Rhode Island Arts

Music: Grades 9, 10, 11, 12

Adopted 2010

Artistic Processes – The human experience can be created and recreated through sound.

M1 (9-12)-1. **Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by…** M1 (9-12)-1

a. reading an instrumental or vocal score of up to four staves

b. transcribing simple songs when presented aurally into melodic and rhythmic notation

c. accurately and expressively sight-reading music with minimal rhythmic, pitch, and dynamic errors at a grade span below full ensemble/class performance level (e.g., music that might be performed by middle school band/ensemble)

M1 (9-12)-2. **Students show evidence of improvising, composing, and arranging by…** M1 (9-12)-2

a. improvising rhythmic and melodic variations on given pentatonic melodies in major or minor keys, or improvise stylistically appropriate harmonizing parts (e.g., guitar or keyboard accompaniments)

b. composing original melodies using accepted compositional devices (e.g. melodic variation, diminution, augmentation) or creating accompaniment for original or existing melodies (e.g., harmonizing using diatonic chords, use of triadic harmony)

c. arranging music by manipulating musical elements (e.g., manually or using music software)

M1 (9-12)Ext-1. **Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by…** M1 (9-12)EXT-1

a. reading a full band, orchestral, or choral score, identifying melody, harmony, accompaniment, bass line, and counter melody

c. accurately and expressively sight-reading music at full ensemble/class performance level

M1 (9-12)Ext-2. **Students show evidence of improvising, composing, and arranging by…** M1 (9-12)EXT-2

a. improvising over-chord progressions in and out of diatonic keys using guide tones, scale approaches, and chord-key relationships in an appropriate style

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b. composing original melodies in extended forms (e.g., complete song forms, theme and variations, sonata form) with accompaniments

c. arranging music by manipulating specified elements (e.g., changing instruments, voices, time signatures, creating original introductions, codas)

Cultural Contexts – Music connects and expresses history and culture around the globe.

M2 (9-12)-1. Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by… `M2 (9-12)-1`

a. classifying, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification

b. identifying the sources of various musical genres, tracing the evolution of those genres, and citing well-known musicians associated with them

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M2 (9-12)-2. Students show evidence of connecting music to the arts and other disciplines by… `M2 (9-12)-2`

a. explaining how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts

b. creating a music score using technology that appropriately enhances or contrasts works of selected visual art (e.g., MasterTrax, Finale, iMovie, PowerPoint).

M2 (9-12)Ext-1. Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by… `M2 (9-12)EXT-1`

a. classifying and identifying uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).

b. comparing and contrasting the social function of a variety of music forms in various cultures and time periods

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M2 (9-12)Ext-2. Students show evidence of connecting music to the arts and other disciplines by… `M2 (9-12)EXT-2`

a. explaining ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated

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Communication – Music of diverse genres is performed in a variety of settings.

M3 (9-12)-1. Students perform music alone and with others in a variety of settings… `M3 (9-12)-1`

a. singing a varied repertoire in a variety of focused ensemble settings with musical accuracy (e.g., SSA, SATB, musical theatre)

b. playing acoustic or electronic instruments in ensembles or music technology settings with musical accuracy

b. presenting a composition using a virtual instrument and digital audio software

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M3 (9-12)Ext-1. **Students perform music alone and with others in a variety of settings...** `M3 (9-12)EXT-1`

a. singing in upper level ensembles demonstrating independence (e.g., soloist, chamber group, jazz ensemble, all-state/honors group)

b. playing in an upper level ensemble demonstrating independence (e.g., soloist, chamber group, all-state/honors group).

Aesthetic Judgment – Music knowledge is applied through reflection and evaluation of the music of self and others.

M4 (9-12)-1. **Students analyze and describe music by...** `M4 (9-12)-1`

a. analyzing and describing the use of musical elements and expressive devices in familiar music (e.g., articulation, dynamic markings)

b. analyzing and identifying the use of form in a varied repertoire of familiar music

M4 (9-12)-2. **Students evaluate music by...** `M4 (9-12)-2`

a. developing and applying four specific criteria provided for critiquing music (e.g., dynamics, intonation, tone, and blend: "The clarinets were in-tune with the strings and played with an open-focused sound.")

b. using aesthetic criteria to compare and contrast various interpretations of the same work (e.g., "The grave section from the Bach overture was more Romantic than Baroque.")

M4 (9-12)Ext-1. **Students analyze and describe music by...** `M4 (9-12)EXT-1`

a. analyzing and describing, musical elements in familiar and unfamiliar music

b. comparing and contrasting the use of form, both past and present, in a varied repertoire of unfamiliar music

M4 (9-12)Ext-2. **Students evaluate music by...** `M4 (9-12)EXT-2`

a. using specified criteria to suggest improvement of performance of music (e.g., "If the trumpets listened to the upper woodwinds, a better balance would be achieved.")