Performance Standards for Music: Grades 9-12

These standards are intended for students who have elected course work in music in grades 9 through 12. The proficient level is designed for students who have completed courses involving relevant skills and knowledge for one to two years beyond grade 8. The Advanced Level: is designed for students who have completed courses involving relevant skills and knowledge for three to four years beyond grade 8.

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

Achievement Standard:
1a. Students sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory

Assessment strategy (also incorporates standard 1d):

Two times during a semester, the student’s individual performance is tape recorded during rehearsal in a choral ensemble or, alternatively, in solo performances. The works may vary in level of difficulty from 3 to 5. They may be accompanied or unaccompanied. Each work has been rehearsed previously. 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 3, the student can sing the pitches with no technical difficulty. In more difficult music, problems may be apparent in technically challenging passages.
2. In performing music with a level of difficulty of 3, the student can sing the rhythms accurately. The beat is steady. In more difficult music, the rhythm may be somewhat inaccurate, and the beat somewhat unsteady on occasion.
3. In performing music with a level of difficulty of 3, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory. In more difficult music, the required level of skill is sometimes lacking.
4. In performing music with a level of difficulty of 3, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.
5. The student’s tone quality is generally good, though sometimes there are traces of harshness or breathiness.
6. The student’s intonation is usually satisfactory.
7. The student demonstrates acceptable formation of vowels and consonants.
8. The student demonstrates familiarity with the repertoire performed, including knowledge of the composers and knowledge of how some of the elements of music are used in each work.
9. The repertoire performed by the student during the year includes at least one major vocal work; works associated with at least two ethnic, cultural, or national groups; and works representing at least two of the major styles, periods, or categories of music typically associated with that type of ensemble or that repertoire. (Because the teacher is responsible for selecting the repertoire of large ensembles, responsibility for meeting these criteria lies...
10. The repertoire performed by the student during the year includes at least one work performed from memory. (Unless the student performs vocal solos, responsibility for meeting this criterion lies largely with the teacher.)

**Proficient Level:**
1. In performing music with a level of difficulty of 4, the student can sing the pitches with no technical difficulty. In more difficult music, problems may be apparent in technically challenging passages.
2. In performing music with a level of difficulty of 4, the student can sing the rhythms accurately. The beat is steady. In more difficult music, the rhythm may be somewhat inaccurate, and the beat somewhat unsteady on occasion.
3. In performing music with a level of difficulty of 4, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory. In more difficult music, the required level of skill is sometimes lacking.
4. In performing music with a level of difficulty of 4, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.
5. The student’s tone quality is full and rich. The tone is characterized by intensity and is well projected by the student.
6. The student’s intonation is good. The tone is well supported by the breath.
7. The student demonstrates correct formation of vowels and consonants.
8. The student demonstrates familiarity with the repertoire performed, including knowledge of the composers, knowledge of the forms, and knowledge of how the other elements of music are used in each work.
9. The repertoire performed by the student during the year includes at least two major vocal works; works associated with at least three ethnic, cultural, or national groups; and works representing at least three of the major styles, periods, or categories of music typically associated with the type of ensemble or that repertoire. (Because the teacher is responsible for selecting the repertoire of large ensembles, responsibility for meeting these criteria lies with the teacher.)
10. The repertoire performed by the student during the year includes at least two works performed from memory. (Unless the student performs vocal solos, responsibility for meeting this criterion lies largely with the teacher.)

**Advanced Level:**
1. In performing music with a level of difficulty of 5, the student can sing the pitches with no technical difficulty.
2. In performing music with a level of difficulty of 5, the student can sing the rhythms accurately. The beat is steady.
3. In performing music with a level of difficulty of 5, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory.
4. In performing music with a level of difficulty of 5, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.
5. The student’s tone quality is excellent.
6. The student’s intonation and breath support are excellent.
7. The student consistently demonstrates correct formation of vowels and consonants and the ability to vary pronunciation, depending on the text and the context.
8. The student demonstrates a high level of familiarity with the repertoire performed, including knowledge of the composers, knowledge of the traditions of each work or genre, and detailed knowledge of how the various elements of music are used in each work.
9. The repertoire performed by the student during the year includes at least three major vocal works; works associated with at least four ethnic, cultural, or national groups; and works representing at least four of the styles, periods, or categories of music typically associated with that type of ensemble or that repertoire. (Because the teacher is responsible for selecting the repertoire of large ensembles, responsibility for meeting these criteria lies with the teacher.)

10. The repertoire performed by the student during the year includes at least three works performed from memory. (Unless the student performs vocal solos, responsibility for meeting this criterion lies largely with the teacher.)

**Achievement Standard:**

1b. Students sing music written in four parts, with and without accompaniment

**Assessment strategy (also incorporates standard 1e):**

Two times during a semester, the student’s individual performance is tape recorded during rehearsals of unaccompanied works in four to eight parts. The works may vary in level of difficulty from 3 to 5. Each work has been rehearsed previously. The strategy should be repeated with accompanied works.

**Description of response:**

**Basic Level:**

1. In performing music with a level of difficulty of 3, the student can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.

2. In performing music with a level of difficulty of 3, the student is able to maintain his or her part in four-part music. In more difficult music or music with more than four parts, he or she loses the place occasionally.

**Proficient Level:**

1. In performing music with a level of difficulty of 4, the student can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.

2. In performing music with a level of difficulty of 4, the student is able to maintain his or her part in four-part music. In more difficult music or music with more than four parts, he or she loses the place occasionally.

**Advanced Level:**

1. In performing music with a level of difficulty of 5, the student can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression.

2. In performing music with a level of difficulty of 5, the student is able to maintain his or her part in four-part music. In performing music with a level of difficulty of 4, the student is able to maintain his or her part in eight-part music.

**Achievement Standard:**

1c. Students demonstrate well-developed ensemble skills

**Assessment strategy, group (both tasks are required) (also incorporates standard 1f):**

**TASK A:** The ensemble is asked to sing three diverse works. The works vary in level of difficulty from 3 to 5. Each work has been rehearsed previously.
TASK B: The students are organized into small ensembles with one student on a part, and each ensemble is asked to sing three diverse works without a conductor. The works vary in level of difficulty from 3 to 5. Each work has been rehearsed previously.

Description of response (TASK A):

Basic Level:
1. In performing music with a level of difficulty of 3, the students can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.
2. In performing music with a level of difficulty of 3, the students respond to the cues of the conductor with respect to tempo, dynamics, and style. They are able to watch the conductor and the music at the same time. In more difficult music, they do not always respond promptly and not always to the extent desired.
3. In performing music with a level of difficulty of 3, the students are able to blend their voices well. Their tone quality is good. In more difficult music, the results are sometimes less successful.
4. In performing music with a level of difficulty of 3, the students are able to maintain good balance among the parts. They recognize the relative importance of the various parts and adjust accordingly. In more difficult music, there are occasional instances of imbalance.
5. In performing music with a level of difficulty of 3, the students attack and release together. In more difficult music, a lack of precision is sometimes apparent.
6. The students' intonation, posture, and breath control are generally satisfactory.

Proficient Level:
1. In performing music with a level of difficulty of 4, the students can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.
2. In performing music with a level of difficulty of 4, the students respond to the cues of the conductor with respect to tempo, dynamics, and style. They are able to watch the conductor and the music at the same time. In more difficult music, they do not always respond promptly and not always to the extent desired.
3. In performing music with a level of difficulty of 4, the students are able to blend their voices in a unified sonority. Their tone quality is good. In more difficult music, the results are sometimes less successful.
4. In performing music with a level of difficulty of 4, the students are able to maintain good balance among the parts. They recognize the relative importance of the various parts and adjust accordingly. In more difficult music, there are occasional instances of imbalance.
5. In performing music with a level of difficulty of 4, the students attack and release together. They phrase together or, when appropriate, stagger the breathing. In more difficult music, a lack of precision is sometimes apparent.
6. The students sing with good intonation, posture, and breath control.

Advanced Level:
1. In performing music with a level of difficulty of 5, the students can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. They can identify errors in other parts as well as in their own.
2. In performing music with a level of difficulty of 5, the students respond to the cues of the conductor with respect to tempo, dynamics, and style. A full range of dynamics can be discerned; that is, the group can distinguish not only between f and p but between ff, f, mf, mp, p, and pp. The students have no difficulty in watching the conductor and the music at the same time.
3. In performing music with a level of difficulty of 5, the students are able to blend their voices in a unified sonor-
ity to such an extent that no individual voices can be discerned by the listener. Their tone quality is excellent.

4. In performing music with a level of difficulty of 5, the students are able to maintain excellent balance among the parts. They recognize the relative importance of the various parts and adjust accordingly.

5. In performing music with a level of difficulty of 5, the students consistently attack and release together, regardless of the dynamic level, tempo, or style of the music. They phrase together or, when appropriate, stagger the breathing.

6. The students sing with excellent intonation, posture, and breath control.

**Description of response (TASK B):**

**Basic Level:**

1. In performing music with a level of difficulty of 3, with one student on a part, the students are able to maintain their parts independently. In more difficult music, they are occasionally unable to maintain their parts.

2. In performing music with a level of difficulty of 3, the students can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.

3. In performing music with a level of difficulty of 3, the students are able to blend their voices well. In more difficult music, the results are sometimes less successful.

4. In performing music with a level of difficulty of 3, the students are able to maintain good balance among the parts. In more difficult music, there are occasional instances of imbalance.

5. In performing music with a level of difficulty of 3, the students attack and release together. In more difficult music, a lack of precision is sometimes apparent.

**Proficient Level:**

1. In performing music with a level of difficulty of 4, with one student on a part, the students are able to maintain their parts independently. In more difficult music, they are occasionally unable to maintain their parts.

2. In performing music with a level of difficulty of 4, the students can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.

3. In performing music with a level of difficulty of 4, the students are able to blend their voices well. In more difficult music, the results are sometimes less successful.

4. In performing music with a level of difficulty of 4, the students are able to maintain good balance among the parts. In more difficult music, there are occasional instances of imbalance.

5. In performing music with a level of difficulty of 4, the students attack and release together. In more difficult music, a lack of precision is sometimes apparent.

**Advanced Level:**

1. In performing music with a level of difficulty of 5, with one student on a part, the students are able to maintain their parts independently.

2. In performing music with a level of difficulty of 5, the students can sing the correct pitches and rhythms, maintain a steady beat, and sing with appropriate dynamics, phrasing, and expression. In performing music with a level of difficulty of 5, the students are able to blend their voices in a unified sonority to such an extent that no individual voices can be discerned by the listener.

4. In performing music with a level of difficulty of 5, the students are able to maintain excellent balance among the parts.

5. In performing music with a level of difficulty of 5, the students consistently attack and release together, regardless of the dynamic level, tempo, or style of the music. They phrase together or, when appropriate, stagger the
breathing.

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

**Achievement Standard:**
2a. Students perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6

**Assessment strategy (also incorporates standard 2d)**

Students perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6

Two times during a semester, the student’s individual performance is tape recorded during rehearsal in an instrumental ensemble or, alternatively, in solo performances. The works may vary in level of difficulty from 3 to 5. Each work has been rehearsed previously. 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 3, the student can play the correct pitches with no technical difficulty. In more difficult music, problems may be apparent in technically challenging passages.
2. In performing music with a level of difficulty of 3, the student can play the rhythms accurately. The beat is steady. In more difficult music, the rhythm may be somewhat inaccurate, and the beat somewhat unsteady on occasion.
3. In performing music with a level of difficulty of 3, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory. In more difficult music, the required level of skill is sometimes lacking.
4. In performing music with a level of difficulty of 3, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.
5. The student’s tone quality is generally good, though occasionally harsh, breathy, or not sufficiently characteristic of the instrument.
6. The student’s intonation is usually satisfactory, though problems are occasionally apparent.
7. The student demonstrates familiarity with the repertoire performed, including knowledge of the composers and knowledge of how some of the elements of music are used in each work.
8. The repertoire performed by the student during the year includes at least one major instrumental work; works associated with at least two ethnic, cultural, or national groups; and works representing at least two of the major styles, periods, or categories of music typically associated with that type of ensemble or that repertoire. (Because the teacher is responsible for selecting the repertoire of large ensembles, responsibility for meeting these criteria lies with the teacher.)

**Proficient Level:**
1. In performing music with a level of difficulty of 4, the student can play the pitches with no technical difficulty. In more difficult music, problems may be apparent in technically challenging passages.
2. In performing music with a level of difficulty of 4, the student can play the rhythms accurately. The beat is steady. In more difficult music, the rhythm may be somewhat inaccurate, and the beat somewhat unsteady on oc-
3. In performing music with a level of difficulty of 4, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory. In more difficult music, the required level of skill is sometimes lacking.

4. In performing music with a level of difficulty of 4, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory. In more difficult music, the required level of skill is sometimes lacking.

5. In performing music with a level of difficulty of 4, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.

6. In performing music with a level of difficulty of 4, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.

7. The student’s tone quality is full, rich, and characteristic of the instrument.

8. The student’s tone quality is excellent.

9. The student demonstrates familiarity with the repertoire performed, including knowledge of the composers, knowledge of the forms, and knowledge of how the other elements of music are used in each work.

10. The repertoire performed by the student during the year includes at least two major instrumental works; works associated with at least three ethnic, cultural, or national groups; and works representing at least three of the major styles, periods, or categories of music typically associated with that type of ensemble or that repertoire. (Because the teacher is responsible for selecting the repertoire of large ensembles, responsibility for meeting these criteria lies with the teacher.)

Advanced Level:

1. In performing music with a level of difficulty of 5, the student can play the pitches with no technical difficulty.

2. In performing music with a level of difficulty of 5, the student can play the rhythms accurately. The beat is steady.

3. In performing music with a level of difficulty of 5, the student is responsive to dynamics, tempo, style, and expression as indicated in the music or as indicated by the conductor. Contrasts between loud and soft, between legato and staccato, and among musical styles are entirely satisfactory.

4. In performing music with a level of difficulty of 5, the student appears to be familiar with the major stylistic characteristics of the literature performed and makes an obvious effort to perform each work in an idiomatically appropriate manner.

5. The student’s tone quality is excellent.

6. The student’s intonation and breath support are excellent.

7. The student demonstrates a high level of familiarity with the repertoire performed, including knowledge of the composers, knowledge of the traditions of each work or genre, and detailed knowledge of how the various elements of music are used in each work.

8. The repertoire performed by the student during the year includes at least three major instrumental works; works associated with at least three ethnic, cultural, or national groups; and works representing at least three of the styles, periods, or categories of music typically associated with that type of ensemble or that repertoire. (Because the teacher is responsible for selecting the repertoire of large ensembles, responsibility for meeting these criteria lies with the teacher.)

Achievement Standard:

2b. Students perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills

Assessment strategy, group:

The ensemble is asked to perform three diverse works. The works vary in level of difficulty from 3 to 5. Each work has been rehearsed previously.

Description of response:
Basic Level:
1. In performing music with a level of difficulty of 3, the students can play the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.
2. In performing music with a level of difficulty of 3, the students respond to the cues of the conductor with respect to tempo, dynamics, and style. They are able to watch the conductor and the music at the same time. In more difficult music, they do not always respond promptly and not always to the extent desired.
3. In performing music with a level of difficulty of 3, the students are able to blend their parts well. In more difficult music, the results are sometimes less successful.
4. In performing music with a level of difficulty of 3, the students are able to maintain good balance among the parts. They recognize the relative importance of the various parts and adjust accordingly. In more difficult music, there are occasional instances of imbalance.
5. In performing music with a level of difficulty of 3, the students attack and release together. In more difficult music, a lack of precision is sometimes apparent.
6. The students’ tone quality is generally characteristic of the various instruments but sometimes shows traces of harshness or breathiness. Their intonation, posture, and breath control are generally satisfactory but show a need for improvement.

Proficient Level:
1. In performing music with a level of difficulty of 4, the students can play the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. In more difficult music there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.
2. In performing music with a level of difficulty of 4, the students respond to the cues of the conductor with respect to tempo, dynamics, and style. They are able to watch the conductor and the music at the same time. In more difficult music, they do not always respond promptly and not always to the extent desired.
3. In performing music with a level of difficulty of 4, the students are able to blend their parts well. In more difficult music, the results are sometimes less successful.
4. In performing music with a level of difficulty of 4, the students are able to maintain good balance among the parts. They recognize the relative importance of the various parts and adjust accordingly. In more difficult music, there are occasional instances of imbalance.
5. In performing music with a level of difficulty of 4, the students attack and release together. They phrase together or, when appropriate, stagger the breathing. In more difficult music, a lack of precision is sometimes apparent.
6. The students’ tone quality is full, rich, and characteristic of the various instruments. They play with good intonation, posture, and breath control.

Advanced Level:
1. In performing music with a level of difficulty of 5, the students can play the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. They can identify errors in other parts as well as in their own.
2. In performing music with a level of difficulty of 5, the students respond to the cues of the conductor with respect to tempo, dynamics, and style. A full range of dynamics can be discerned; that is, the group can distinguish not only between f and p but between ff, f, mf, mp, p, and pp. The students have no difficulty in watching the conductor and the music at the same time.
3. In performing music with a level of difficulty of 5, the students are able to blend their parts in a unified sonority to such an extent that no individual instruments can be discerned by the listener. Their tone quality is excellent.
4. In performing music with a level of difficulty of 5, the students are able to maintain excellent balance among the parts. They recognize the relative importance of the various parts and adjust accordingly.

5. In performing music with a level of difficulty of 5, the students consistently attack and release together, regardless of the dynamic level, tempo, or style of the music. They phrase together or, when appropriate, stagger the breathing.

6. The students’ tone quality is full, rich, and characteristic of the various instruments. They play with excellent intonation, posture, and breath control.

**Achievement Standard:**

2c. Students perform in small ensembles with one student on a part

**Assessment strategy:**

The student’s individual performance is assessed in a small ensemble of three to eight players with one player on a part, without keyboard accompaniment. The works vary in level of difficulty from 3 to 5. The music is familiar.

**Description of response:**

**Basic Level:**

1. In performing music with a level of difficulty of 3, the student can play the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.

2. In performing music with a level of difficulty of 3, the student is able to maintain his or her part. In more difficult music, he or she may become lost occasionally, forcing the ensemble to stop.

3. In performing music with a level of difficulty of 3, the student attacks and releases with the other members of the ensemble. In more difficult music, the attacks and releases are not always together.

4. The student’s tone quality is generally characteristic of the instrument but sometimes shows traces of harshness or breathiness.

5. The student’s intonation, posture, and breath control are generally acceptable but show a need for improvement.

**Proficient Level:**

1. In performing music with a level of difficulty of 4, the student can play the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. In more difficult music, there are occasional errors in reading notes, the beat is sometimes unsteady, and at times there is a lack of attention to dynamics, phrasing, and expression.

2. In performing music with a level of difficulty of 4, the student is able to maintain his or her part. In more difficult music, he or she may become lost occasionally, forcing the ensemble to stop.

3. In performing music with a level of difficulty of 4, the student attacks and releases with the other members of the ensemble. In more difficult music, the attacks and releases are not always together.

4. The student’s tone quality is full, rich, and characteristic of the instrument.

5. The student’s intonation, posture, and breath control are good.

**Advanced Level:**

1. In performing music with a level of difficulty of 5, the student can play the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. A full range of dynamics can be discerned; that is, the student can distinguish not only between f and p but between ff, f, mf, mp, p, and pp.

2. In performing music with a level of difficulty of 5, the student is able to maintain his or her part.

3. In performing music with a level of difficulty of 5, the student attacks and releases with the other members of
the ensemble.
4. The student’s tone quality is excellent.
5. The student’s intonation, posture, and breath control are excellent.

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

Achievement Standard:
3a. Students improvise stylistically appropriate harmonizing parts

Assessment strategy (also incorporates standard 3d18):

The student is given a familiar melody that uses at least three different chords (e.g., I, IV, V) and asked to improvise an accompaniment on a suitable instrument (e.g., keyboard, guitar, ukulele, mallet percussion). There should be a chord on every strong beat. The accompaniment should be stylistically appropriate to the melody (i.e., it should support the melody, it should be interesting without being intrusive, it should use chords implied by the melody, it should not be excessively “busy,” it should reflect the form of the melody and the text insofar as is possible). The student is given one minute to prepare. He or she plays the accompaniment while the melody is provided by the teacher, other students, or a recording. If the student is experienced and has already demonstrated this skill, he or she is asked to perform the same task with three melodies in contrasting styles.

Description of response:

Basic Level:
1. The student is able to improvise an accompaniment without stopping more than once. The beat is somewhat unsteady.
2. One or two chords do not fit the melody.
3. The accompaniment uses only two different chords.

Proficient Level:
1. The student is able to improvise an accompaniment without stopping. The beat is steady.
2. The accompaniment uses chords implied by the melody. A chord is played on every strong beat. The accompaniment is stylistically appropriate to the melody.
3. The accompaniment uses at least three different chords.

Advanced Level:
1. The student is able to improvise accompaniments to three melodies in distinctly contrasting styles. The beat is consistently steady.
2. Each accompaniment uses chords that are implied by the melody and are appropriate stylistically. There is variety in the chords when appropriate. A chord is played on every strong beat.
3. Each accompaniment includes some harmonic feature more complex than triads (e.g., seventh chords, added sixths, arpeggios, imitative techniques, drone) or some rhythmic feature more complex than merely playing on every beat (e.g., syncopation, dotted rhythms, rhythmic ostinato).
4. Each accompaniment is imaginative and interesting.

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

Assessment strategy:
The student is given a short, familiar melody with clearly implied chords and asked to improvise on it. A recorded accompaniment and a lead sheet, if appropriate, are available. The student may use any instrument, or the exercise may be done with the voice. The student is given one minute to prepare, but may not sing or play aloud. If the student is experienced and has already demonstrated this skill, he or she is asked to perform the same task with three melodies in contrasting styles. The strategy should be repeated, with the student being asked to improvise on a given rhythmic pattern.

Description of response:

Basic Level:
1. The student is able to complete the improvisation. The improvisation consists largely of simple ornamentation (e.g., trills, turns, mordents, passing tones) of the original.
2. The differences between the original melody and the improvisation are only superficial and minimal.

Proficient Level:
1. The student’s improvisation consists of scale fragments, short melodic fragments or motives, intervals, diatonic or tonal sequences, or longer melodic passages that have a clearly identifiable relationship to the accompanying chords.
2. The student creates interest primarily by rhythmic and melodic ideas and not by extended range or by complexity, though these features may be used for contrast.

Advanced Level:
1. The student is able to improvise three melodies in distinctly contrasting styles.
2. Each improvisation consists of scale fragments, short melodic fragments or motives, intervals, diatonic or tonal sequences, or longer melodic passages that have a clearly identifiable relationship to the accompanying chords.
3. The improvisations differ from the originals in imaginative ways with respect to melodic contour and rhythm, but each is clearly based on the chords of the original.

Achievement Standard:
3c. Students improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

Assessment strategy (also incorporates standard 3e19):

The student is asked to improvise a melody to a twelve-bar blues or another given progression. The student may use any instrument, or his or her voice. The student is given one minute to prepare. If the student is experienced and has already demonstrated this skill with a twelve-bar blues, he or she is asked to improvise melodies to the chordal accompaniments of three contrasting thirty-two-bar ballads.

Description of response:

Basic Level:
1. The student is able to complete a basic blues improvisation without stopping more than once. 2. The student’s improvisation is static and lacks interest.

Proficient Level:
1. The improvisation fits the harmonic pattern of the standard twelve-bar blues. It is based on the blues scale. It is interesting throughout rather than static.
2. Unity, contrast, and a high point or climax are evident. The improvisation is not cluttered in an obvious effort to demonstrate the student’s technique or vocabulary.
Advanced Level:
1. The student is able to improvise melodies to the accompaniments of three distinctly contrasting thirty-two-bar ballads. The melodies may resemble the originals in contour, but the changes are substantial and go beyond mere ornamentation.
2. Each melody maintains the listener’s interest throughout.

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

Achievement Standard:
4a. Students compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect

Assessment strategy (also incorporates standard 4d):

During the semester the student is asked to compose short works in at least three contrasting styles or genres (e.g., a blues piece, a setting of a poem for voice and guitar or keyboard, a new alma mater or fight song for the school). Other guidelines may be specified by the teacher. Each work should be notated and performed, either with live performers or with a synthesizer.

Description of response:

Basic Level:
1. The styles chosen by the student offer minimal contrast, or the music of the three works reveals distinct similarities.
2. The student’s compositions reflect limited insight into the distinguishing characteristics of the various styles.
3. The student’s compositions suggest limited familiarity with the principles of unity, variety, repetition, contrast, and balance.
4. The works produced meet the minimum requirements of the assignment but contain no features that can be described as imaginative or creative.

Proficient Level:
1. The three works are distinctly different in style or genre.
2. The student’s compositions reflect reasonably well the distinguishing characteristics of the various styles.
3. The student’s compositions suggest an ability to utilize the principles of unity, variety, repetition, contrast, and balance.
4. There is at least one feature in at least one work that can be described as imaginative or creative.

Advanced Level:
1. The three works are distinctly different in style or genre, and each reflects well the distinctive features of that style or genre.
2. The student’s compositions show a high level of insight into the distinguishing characteristics of the various styles.
3. The student’s compositions reveal a high level of skill in utilizing the principles of unity, variety, repetition, contrast, and balance.
4. There is at least one feature in each of the three works that can be described as imaginative or creative.

Achievement Standard:
4b. Students arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
Assessment strategy:

The student is asked to arrange a short work that can be performed by students, and to produce and tape record a performance. Examples include arranging a Bach three-part invention for an ensemble of synthesizers or other MIDI-controlled instruments, or arranging a school song for brass quintet or male quartet.

Description of response:

Basic Level:
1. The melodic, rhythmic, or harmonic features of the original are altered for no apparent musical reason. Changes are made seemingly for the sake of change rather than for musical effect. Alternatively, at the other extreme, the work is transcribed literally and is almost entirely unchanged.
2. The student’s arrangement shows little relationship to the original with respect to its internal contrasts or similarities in texture, dynamics, metric organization, tempo, and other features.

Proficient Level:
1. The melodic, rhythmic, and harmonic features of the original work are preserved closely but not literally. The arrangement is well adapted to the capabilities or limitations of the new medium.
2. The student’s arrangement is consistent with the original with respect to its internal contrasts or similarities in texture, dynamics, metric organization, tempo, and other features.

Advanced Level:
1. The melodic, rhythmic, and harmonic features of the original work are preserved but are changed in imaginative ways. Alterations reflect insightful efforts to take advantage of the unique capabilities or to adjust to the limitations of the new medium. Changes serve a recognizable musical purpose.
2. The student’s arrangement is consistent with the original with respect to its internal contrasts or similarities in texture, dynamics, metric organization, tempo, and other features. However, there are certain changes that serve to enhance the effectiveness of the arrangement. The instruments or voices are used in an idiomatic manner.

Achievement Standard:
4c. Students compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

Assessment strategy:

During a semester the student is asked to compose two works. One should be a poem set for voice(s) accompanied by strings and/or winds; the other should be for electronic instruments. Each work should demonstrate familiarity with the principles of composition and with the capabilities of the media used and should be at least three minutes in length. All other details are left to the student. A written score for each work is required. [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 work for voice(s) and strings or winds reveals limited familiarity with the media and contains instances of distinctly unidiomatic writing for some of the instruments or voice(s).
2. At least one work lacks either unity or variety.
3. The form of at least one work is not clearly recognizable.

Proficient Level:
1. The writing for all instruments and voices demonstrates familiarity with their ranges and traditional usages.
2. Each work clearly uses repetition to provide unity and contrast to provide variety.
3. The form of each work is clearly recognizable.

\textit{Advanced Level:}
1. The writing for all instruments and voices demonstrates a high level of familiarity with their ranges and traditional usages.
2. Each work demonstrates a high level of skill in utilizing repetition to provide unity and contrast to provide variety.
3. The form of each work is clearly recognizable.
4. There is at least one feature in at least one work that can be described as imaginative or creative.

\textbf{Content Standard:}
5. Reading and notating music

\textbf{Achievement Standard:}
5a. Students demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used

\textit{Assessment strategy (also incorporates standards 5c}^{21} \text{ and } 5d^{22}:)

The student is given three scores written in four staves (e.g., a four-part choral piece without accompaniment, a quartet for four instruments, a four-hands piano piece, a four-staff condensed score for band or orchestra). In each work, the student’s task is to (1) describe the form, (2) identify the function or the relative importance of the various lines at any point (e.g., Who has the melody at letter C? Is there a countermelody?), (3) describe the rhythmic characteristics and any unusual metric and rhythmic features, and (4) analyze the chords in a brief section specified by the teacher. The student is given time to prepare. If the student is experienced and has already demonstrated these skills with a four-staff score, he or she is asked to perform the same task with three full scores for band or orchestra or choral scores with at least eight staves. One of the full scores is a contemporary work utilizing nonstandard notation.

\textbf{Description of response:}

\textit{Basic Level:}
1. The student can identify the large form in one four-staff score and can describe the internal form of the sections.
2. The student can usually identify the melodic lines, but is sometimes unable to recognize countermelodies and is sometimes unable to detect melodies when they occur in inner voices.
3. The student can identify the basic features of the rhythm or meter.
4. The student can identify the key throughout. The student can analyze some chords correctly but has difficulty with others.

\textit{Proficient Level:}
1. The student can identify the large form in two four-staff scores and can describe the internal form of the sections.
2. The student can identify almost all of the melodies and countermelodies.
3. The student can identify any unusual rhythmic or metric features.
4. The student can analyze almost all of the chords in the four-staff scores.
5. The student can identify modulations between keys and explain how they are achieved.
Advanced Level:
1. The student can identify the large form in all three full scores and can describe the internal form of the sections.
2. The student can explain all transpositions and clefs in the full scores.
3. The student can discuss the rhythmic and metric features of the full scores.
4. The student can analyze almost all of the chords in the full scores.
5. The student is able to interpret the nonstandard notation symbols used. When no explanations are provided, the student is able to draw plausible inferences based on familiarity with similar symbols used in other contemporary scores.

Achievement Standard:
5b. Students who participate in a choral or instrumental ensemble or class sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6

Assessment strategy (also incorporates standard 5e23):

The student is given three works of music to sightread. Each is a representative solo work or ensemble part that the student has not previously performed. The student may sing or may use any suitable instrument. The works vary in level of difficulty from 2 to 4. 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 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 student maintains an appropriate tempo. 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.

Proficient Level:
1. In music with a level of difficulty of 3, 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 3, the student can perform the correct rhythms. The beat is steady and the student maintains an appropriate tempo. 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 3, 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 4, the student can perform the correct pitches.
2. In music with a level of difficulty of 4, the student can perform the correct rhythms. The beat is steady and the student maintains an appropriate tempo.
3. In music with a level of difficulty of 4, the student is able to demonstrate sensitivity to dynamics, phrasing, expression, and style.

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