



# *Music*

## Grades Nine Through Twelve— Proficient

*Note:* The proficient level of achievement for grades nine through twelve can be attained at the end of one year of high school study within the discipline of music after the student has attained the level of achievement in music required of all students in grade eight.

## 1.0 ARTISTIC PERCEPTION

### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

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#### *Read and Notate Music*

- 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.
- 1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1; scale: 1–6).
- 1.3 Sight-read music accurately and expressively (level of difficulty: 3; scale: 1–6).

#### *Listen to, Analyze, and Describe Music*

- 1.4 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.
- 1.5 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.
- 1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.

## 2.0 CREATIVE EXPRESSION

### Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

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#### *Apply Vocal or Instrumental Skills*

- 2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation—written and memorized, by oneself and in ensembles (level of difficulty: 4; scale: 1–6).
- 2.2 Sing music written in three or four parts with and without accompaniment.
- 2.3 Sing in small ensembles, with one performer for each part.
- 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4; scale: 1–6).
- 2.5 Perform on an instrument in small ensembles, with one performer for each part.

#### *Compose, Arrange, and Improvise*

- 2.6 Compose music, using musical elements for expressive effect.
- 2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.
- 2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written.
- 2.9 Improvise harmonizing parts, using an appropriate style.
- 2.10 Improvise original melodies over given chord progressions.

## 3.0 HISTORICAL AND CULTURAL CONTEXT

### Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

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#### *Role of Music*

- 3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.
- 3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

#### *Diversity of Music*

- 3.3 Describe the differences between styles in traditional folk genres within the United States.
- 3.4 Perform music from various cultures and time periods.
- 3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

## 4.0 AESTHETIC VALUING

### Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

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#### *Analyze and Critically Assess*

- 4.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.
- 4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

#### *Derive Meaning*

- 4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.
- 4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

## 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

### Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

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#### *Connections and Applications*

- 5.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.
- 5.2 Analyze the role and function of music in radio, television, and advertising.

#### *Careers and Career-Related Skills*

- 5.3 Research musical careers in radio, television, and advertising.



# *Music*

## Grades Nine Through Twelve— Advanced

*Note:* The advanced level of achievement for students in grades nine through twelve can be attained at the end of a second year of high school study within the discipline of music and subsequent to the attainment of the proficient level of achievement.

### 1.0 ARTISTIC PERCEPTION

#### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

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##### *Read and Notate Music*

- 1.1 Read a full instrument or vocal score and describe how the elements of music are used.
- 1.2 Transcribe simple songs into melodic and rhythmic notation when presented aurally (level of difficulty: 2; scale: 1–6).
- 1.3 Sight-read music accurately and expressively (level of difficulty: 4; scale: 1–6).

##### *Listen to, Analyze, and Describe Music*

- 1.4 Analyze and describe significant musical events perceived and remembered in a given aural example.
- 1.5 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.
- 1.6 Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.

### 2.0 CREATIVE EXPRESSION

#### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

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*Apply Vocal or Instrumental Skills*

- 2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation—written and memorized, by oneself and in ensembles (level of difficulty: 5; scale: 1–6).
- 2.2 Sing music written in four parts with and without accompaniment.
- 2.3 Sing in small ensembles, with one performer for each part (level of difficulty: 5; scale: 1–6).
- 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5; scale: 1–6).
- 2.5 Perform in small instrumental ensembles with one performer for each part (level of difficulty: 5; scale: 1–6).

*Compose, Arrange, and Improvise*

- 2.6 Compose music in distinct styles.
- 2.7 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional and nontraditional sound sources.
- 2.8 Create melodic and rhythmic improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, and mariachi).

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

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*Role of Music*

- 3.1 Analyze how the roles of musicians and composers have changed or remained the same throughout history.
- 3.2 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).
- 3.3 Compare and contrast the social function of a variety of music forms in various cultures and time periods.

*Diversity of Music*

- 3.4 Perform music from a variety of cultures and historical periods.
- 3.5 Compare and contrast instruments from a variety of cultures and historical periods.
- 3.6 Compare and contrast musical styles within various popular genres in North America and South America.
- 3.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.
- 3.8 Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.

## 4.0 AESTHETIC VALUING

### Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

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#### *Analyze and Critically Assess*

- 4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

#### *Derive Meaning*

- 4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.
- 4.3 Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.

## 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

### Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

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#### *Connections and Applications*

- 5.1 Explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated.
- 5.2 Analyze the process for arranging, underscoring, and composing music for film and video productions.

#### *Careers and Career-Related Skills*

- 5.3 Identify and explain the various factors involved in pursuing careers in music.



# Glossary of Terms Used in the Music Content Standards

<b>accompaniment</b>	Vocal or instrumental parts that accompany a melody.
<b>aerophone</b>	A musical instrument (as a trumpet or flute) in which sound is generated by a vibrating column of air.
<b>articulation</b>	The manner in which notes are performed, such as staccato or legato.
<b>atonal</b>	A type of music in which tones and chords are not related to a central keynote.
<b>augmented interval</b>	A major or perfect interval raised by a half step.
<b>beat</b>	Unit of measure of rhythmic time.
<b>canon</b>	A musical form in which a melody is imitated exactly in one or more parts. Similar to a <i>round</i> .
<b>chord</b>	Three or more tones sounded simultaneously.
<b>chordophone</b>	An instrument the sound of which is created by means of strings stretched between two points.
<b>clef, bass, or treble</b>	A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.
<b>composition</b>	Creation of original music by organizing sound. Usually written for others to perform.
<b>compound meter</b>	A type of meter in which the beat is divided into threes or sixes.
<b>concerto</b>	A composition for orchestra and soloist.
<b>descant</b>	A melodic line or counterpoint accompanying an existing melody.
<b>diatonic scale</b>	The notes found within a major or minor scale.
<b>diminished interval</b>	A minor or perfect interval lowered by a half step.
<b>duple meter</b>	A time signature with groups of two beats to the measure.
<b>dynamics</b>	Varying degrees of volume in the performance of music.
<b>dynamic markings</b>	The symbols indicating the varying degrees of volume: <i>pp</i> —pianissimo, very soft; <i>p</i> —piano, soft; <i>mp</i> — mezzo piano, medium soft; <i>mf</i> —mezzo forte, medium loud; <i>f</i> —forte, loud; and <i>ff</i> —fortissimo, very loud.
<b>elements of music</b>	Melody, harmony, rhythm, and form and the expressive elements of dynamics, tempo, and timbre (tone color).

<b>embellishments: melodic and rhythmic</b>	Notes added to ornament a melody or rhythmic pattern.
<b>form</b>	The organization and structure of a composition and the interrelationships of musical events within the overall structure.
<b>fugue</b>	A composition in which three or more voices enter one after the other and imitate the main melody in various ways according to a set pattern.
<b>genre</b>	Type or kind of musical work (e.g., opera, jazz, mariachi).
<b>harmonic progression</b>	A succession of individual chords or harmonies that form larger units of phrases, sections, or compositions.
<b>harmony</b>	The simultaneous sounding of two or more tones.
<b>idiophone</b>	A musical instrument, the sound of which is produced by shaking or scraping.
<b>improvisation</b>	Spontaneous creation of music.
<b>interval</b>	The distance in pitch between two tones.
<b>levels of difficulty</b>	The levels of difficulty for the musical content standards are as follows: <i>Level 1:</i> very easy; easy keys, meters, and rhythms; limited ranges. <i>Level 2:</i> easy; may include changes of tempo, key, and meter; modest ranges. <i>Level 3:</i> moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements. <i>Level 4:</i> moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. <i>Level 5:</i> difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements. <i>Level 6:</i> very difficult; suitable for musically mature students of exceptional competence.
<b>major key</b>	Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole, half, whole, whole, whole, half; or uses the sol-fa tones of <i>do, re, mi, fa, so, la, ti, do</i> .
<b>melody</b>	An organized sequence of single notes.
<b>membranophone</b>	An instrument that produces sound through the vibrations of a membrane.
<b>meter</b>	The grouping of beats by which a piece of music is measured.
<b>minor key</b>	Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole; or uses the sol-fa tones of <i>la, ti, do, re, me, fa, so, la</i> .
<b>mixed meter</b>	A mixture of duple and triple meters.
<b>mode</b>	A type of scale with a specific arrangement of intervals (e.g., Aeolian, Dorian, Ionian, Locrian, Lydian, Mixolydian, Phrygian).

<b>notation</b>	Written music indicating pitch and rhythm for performance.
<b>opera</b>	A drama set to music for voices and orchestra and presented with costumes and sets.
<b>oratorio</b>	A dramatic musical composition usually set to a religious text and performed by solo voices, chorus, and orchestra without action, special costumes, or scenery.
<b>ostinato</b>	A rhythmic or melodic accompaniment figure repeated continuously.
<b>pentatonic scale</b>	A scale having five tones to the octave and containing no half steps: <i>do, re, mi, so, la</i> .
<b>phrase</b>	A musical idea comparable to a sentence or a clause in language.
<b>pitch</b>	The location of a note related to its highness or lowness.
<b>rhythm</b>	The combinations of long and short, even or uneven sounds that convey a sense of movement in time.
<b>rondo form</b>	A musical form in which a section is repeated, with contrasting sections in between, such as ABACA.
<b>scale</b>	The arrangement of notes in a specific order of whole and half steps.
<b>score</b>	The organized notation of all of the instrumental and/or vocal parts of a composition.
<b>serial music</b>	A type of composition based on a technique involving a twelve-tone scale. See also <i>twelve-tone scale</i> .
<b>solfege</b>	A system of designating verbal syllables for the degrees of the scale.
<b>sonata-allegro form</b>	A musical form that uses the overall design of exposition, development, and recapitulation.
<b>song forms</b>	The organization of sections of a song, represented by letters that depict similar and contrasting sections: AB, ABA, AABA, ABC, verse/refrain, and so forth.
<b>staff (staves)</b>	The horizontal lines on and between which notes are written.
<b>suite</b>	A musical composition consisting of a succession of short pieces.
<b>symphony</b>	A long orchestral work divided into three to five movements.
<b>syncopation</b>	The placement of rhythmic accents on weak beats or weak portions of beats.
<b>tempo</b>	The pace at which music moves according to the speed of the underlying beat.
<b>texture</b>	The character of the different layers of horizontal and vertical sounds.
<b>theme and variation</b>	A compositional form in which a theme is clearly stated and is followed by a number of variations.
<b>timbre</b>	Tone color or quality of sound heard.
<b>tonality (key)</b>	The tonal center of a composition.

<b>tone poem</b>	An orchestral composition based on an extramusical idea; a tone picture (e.g., <i>The Pines of Rome</i> , by Ottorino Respighi).
<b>triad</b>	A three-note chord consisting of root, third, and fifth.
<b>triple meter</b>	Beats grouped into a set of three.
<b>twelve-bar blues</b>	A chord pattern often used in blues music based on the I, IV, and V chords and the blues scale in specific order within 12 bars.
<b>twelve-tone scale</b>	A scale constructed of all twelve half steps within an octave and organized in a specific order called a tone row.