from memory but eventually succeeds. He or she sings from memory with less accuracy, musicianship, and confidence than from notation.

**Proficient Level:**

1. In performing music with a level of difficulty of 2, the student sings with good intonation. In more difficult music, problems with intonation are sometimes apparent.

2. In performing music with a level of difficulty of 2, the student sings with good rhythm and a steady beat. In more difficult music, problems with rhythm are sometimes apparent, or the beat may be unsteady at times.

3. In performing music with a level of difficulty of 2, the student demonstrates the ability to convey the meaning of the words and the ability to vary dynamics, style, and expression. Each phrase is well shaped. In more difficult music, there are occasions when this level of skills and knowledge is inadequate.

4. The student can sing at least two songs from memory. He or she sings from memory with the
same accuracy, musicianship, and confidence as from notation.

**Advanced Level:**
1. In performing music with a level of difficulty of 3, the student sings with good intonation.
2. In performing music with a level of difficulty of 3, the student sings with good rhythm and a steady beat.
3. In performing music with a level of difficulty of 3, the student demonstrates the ability to convey the meaning of the words and to vary dynamics, style, and expression. Each phrase is well shaped.
4. The student has no difficulty in singing at least two songs from memory. He or she sings from memory with the same high level of accuracy, musicianship, and confidence as from notation.

**Achievement Standard:**
1c. Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed

**Assessment strategy:**
Following a unit of study on folk songs from nations in various parts of the world, the student is asked to sing one song from each of three nations with dissimilar cultures (e.g., Germany, Ghana, and Japan). This may be done in class or in a private session with the teacher.

**Description of response:**

**Basic Level:**
1. The student is marginally successful in making clear distinctions among the three styles when singing.
2. The student’s performances are marginally accurate, and demonstrate acceptable results with respect to intonation, rhythm, expression, and the other elements of performance.

**Proficient Level:**
1. The student is generally successful in making clear distinctions among the three styles when singing.
2. The student’s performances are generally accurate, and demonstrate good results with respect to intonation, rhythm, expression, and the other elements of performance.

**Advanced Level:**
1. The student is highly successful in making clear distinctions among the three styles when singing.
2. The student’s performances are very accurate, and demonstrate excellent results with respect to intonation, rhythm, expression, and the other elements of performance.

**Achievement Standard:**
1d. Students sing music written in two and three parts
Assessment strategy:

The student is asked to sing a familiar part in a three-part song with a level of difficulty of 2. The other two parts are sung by other students. There is one student on a part.

Description of response:

Basic Level:
1. The student can complete the song, though there is evidence of his or her being distracted by the other parts.
2. The student’s intonation, tone quality, and rhythm are acceptable.

Proficient Level:
1. The student can maintain his or her part.
2. The student’s intonation, tone quality, and rhythm are good.

Advanced Level:
1. The student can maintain his or her part and balance his or her voice with the others in the ensemble.
2. The student’s intonation, tone quality, and rhythm are excellent.

Achievement Standard:
1e. Students who participate in a choral ensemble sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

Assessment strategy:

Two times during a semester, an excerpt of the student’s individual performance is tape recorded during rehearsal or class. In addition, two times during the semester, the student is recorded performing alone. The music may include solos or excerpts from ensemble music. At least one solo or excerpt is performed from memory. The works vary in style and include works from two historical periods or styles and works associated with two ethnic, cultural, or national groups. Each solo or excerpt is at least sixteen measures in length. They vary in level of difficulty from 2 to 4. At least two of the works are in three or more parts. The student is also asked to identify the composers of various works performed during the semester and to describe the works, using appropriate music terminology. (Songs are selected with special care for the student whose voice is changing.)

Description of response:

Basic Level:
1. In performing music with a level of difficulty of 2, the student can sing the correct pitches. In more difficult music, technical problems are apparent from time to time.
2. In performing music with a level of difficulty of 2, the student sings with good rhythm and a
steady beat. In more difficult music, the rhythm is sometimes inaccurate, or the beat may be unsteady at times.

3. In performing music with a level of difficulty of 2, the student demonstrates knowledge of dynamics, phrasing, expression, and style appropriate to the music. In more difficult music, this level of skills and knowledge is sometimes inadequate.

4. The student’s tone quality and intonation are acceptable. His or her voice blends and balances acceptably with the sound of the group.

5. The student sometimes has difficulty in maintaining his or her part.

6. The student has some difficulty in singing from memory.

7. The student is able to name the composers of many of the works performed. His or her descriptions of the works are sometimes inaccurate or incomplete or do not always use appropriate music terminology.

**Proficient Level:**

1. In performing music with a level of difficulty of 3, the student can sing the correct pitches. In more difficult music, technical problems are apparent from time to time.

2. In performing music with a level of difficulty of 3, the student sings with good rhythm and a steady beat. In more difficult music, the rhythm is sometimes inaccurate, or the beat may be unsteady at times.

3. In performing music with a level of difficulty of 3, the student demonstrates knowledge of dynamics, phrasing, expression, and style appropriate to the music. In more difficult music, this level of skills and knowledge is sometimes inadequate.

4. The student’s tone quality and intonation are good. His or her voice blends and balances with the sound of the group.

5. The student is able to maintain his or her part.

6. The student is able to sing from memory.

7. The student is able to name the composers of most of the repertoire performed and to describe most of the works, using appropriate music terminology.

**Advanced Level:**

1. In performing music with a level of difficulty of 4, the student can sing the correct pitches.

2. In performing music with a level of difficulty of 4, the student can sing the correct rhythms.

3. In performing music with a level of difficulty of 4, the student demonstrates knowledge of dynamics, phrasing, expression, and style appropriate to the music.

4. The student’s tone quality and intonation are excellent. His or her voice blends and balances very well with the sound of the group.

5. The student is able to maintain his or her part very well.

6. The student is able to sing from memory.

7. The student is able to name the composers of all of the repertoire performed and demonstrates a high level of knowledge of the various works.

**Content Standard:**
2. Performing on instruments, alone and with others, a varied repertoire of music

**Achievement Standard:**
2a. Students perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control

**Assessment strategy:**

Two times during a semester, while the student is playing with a group during rehearsal or class, his or her individual performance is tape recorded. Two times during the semester, the student is recorded playing alone, with or without accompaniment, either during class or outside class. The pieces vary in level of difficulty from 1 to 3. The performances should be brief and should include a variety of works. The instruments played may vary widely. Some students may play band or orchestra instruments. Others may play recorder-type instruments, chorded zithers (e.g., Autoharp or ChromAharp), mallet percussion instruments, fretted instruments, keyboard instruments, or electronic instruments. In order to save time, it may be unnecessary to record all of each piece, and the recordings need not all be supervised by the teacher. In addition, on another occasion, the ability of the student to tune his or her instrument, (if applicable), should be assessed.

**Description of response:**

*Basic Level:*
1. The student is able to play pieces or passages with a level of difficulty of 1, either with the group or alone, but in more difficult music, mistakes are evident. The intonation and rhythm are generally satisfactory.
2. The student usually demonstrates good posture and good playing position, though with evidence of lapses from time to time.
3. The student usually demonstrates satisfactory breath, bow, or stick control (if applicable), though improvement is needed.
4. The student has little difficulty in tuning his or her instrument (if applicable).
5. The student is able to maintain his or her part, though there is some evidence of being distracted by the other parts.

*Proficient Level:*
1. The student is able to play pieces or passages with a level of difficulty of 2, either with the group or alone, without hesitation and without errors. The intonation and rhythm are good.
2. The student demonstrates good posture and playing position.
3. The student demonstrates good breath, bow, or stick control (if applicable).
4. The student is able to tune his or her instrument (if applicable).
5. The student is able to maintain his or her part.

*Advanced Level:*
1. The student is able to play pieces or passages with a level of difficulty of 3, either with the group or alone, without hesitation and without errors. The intonation and rhythm are excellent.
2. The student demonstrates excellent posture and playing position.
3. The student demonstrates excellent breath, bow, or stick control (if applicable).
4. The student is able to tune his or her instrument (if applicable).
5. The student is able to maintain his or her part.

**Achievement Standard:**
2b. Students perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6

**Assessment strategy:**

Two times during a semester, the student’s individual performance is tape recorded during rehearsal or class. Alternatively, the student may be recorded playing alone, with or without accompaniment, either during class or outside class. The tapes made for assessment strategy 2a. may be used for this assessment strategy as well. The pieces vary in level of difficulty from 1 to 3. The instruments may vary widely. Some students may play band or orchestra instruments. Others may play recorder-type instruments, chorded zithers (e.g., Autoharp or ChromAharp), mallet percussion instruments, fretted instruments, keyboard instruments, or electronic instruments. The student may play more than one instrument, but in general should play the instrument(s) on which he or she is most proficient.

**Description of response:**

**Basic Level:**

1. In performing music with a level of difficulty of 1, the student plays with good intonation. In more difficult music, problems with intonation are sometimes apparent.
2. In performing music with a level of difficulty of 1, the student plays with good rhythm and a steady beat. In more difficult music, problems with rhythm are sometimes apparent, or the beat may be unsteady at times.
3. In performing music with a level of difficulty of 1, the student demonstrates an understanding of dynamics, phrasing, style, and expression. In more difficult music, there are occasions when this level of skills and knowledge is inadequate.
4. The student’s tone quality and attack and release are acceptable.

**Proficient Level:**

1. In performing music with a level of difficulty of 2, the student plays with good intonation. In more difficult music, problems with intonation are sometimes apparent.
2. In performing music with a level of difficulty of 2, the student plays with good rhythm and a steady beat. In more difficult music, problems with rhythm are sometimes apparent, or the beat may be unsteady at times.
3. In performing music with a level of difficulty of 2, the student demonstrates an understanding of dynamics, phrasing, style, and expression. In more difficult music, there are occasions when this level of skills and knowledge is inadequate.
4. The student’s tone quality and attack and release are good.

Advanced Level:
1. In performing music with a level of difficulty of 3, the student plays with good intonation.
2. In performing music with a level of difficulty of 3, the student plays with good rhythm and a steady beat.
3. In performing music with a level of difficulty of 3, the student demonstrates an understanding of dynamics, phrasing, style, and expression.
4. The student’s tone quality and attack and release are excellent.

Achievement Standard:
2c. Students perform music representing diverse genres and cultures, with expression appropriate for the work being performed.

Assessment strategy:
The student is asked to perform three pieces: (1) a folk or traditional melody in a slow, lyrical style; (2) a march in staccato style; and (3) an example of non-Western music. Any suitable instruments may be used (e.g., dulcimer, Celtic harp, banjo, violin, mbira, tabla). The student’s task is to perform in a manner that reflects the musical style of each work.

Description of response:

Basic Level:
1. Each performance reflects an awareness of the most obvious stylistic characteristics of the music.
2. The student’s performances are marginally accurate, and demonstrate acceptable results with respect to intonation, rhythm, dynamics, tempo, expression, and the other elements of performance.

Proficient Level:
1. Each performance reflects a reasonable understanding of the essential and distinguishing stylistic characteristics of the music.
2. The student’s performances are accurate, and demonstrate good results with respect to intonation, rhythm, dynamics, tempo, expression, and the other elements of performance.

Advanced Level:
1. Each performance reflects a high degree of knowledge of the essential and distinguishing stylistic characteristics of the music.
2. The student’s performances are very accurate, and demonstrate excellent results with respect to intonation, rhythm, dynamics, tempo, expression, and the other elements of performance.

Achievement Standard:
2d. Students play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

**Assessment strategy (both tasks are required):**

**TASK A:** The student is asked to sing a simple, familiar melody and then to play it by ear on the recorder or another melodic instrument. The starting pitch is given, and the student may sound the pitch on the instrument. Any wrong pitches should be corrected immediately. The student is not given an opportunity to practice the melody on the instrument. The task is repeated with two other familiar melodies, for a total of three melodies. At least one of the melodies should feature stepwise motion, and at least one of the melodies should feature skips.

**TASK B:** The student is asked to sing a simple, familiar melody and then to play by ear a simple accompaniment to it. The starting pitch is given. The accompaniment may be played on a fretted instrument, a chorded zither (e.g., Autoharp or ChromAharp), or a keyboard instrument. Any incorrect chords should be corrected immediately. The student may sing or hum the song with the accompaniment if it makes the task easier. The student is not given an opportunity to practice the accompaniment on the instrument. The task is repeated with two other familiar melodies, for a total of three melodies.

**Description of response, TASK A:**

*Basic Level:*
1. The student can play passages featuring stepwise motion with only occasional minor errors, but has difficulty with passages featuring skips. The student has problems in correcting such errors.
2. The student completes each melody, but the beat is not always steady.

*Proficient Level:*
1. The student can play passages featuring stepwise motion and passages featuring skips. Any minor errors are immediately corrected by the student.
2. The beat is steady.

*Advanced Level:*
1. The student can play, with no errors, passages featuring stepwise motion and passages featuring skips.
2. The beat is steady.

**Description of response, TASK B:**

*Basic Level:*
1. The student plays two or more incorrect chords in at least one melody.
2. Incorrect chords are not always corrected by the student on the first attempt.
3. The beat is not always steady.
Proficient Level:
1. The student plays no more than one incorrect chord in any one melody.
2. Any incorrect chords are corrected immediately by the student.
3. The beat is steady.

Advanced Level:
1. The student plays no more than one incorrect chord in all three melodies together.
2. Any incorrect chords are corrected immediately by the student.
3. The beat is steady.

Achievement Standard:
2e. Students who participate in an instrumental ensemble or class perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

Assessment strategy:

Two times during a semester, an excerpt of the student’s individual performance is tape recorded during rehearsal or class. In addition, two times during the semester, the student is recorded playing alone. The repertoire includes solos or excerpts from ensemble music, of which at least one solo is played from memory. Each solo or excerpt is at least sixteen measures in length. The pieces vary in level of difficulty from 2 to 4. They also vary in style. The student is also asked to identify the composers of various works performed during the semester and to describe the works, using appropriate music terminology.

Description of response:

Basic Level:
1. In performing music with a level of difficulty of 2, the student can play the correct pitches. In more difficult music, technical problems are apparent from time to time.
2. In performing music with a level of difficulty of 2, the student plays with good rhythm and a steady beat. In more difficult music, the rhythm is sometimes inaccurate, or the beat may be unsteady at times.
3. In performing music with a level of difficulty of 2, the student demonstrates knowledge of dynamics, phrasing, expression, and style appropriate to the music. In more difficult music, there are occasions when this level of skills and knowledge is inadequate.
4. The student’s tone quality and intonation are acceptable. The student’s attack and release are acceptable.
5. The student sometimes has difficulty in playing from memory.
6. The student is able to name the composers of many of the works performed. His or her descriptions of the works are sometimes inaccurate or incomplete or do not always use appropriate music terminology.
Proficient Level:
1. In performing music with a level of difficulty of 3, the student can play the correct pitches. In more difficult music, technical problems are apparent from time to time.
2. In performing music with a level of difficulty of 3, the student plays with good rhythm and a steady beat. In more difficult music, the rhythm is sometimes inaccurate, or the beat may be unsteady at times.
3. In performing music with a level of difficulty of 3, the student demonstrates knowledge of dynamics, phrasing, expression, and style appropriate to the music. In more difficult music, there are occasions when this level of skills and knowledge is inadequate.
4. The student’s tone quality and intonation are good. The student’s attack and release are good.
5. The student is able to play from memory.
6. The student is able to name the composers of the repertoire performed and to describe most of the works, using appropriate music terminology.

Advanced Level:
1. In performing music with a level of difficulty of 4, the student can play the correct pitches.
2. In performing music with a level of difficulty of 4, the student plays with good rhythm and a steady beat.
3. In performing music with a level of difficulty of 4, the student demonstrates knowledge of dynamics, phrasing, expression, and style appropriate to the music.
4. The student’s tone quality and intonation are excellent. The student’s attack and release are excellent.
5. The student is able to play from memory.
6. The student can name the composers of all of the repertoire performed and demonstrates a high level of knowledge of the various works.

Content Standard:
3. Improvising melodies, variations, and accompaniments

Achievement Standard:
3a. Students improvise simple harmonic accompaniments

Assessment strategy:
The student is asked to improvise an accompaniment on a fretted instrument, a keyboard instrument, a mallet percussion instrument, or a charded zither (e.g., Autoharp or ChromAharp) while the class sings a familiar song containing simple chords (e.g., I, IV, V). The student’s task is to improvise an appropriate accompaniment, using traditional chords. The teacher identifies the tonic chord and suggests chords that would be appropriate, but does not say when or in what order to play them. The student is given three minutes to prepare.

Description of response:
Basic Level:
The student is able to complete the task. There are one or two incorrect chords, which are corrected immediately by the student. The beat is disrupted slightly.

Proficient Level:
The student plays the correct chords. The beat is steady.

Advanced Level:
The student not only plays the correct chords without error and without hesitation, but embellishes the accompaniment by means of strumming, finger picks, arpeggios, or other embellishments appropriate to the instrument.

Achievement Standard:
3b. Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys

Assessment strategy (both tasks are required):

TASK A: On a recorder or another melodic instrument, or with the voice, the student is asked to improvise on a familiar pentatonic melody or a melody in a major key. The variation should be based primarily on melodic embellishment or variation. The melody should be eight to sixteen measures long. The student should use more than one of the techniques of variation. The student is given three minutes to prepare.

TASK B: On a recorder or another melodic instrument, or with the voice, the student is asked to improvise on a familiar pentatonic melody or a melody in a major key. The variation should be based primarily on rhythmic variation. The melody should be eight to sixteen measures long. The student should use more than one of the techniques of variation. The student is given three minutes to prepare.

Description of response, TASK A:

Basic Level:
The student is able to improvise a melodic variation on the original melody. There are at least two places in the melody at which one of the traditional techniques of melodic variation (e.g., acciaccaturas, appogiaturas, neighboring tones, passing tones, trills, turns, mordents, arpeggios) is used, but the same technique of variation is used each time.

Proficient Level:
The student uses two or three different techniques of melodic variation. The variation is the same length as the original melody.

Advanced Level:
1. At least three different techniques of melodic variation are used. They are used idiomatically and
demonstrate knowledge of the practices of variation.
2. The variation is interesting because of its originality, its subtlety, its use of unity and variety, or because of some other unusual feature.

**Description of response, TASK B:**

*Basic Level:*
The student is able to improvise a rhythmic variation on the original melody. There are at least two places in the melody at which one of the traditional techniques of rhythmic variation (e.g., dividing a quarter note into two eighths, three triplets, or four sixteenths; changing a dotted eighth and sixteenth to a sixteenth and dotted eighth; using syncopation) is used, but the same technique of variation is used each time.

*Proficient Level:*
The student uses two or three different techniques of rhythmic variation. The variation is the same length as the original melody.

*Advanced Level:*
1. At least three different techniques of rhythmic variation are used. They are used idiomatically and demonstrate an understanding of the practices of variation.
2. The variation is interesting because of its originality, its subtlety, its use of unity and variety, or because of some other unusual feature.

**Achievement Standard:**
3c. Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

**Assessment strategy:**
The teacher provides an eight-measure rhythmic background, using a drum machine or keyboard rhythm track. (A tape-recorded background may be used if this equipment is unavailable.) The student is asked to improvise a vocal pattern over the background, using a neutral syllable. Alternatively, the student may improvise on a melodic or harmonic instrument. The student is given three minutes to prepare, during which he or she may listen to the rhythmic background.

**Description of response:**

*Basic Level:*
1. The student is able to complete the task, but the improvisation is inconsistent in meter, tonality, or style.
2. The student is able to complete the task, but the improvisation is based on irregular melodic patterns that do not fit the rhythmic background.
3. The student is able to complete the task, but the improvisation is lacking in either repetition or contrast.
Proficient Level:
1. The student’s improvisation is generally consistent throughout in meter, tonality, and style.
2. The student’s improvisation is based on regular melodic patterns of two or four measures.
3. The student’s improvisation contains both repetition and contrast.

Advanced Level:
1. The student’s improvisation is consistent throughout in meter, tonality, and style.
2. The student’s improvisation is based on regular melodic patterns of two or four measures and achieves closure.
3. The student’s improvisation contains both repetition and contrast. It is in a recognizable form, such as AB or AA.
4. The student’s improvisation is interesting because of its originality, its subtlety, its use of unity and variety, or because of some other unusual feature.

Content Standard:
4. Composing and arranging music within specified guidelines

Achievement Standard:
4a. Students compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance

Assessment strategy:

The student is asked to compose a work in ABA, AABA, ABACA, or theme-and-variations form; to perform it as a solo or with a group of students; and to explain to the class how the work has achieved unity and variety, tension and release, and balance. Any melodic, harmonic, rhythmic, or electronic instruments, or voice, may be used. The piece is to be written out by the student, using notation sufficiently precise to allow the same group to reproduce the piece accurately in subsequent performances.

Description of response:

Basic Level:
1. The form of the work is not readily discernible.
2. The work contains evidence of unity in its A sections, though the repetition may not be literal. It contains evidence of variety in its B and C sections (or variations), though the contrast may be weak. It contains evidence of balance in the length of the sections (or variations), though the balance may not be readily perceptible to the listener.
3. The student’s explanations suggest that he or she understands the basic principles of unity and variety, tension and release, and balance, though his or her comments are incomplete or inaccurate in certain details.

Proficient Level:
1. The form of the work is readily discernible.
2. The work contains unity in its A sections and variety in its B and C sections (or variations). It displays balance in the length of the sections (or variations).
3. The student’s explanations are clear and accurate. They demonstrate an understanding of the principles of unity and variety, tension and release, and balance.

**Advanced Level:**
1. The form of the work is readily discernible.
2. The work contains unity in its A sections and variety in its B and C sections (or variations). The work displays balance in the length of the sections (or variations) and there is evidence of internal balance within some of the sections.
3. The student’s explanations demonstrate a high level of understanding of the principles of unity and variety, tension and release, and balance. His or her comments are thoughtful and insightful.

**Achievement Standard:**
4b. Students arrange simple pieces for voices or instruments other than those for which the pieces were written

**Assessment strategy:**

The student is asked to arrange a song or short instrumental piece for three to five instruments or voices so that it can be performed by other students. The piece may be selected from music made available by the teacher or from other music accessible to the student. The arrangement may be for any combinations of instruments (e.g., two recorders and chorded zither; four violins; voice, flute, clarinet, guitar, and xylophone). The student is to prepare a score. The piece should be performed, if possible, though the assessment is based not on a particular performance but upon the effectiveness of the arrangement.

**Description of response:**

**Basic Level:**
1. Some of the parts in the student’s score are incorrectly transposed or contain major errors. Some of the parts are definitely not idiomatic for the instruments (or voices).
2. It would be difficult to achieve balance with the student’s arrangement.

**Proficient Level:**
1. The parts in the student’s score contain no more than one or two minor errors. All transpositions are correct. The ranges required are appropriate and the parts tend to be idiomatic for the instruments (or voices).
2. It would not be difficult to achieve balance with the student’s arrangement.

**Advanced Level:**
1. The parts in the student’s score are written correctly and all transpositions are correct. They are
idiomatic for the instruments (or voices). The combination of instruments (or voices) used seems especially well suited to the music.

2. It would not be difficult to achieve balance with the student’s arrangement.

**Achievement Standard:**

4c. Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

**Assessment strategy:**

The student is asked to compose a piece in either ABACA rondo form or theme-and-variations form. The various sections are to feature instruments or sounds selected from the following categories: (1) band or orchestra instruments, (2) recorder-type instruments, (3) chpered zithers (e.g., Autoharp, ChromAharp, Omnichord), (4) mallet instruments (5) classroom percussion instruments, (6) fretted instruments, (7) keyboard instruments, (8) electronic instruments, or (9) invented sounds or sounds found in the environment. The student’s task is to demonstrate the ability to use a variety of sound sources within the rondo form or the variations form. If the piece is a rondo, each A section should feature the same instruments. The B and C sections should feature instruments different from each other and different from those of the A section. If the piece is in variations form, each variation should feature different instruments. The piece is to be notated in appropriate notation for the various instruments. [Note: In this strategy the student composes an original work; a parallel strategy should be created to provide an opportunity for the student to arrange an existing work within specified guidelines.]

**Description of response:**

**Basic Level:**

1. The student’s composition uses instruments from at least three categories but does not follow the instructions to use the same instruments in the A sections of the rondo and contrasting instruments in the other sections, or does not follow the instruction to use different instruments in each variation.

2. The various instruments are used in routine and formulaic ways that do not take advantage of their unique capabilities.

3. The notation for the various instruments is occasionally inappropriate or unclear.

**Proficient Level:**

1. The student’s composition follows the instructions regarding instrumentation. It uses the same instruments in the A sections and contrasting instruments in the other sections or variations.

2. The various instruments are used idiomatically and in ways that take advantage of their unique capabilities.

3. The notation for the various instruments is appropriate and clear.

**Advanced Level:**
1. The student’s composition follows the instructions regarding instrumentation. It uses the same instruments in the A sections and contrasting instruments in the other sections or variations. There is at least one additional bit of evidence that the student understands the contributions of instrumentation in defining form (e.g., some link between B and C, some distinctions in A in its various appearances, some relationships among the variations).
2. The various instruments are used in ways that take advantage of their unique capabilities and suggest familiarity with their traditional usages.
3. The notation for the various instruments is appropriate and clear and may demonstrate creative solutions for notating nontraditional sounds, if any.

**Content Standard:**
5. Reading and notating music

**Achievement Standard:**
5a. Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures

**Assessment strategy:**

The student is asked to sightread the rhythm of three varied, unfamiliar excerpts of music. He or she may either clap or use rhythmic syllables. The excerpts vary in length from four to eight measures. Collectively, they include whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meters. They may be presented in print or by means of overhead transparencies. The tempo is approximately MM = 60. A missing note or an added note is considered an error.

**Description of response:**

**Basic Level:**
1. The student makes frequent errors and may stop occasionally, but is able to finish each excerpt.
2. The beat is unsteady at times.

**Proficient Level:**
1. The student can read the rhythms with no more than one error per excerpt.
2. The beat is generally steady.

**Advanced Level:**
1. The student can read the rhythms with no errors.
2. The beat is steady.

**Achievement Standard:**
5b. Students read at sight simple melodies in both the treble and bass clefs

**Assessment strategy:**
The student is asked to sightread four varied, unfamiliar melodies of from four to eight measures each. Two are in treble clef and two are in bass clef. The student may sing or use any appropriate instrument (with octave transpositions as necessary). Both major and minor keys are included. The melodies are folk song-like and contain few or no chromatic tones. They are simple rhythmically and contain no notes faster than eighths, except sixteenths in conjunction with dotted eighths. The melodies may be presented either in print or by means of overhead transparencies. The student is given approximately thirty seconds to study each melody before beginning. The tempo is approximately MM = 60. A missing note, an added note, or an incorrect pitch is considered an error. In singing, an error resulting in a change of tonality is counted as only one error.

**Description of response:**

**Basic Level:**
1. The student makes frequent errors and may stop occasionally, but is able to finish each melody.
2. The beat is unsteady at times.
3. The student is able to read satisfactorily in one clef but not in the other.

**Proficient Level:**
1. The student can read the melodies with few errors. The student does not stop.
2. The beat is generally steady.
3. The student may be able to read better in one clef than in the other, but can read satisfactorily in both clefs.

**Advanced Level:**
1. The student can read the melodies with almost no errors.
2. The beat is steady.
3. The student is able to read very well in both clefs.

**Achievement Standard:**
5c. Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression

**Assessment strategy:**

The student is asked (1) to locate specific notation symbols in works of music and (2) to explain or demonstrate what those symbols and other music terms tell the performer to do. Symbols for the following should be included among others: slur or tie, tenuto, accent, staccato, fermata, ledger line, double sharp, double flat, natural, key signature, meter signature, and repeat sign. The following terms and abbreviations should be included among others: major, minor, molto, poco, coda, a cappella, D.C., and D.S. Names of the notes on the lines and spaces of the treble and bass clefs should be included as well.

**Description of response:**
Basic Level:
The student can identify and explain 50 percent of the symbols and terms.

Proficient Level:
The student can identify and explain 75 percent of the symbols and terms.

Advanced Level:
The student can identify and explain 90 percent of the symbols and terms.

Achievement Standard:
5d. Students use standard notation to record their musical ideas and the musical ideas of others

Assessment strategy:
The teacher sings or plays on a melodic instrument a simple four-measure phrase of music. The phrase may be original or may be from popular music, television themes or commercials, or other sources. The student is asked to write down the phrase in standard notation in either treble or bass clef. The phrase should be tonal and should not contain complex rhythms or chromaticism. The student is given the meter, the key, and the starting pitch. The phrase may be played up to six times.

Description of response:

Basic Level:
1. The student can notate 50 percent of the pitches correctly.
2. The student can notate 50 percent of the rhythms correctly.

Proficient Level:
1. The student can notate 75 percent of the pitches correctly.
2. The student can notate 75 percent of the rhythms correctly.

Advanced Level:
1. The student can notate 90 percent of the pitches correctly.
2. The student can notate 90 percent of the rhythms correctly.

Achievement Standard:
5e. Students who participate in a choral or instrumental ensemble or class sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

Assessment strategy:
The student is given the music to three unfamiliar representative works. The works vary in level of difficulty from 1 to 3. The student is asked to sightread an excerpt of eight to sixteen measures from each. The works may be solo repertoire or appropriate parts from ensemble repertoire. The student
is given two minutes to study each work, during which time he or she may practice silently but not aloud.

**Description of response:**

**Basic Level:**
1. In music with a level of difficulty of 1, the student can perform the correct pitches. In more difficult music, technical problems are apparent from time to time.
2. In music with a level of difficulty of 1, the student can perform the correct rhythms. The beat is steady and the tempo is approximately correct. In more difficult music, the rhythm may be inaccurate at times, the beat may be unsteady, and the tempo may be inappropriate.
3. In music with a level of difficulty of 1, the student is able to demonstrate sensitivity to dynamics, phrasing, expression, and style. In more difficult music, the required level of skill is sometimes lacking.

**Proficient Level:**
1. In music with a level of difficulty of 2, the student can perform the correct pitches. In more difficult music, technical problems are apparent from time to time.
2. In music with a level of difficulty of 2, the student can perform the correct rhythms. The beat is steady and the tempo is approximately correct. In more difficult music, the rhythm may be inaccurate at times, the beat may be unsteady, and the tempo may be inappropriate.
3. In music with a level of difficulty of 2, the student is able to demonstrate sensitivity to dynamics, phrasing, expression, and style. In more difficult music, the required level of skill is sometimes lacking.

**Advanced Level:**
1. In music with a level of difficulty of 3, the student can perform the correct pitches.
2. In music with a level of difficulty of 3, the student can perform the correct rhythms. The beat is steady and the tempo is approximately correct.
3. In music with a level of difficulty of 3, the student is able to demonstrate sensitivity to dynamics, phrasing, expression, and style.

**Content Standard:**
6. Listening to, analyzing, and describing music

**Achievement Standard:**
6a. Students describe specific music events in a given aural example, using appropriate terminology

**Assessment strategy:**

The student is asked to describe or explain what is happening musically in a given listening example. For example, what instruments are playing the melody? What instruments are playing the ac-
companion? How is variety achieved? How is tension achieved? In what ways is the melody altered when it reappears? What is happening harmonically at this point? There are approximately two hearings for every three questions.

Description of response:

Basic Level:
1. The student can answer 50 percent of the questions, though the answers may be incomplete or inaccurate in certain details.
2. The student’s responses use the technical vocabulary of music in some instances but not in others.

Proficient Level:
1. The student can answer 75 percent of the questions accurately.
2. The student’s responses use the technical vocabulary of music in almost all instances.

Advanced Level:
1. The student can answer 90 percent of the questions accurately.
2. The student’s responses reflect a high level of familiarity with the technical vocabulary of music.

Achievement Standard:
6b. Students analyze the uses of elements of music in aural examples representing diverse genres and cultures

Assessment strategy:

The teacher plays a short work of music selected because it contains musical features that are readily discernible. The student is asked to identify the form of the work and describe how pitch, rhythm, dynamics, timbre, and harmony or texture are used in the work. A checklist or worksheet listing these elements may be provided. The excerpt may be, for example, a theme-and-variations movement from a Classical symphony, a call-and-response work song from West Africa, or an instrumental blues piece from the late 1920s. The work is heard four times, with approximately thirty seconds following each hearing, during which the student may make notes.

Description of response:

Basic Level:
1. After the second hearing, the student is able to identify the form of the work.
2. After the third hearing, the student is able to provide an accurate description of the use of two of the following elements of music: pitch, rhythm, dynamics, timbre, and harmony or texture.
3. After the fourth hearing, the student is able to provide an accurate description of the use of one more element.

Proficient Level:
1. After the first hearing, the student is able to identify the form of the work.
2. After the second hearing, the student is able to provide an accurate description of the use of two of the following elements of music: pitch, rhythm, dynamics, timbre, and harmony or texture.
3. After the third hearing, the student is able to provide an accurate description of the use of one more element of music.
4. After the fourth hearing, the student is further able to provide an accurate description of the use of one more element.

**Advanced Level:**
1. After the first hearing, the student is able to identify the form of the work.
2. After the second hearing, the student is able to provide an accurate description of the use of two of the following elements of music: pitch, rhythm, dynamics, timbre, and harmony or texture.
3. After the third hearing, the student is able to provide an accurate description of the use of two more elements.
4. After the fourth hearing, the student is further able to provide an accurate description of the use of one more element. The student’s comments reflect a high level of insight and knowledge of the style or genre.

**Achievement Standard:**
6c. Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

**Assessment strategy:**
Three brief excerpts are chosen by the teacher that clearly illustrate practices used by composers to achieve contrast or variety with respect to pitch or rhythm in music. The student is given the scores, allowed to hear each excerpt, and asked to analyze or describe what is happening with respect to a given topic, such as meter, rhythm, tonality, intervals, chords, or harmonic progressions. For example, there might be a modulation by means of a common chord; the rhythm may alternate between 6/8 and 3/4 while the eighth note is constant and the meter signature is unchanged; the cadence may be delayed by a V-VI progression when the ear expects V-I; a melodic or rhythmic motive may be developed or transformed in a variety of ways.

**Description of response:**

**Basic Level:**
1. The student can recognize and describe what is happening in the music in one excerpt out of three.
2. The student’s analyses or descriptions are sufficient to demonstrate fundamental knowledge of what is happening in the music but are lacking in detail.

**Proficient Level:**
1. The student can recognize and describe what is happening in the music in two excerpts out of
three.
2. The student’s analyses or descriptions demonstrate reasonable understanding of what is happening in the music.

Advanced Level:
1. The student can recognize and describe what is happening in the music in all three excerpts.
2. The student’s analyses or descriptions demonstrate a high level of understanding concerning what is happening in the music.

Content Standard:
7. Evaluating music and music performances

Achievement Standard:
7a. Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

Assessment strategy (both tasks are required):

TASK A: The student is asked to develop an adjudication form for evaluating music performances. The form should specify the criteria by which the performance will be judged (e.g., tone, intonation, diction, technique, interpretation, attack and release, balance, blend, musical effect). It should also provide a scale of at least three points (e.g., excellent, good, needs improvement) for each criterion and include space for comments. The student is then asked to use the adjudication form to evaluate a recording of his or her performance of a work of music or to evaluate another recording from any source. The teacher then asks the student questions concerning his or her bases for the various judgments.

TASK B: The student is asked to develop an adjudication form for evaluating music compositions. The form should specify the criteria by which the composition will be judged (e.g., unity and variety, balance, craftsmanship, imagination, expressive characteristics, musical effect). It should also provide a scale of at least three points (e.g., excellent, good, needs improvement) for each criterion and include space for comments. The student is then asked to use the adjudication form to evaluate a composition of his or her own or a composition from any other source. The teacher then asks the student questions concerning his or her bases for the various judgments.

Description of response, TASK A:

Basic Level:
1. The student’s adjudication form includes four appropriate criteria.
2. In using the adjudication form, the student can explain the bases for his or her evaluation, though the explanation may not be well articulated, may not be entirely well founded, or may not entirely justify the evaluation assigned.
3. The student’s evaluation is inconsistent in important respects with the teacher’s evaluation.
Proficient Level:
1. The student’s adjudication form includes six appropriate criteria.
2. In using the adjudication form, the student can explain the bases for his or her evaluation. The explanation is largely well founded and justifies the evaluation assigned.
3. The student’s evaluation is reasonably consistent with the teacher’s evaluation.

Advanced Level:
1. The student’s adjudication form includes eight appropriate criteria.
2. In using the adjudication form, the student can explain clearly the bases for his or her evaluation. The explanation is articulate and well founded. It reflects a high level of knowledge and insight and justifies the evaluation assigned.
3. The student’s evaluation is consistent in every major respect with the teacher’s evaluation.

Description of response, TASK B:

Basic Level:
1. The student’s adjudication form includes three appropriate criteria.
2. In using the adjudication form, the student can explain the bases for his or her evaluation, though the explanation may not be well articulated, may not be entirely well founded, or may not entirely justify the evaluation assigned.
3. The student’s evaluation is inconsistent in important respects with the teacher’s evaluation.

Proficient Level:
1. The student’s adjudication form includes four appropriate criteria.
2. In using the adjudication form, the student can explain the bases for his or her evaluation. The explanation is largely well founded and justifies the evaluation assigned.
3. The student’s evaluation is reasonably consistent with the teacher’s evaluation.

Advanced Level:
1. The student’s adjudication form includes five appropriate criteria.
2. In using the adjudication form, the student can explain clearly the bases for his or her evaluation. The explanation is articulate and well founded. It reflects a high level of knowledge and insight and justifies the evaluation assigned.
3. The student’s evaluation is consistent in every major respect with the teacher’s evaluation.

Achievement Standard:
7b. Students evaluate the quality and effectiveness of their own and others’ performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

Assessment strategy:
The student is given one example each of a performance (TASK A), a composition (TASK B), an
arrangement (TASK C), and an improvisation (TASK D). Both a written score and a recording of each are provided (except that there is no score for the improvisation). For the performance and the improvisation, the student is asked to list what is well done by the performer and to offer constructive suggestions for improvement. For the composition and the arrangement, the student is asked to list what is well done by the composer or arranger and to offer constructive suggestions for improvement. Some of the examples to be evaluated should be selected from the student’s own work.

Description of response, TASKS A, B, C, and D:

Basic Level:
1. The student’s list of what is well done reveals some familiarity with the particular style or genre but is incomplete or lacking in specifics.
2. The student’s suggestions for improvement demonstrate some familiarity with what is desirable and possible in that style or genre, but to some extent are unrealistic, not feasible, or lacking in insight.

Proficient Level:
1. The student’s list of what is well done includes one or two positive features of the example (if one or two can reasonably be identified).
2. The student identifies one or two features of the example in need of improvement (if one or two can reasonably be identified). The student’s suggestions for improvement demonstrate knowledge of what is desirable and possible in that style or genre, given the level of experience of the performer, composer, arranger, or improviser.

Advanced Level:
1. The student’s list of what is well done includes three positive features of the example (or, if fewer, as many as can reasonably be identified). The list reveals familiarity with a variety of comparable examples from performers, composers, arrangers, or improvisers of this level of experience and background.
2. The student identifies three features of the example in need of improvement (or, if fewer, as many as can reasonably be identified). The student’s suggestions for improvement demonstrate broad knowledge of what is desirable and possible in that style or genre, given the level of experience of the performer, composer, arranger, or improviser.

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Content Standard:

8. Understanding relationships between music, the other arts, and disciplines outside the arts
Achievement Standard:

8a. Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art

Assessment strategy:

The student is asked to identify a particular event, scene, emotion, or concept and demonstrate how that event, scene, emotion, or concept might be represented in each of three arts (i.e., three from among theatre, dance, music, visual arts). Examples might include a thunderstorm, a sunrise, a tall building, sorrow, surprise, or space travel. The demonstration should consist of acting, dancing, performing music (or playing a recording), or creating a representation in a visual medium. The student should identify the event, scene, emotion, or concept and explain briefly how it is represented in the three arts.

Description of response:

Basic Level:

1. The student’s demonstrations are appropriate. They reveal acceptable skills and knowledge in one art but limited skills and knowledge in the other two arts.

2. The student’s explanations focus on the obvious. They reveal familiarity with the characteristic materials of one art but only superficial understanding of the materials of the other two arts.

Proficient Level:

1. The student’s demonstrations are appropriate. They reveal acceptable skills and knowledge in two arts but limited skills and knowledge in the other art.

2. The student’s explanations reveal familiarity with the characteristic materials of two arts but only superficial understanding of the materials of the other art.

Advanced Level:

1. The student’s demonstrations are appropriate. They reveal acceptable skills and knowledge in all three arts.

2. The student’s explanations reveal familiarity with the characteristic materials of all three arts.

Achievement Standard:

8b. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music
Assessment strategy:

The student is asked to explain ways in which the skills and knowledge learned in music may be helpful in learning (1) English or foreign languages, (2) math, (3) science, or (4) history or geography, or, conversely, ways in which the skills and knowledge learned in those disciplines may be helpful in learning music. Examples might include the following: (a) familiarity with a wide variety of poems makes it easier to find a poem suitable for setting to music; (b) knowledge of French helps in understanding the “Toreador Song” from Carmen, which is being studied in music class; (c) the mathematical basis of “beats” helps in tuning instruments; (d) knowledge of the physiological process of hearing increases awareness of the dangers of a constantly loud environment; (e) works of music often illuminate particular historical or social events or movements; (f) knowledge of folk music and instruments often helps in understanding a particular people or region.

Description of response:

Basic Level:

1. The student can explain one example each from two of the four categories of disciplines cited.
2. The student’s explanations are generally correct but incomplete or inaccurate in some details.

Proficient Level:

1. The student can explain a total of four examples, representing three of the four categories of disciplines cited.
2. The student’s explanations are accurate and complete.

Advanced Level:

1. The student can explain a total of six examples, representing all four of the categories of disciplines cited.
2. The student’s explanations reflect a high degree of knowledge and insight.

Content Standard:

9. Understanding music in relation to history and culture

Achievement Standard:

9a. Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures
The student is asked to select three distinct genres or styles of music, bring a recorded example of each from the library (or from home) to play for the teacher or the class, and describe what there is about the music of each that is distinctive. How can one tell that type of music from other types of music? The task is to identify the distinguishing characteristics of the music and tell specifically what is different with respect to each of the distinguishing characteristics. The distinguishing characteristics may include rhythm, melody, harmony or texture, form, timbre, and expression. Examples of genres and styles might include madrigals, French Impressionist music, Gilbert and Sullivan, Irish folk music, blues, country and western, ragtime, salsa, and mariachi music.

Description of response:

Basic Level:

1. The student can explain what is distinctive about two of the distinguishing characteristics (e.g., rhythm, melody, harmony or texture, form, timbre, and expression) for one of the three genres or styles of music.

2. The student’s explanations are generally correct but are incomplete or inaccurate in certain details.

Proficient Level:

1. The student can explain what is distinctive about three of the distinguishing characteristics for two of the three genres or styles of music.

2. The student’s explanations are accurate and complete.

Advanced Level:

1. The student can explain what is distinctive about four of the distinguishing characteristics for all three genres or styles of music.

2. The student’s explanations are accurate and complete. They reveal a high degree of knowledge of the music.

Achievement Standard:

9b. Students classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.

Assessment strategy:

Each student is asked to identify and report to the class on three important works of music, each of which, in the student’s opinion, is exemplary of its genre; that is, each is considered to be of high
quality and to be representative of its genre or style. The works may have been studied in class or learned outside class. One work should be in the tradition of Western art music; one work should be Western, but from outside the art music tradition (e.g., jazz, folk, pop); and the other work should be from a non-Western culture. Works that epitomize a genre or style are particularly appropriate. For each work, the student should play a recording (if available), explain the genre and style of the work, and (if applicable) identify its historical period, composer, and title. The student should describe each work in terms of its form; its use of melody, rhythm, and harmony or texture; and its expressive characteristics. Finally, he or she should explain in detail the specific characteristics that cause each work to be considered exemplary and should answer questions from the class and the teacher about the work.

Description of response:

Basic Level:

1. The claim that each work is exemplary is unconvincing. There are other works that the student is known to be familiar with that would provide a better example for at least one of the genres.

2. The applicable facts concerning the genre, style, period, composer, and title are generally correct, but there are significant errors or omissions.

3. The student’s description of the form of each work, its use of melody, rhythm, and harmony or texture, and its expressive characteristics is generally satisfactory but lacks specific details.

4. The student’s explanation of the specific characteristics that cause each work to be considered exemplary is generally correct, but it omits important characteristics that should be cited.

5. The student’s answers to questions about the works are satisfactory in some respects, though inadequate in other respects.

Proficient Level:

1. The claim that each work is exemplary is convincing.

2. The applicable facts concerning the genre, style, period, composer, and title are correct and reasonably complete.

3. The student’s description of the form of each work, its use of melody, rhythm, and harmony or texture, and its expressive characteristics is comprehensive and accurate.

4. The student’s explanation of the specific characteristics that cause each work to be considered exemplary is logical and persuasive.

5. The student’s answers to questions about the works reflect familiarity with the works, with only minor gaps.
Advanced Level:

1. Each work is an excellent example of its genre and style.

2. The applicable facts concerning the genre, style, period, composer, and title are correct and reveal a high level of knowledge about the music.

3. The student’s description of the form of each work, its use of melody, rhythm, and harmony or texture, and its expressive characteristics is not only comprehensive and accurate but reveals a high level of knowledge and insight.

4. The student’s explanation of the specific characteristics that cause each work to be considered exemplary is logical and persuasive. It reveals a high level of knowledge and insight.

5. The student’s answers to questions about the works reflect a high level of knowledge about the genres and familiarity with each of the works.

Achievement Standard:

9c. Students compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed

Assessment strategy:

The student is asked to select three diverse cultures and, for each, describe one role performed by a musician, one function served by the music of that musician, and the conditions under which that music is typically performed. Examples might include a symphony orchestra conductor, a church organist, a composer of television commercials, a middle-school choir director, or the lead guitarist in a rock band; a “talking drum” drummer in sub-Saharan Africa; a sitar player in India; a singer in Peking opera; a player in a Japanese gagaku court orchestra; and a player in a Javanese gamelan.

Description of response:

Basic Level:

1. The student is able to describe, in general terms, three distinct roles performed by musicians in various cultures.

2. The student’s response is incomplete and reveals a limited degree of familiarity with the cultural context of music outside the Western European tradition.

Proficient Level:

1. The student is able to describe, for each of the three cultures cited, one role performed by a musician, one function served by the music of that musician, and the conditions under which that music
is typically performed.

2. The student’s response is reasonably complete and accurate and reveals familiarity with the cultural context of music in the various cultures.

**Advanced Level:**

1. The student is able to describe, for each of the three cultures cited, one role performed by a musician, one function served by the music of that musician, and the conditions under which that music is typically performed.

2. The student’s response is comprehensive and accurate and reveals a high level of familiarity with the cultural context of music in the various cultures.