

Rhode Island Arts Grade Span Expectations

Music

About the Rhode Island K-12 Grade Span Expectations in the Arts

The document, the *Rhode Island K-12 Grade Span Expectations in the Arts*, has been developed as a means to identify the arts concepts and skills expected of all students. The RI arts GSEs encompass the content eligible for inclusion in local assessment in the arts in grades K - 12. They are not intended to represent the full arts curriculum at each grade span, but are meant to capture the “major ideas” of the art forms that can be assessed. The goal is that the arts GSEs focus the curriculum, but do not restrict it.

The arts GSEs are written for grade spans K-2, 3-4, 5-6, 7-8, and 9-12. They describe arts knowledge and abilities students should demonstrate at the end of each grade span. . GSEs labeled “**HS Extensions**” are more challenging and provide direction for in-depth study of a particular topic in a course, class or individual student project.

As you review the *Rhode Island K-12 Grade Span Expectations in the Arts*, the following information is important to understand:

The arts GSEs are organized into four **domains; dance, music, theater and visual arts & design.**

1. The four domains are further subdivided into **Statements of Enduring Knowledge (EK)** (listed in Table 1) that
 - a. are intended to identify the fundamental knowledge/concepts for each domain of the arts.
 - b. cut across grade levels, so that learning is developmental/built across grades (not all aspects of the EK may be addressed at all grade levels)
 - c. are of comparable grain size
 - d. encompass, as a set, the *essential learning for each domain in the arts*
 - e. imply topics of study (and therefore, lead to focused instruction, as identified in arts standards/benchmarks/GSEs)

2. Each **Assessment Target** is linked to one Statement of Enduring Knowledge, as indicated with the target’s coding (e.g., M1 means Music and the first EK statement, M2 means Music and the second EK, etc.)

TABLE 1	
Statements of Enduring Knowledge (EK) by Domain	
Dance	D 1 Artistic Processes – In dance, problem solving uses the human body and techniques of movement and expression to make the imagined tangible.
	D 2 Cultural Contexts – Purpose and motivation (intent) are fundamental to dance and can be expressed through traditional, non-traditional, western, and non-western forms and styles.
	D 3 Communication – Personal expression and meaning is achieved through the movement of the human body, communicating ideas, values, and emotions.

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	D4 Aesthetic Judgment- Knowledge of dance as an art form is used to reflect on and evaluate the work of self and others.
Music	Mu 1 Artistic Processes – The human experience can be created and recreated through sound.
	Mu 2 Cultural Contexts – Music connects and expresses history and culture around the globe.
	Mu 3 Communication – Music of diverse genres is performed in a variety of settings.
	Mu 4 Aesthetic Judgment- Music knowledge is applied through reflection and evaluation of the music of self and others.
Theater	T 1 Artistic Processes – Theater employs creative problem solving using tools, techniques, and technology in one or more disciplines in order to make the imagined tangible.
	T 2 Cultural Contexts –Theater arts creatively expresses the values and ideas of human experience, community, and civilization.
	T 3 Communication – Theater communicates meaning and expression through the sharing of human experience using image, sound, movement, words, space, time and chronology.
	T4 Aesthetic Judgment - Applying knowledge and skills of Theater Arts in order to reflect on and evaluate the work of self and others.
Visual Arts	VAD 1 Artistic Processes – Visual Art and Design is the process of creative problem solving using both traditional and innovative media, tools, techniques, and processes in order to make the imagined visible.
	VAD 2 Cultural Contexts – Visual Art and Design creatively expresses the values and ideas of human experience, community, and civilization.
	VAD 3 Communication – Visual Art and Design is a vehicle for expression and communication through the use and development of metaphor and symbol systems.
	VAD 4 Aesthetic Judgment - Applying knowledge of Visual Art and Design in order to reflect on and evaluate the work of self and others.

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3. The Rhode Island K-12 Grade Span Expectations in each of the four Arts domains are sequenced in the following manner:

Music Artistic Processes – The human experience can be created and recreated through sound.					
<p>Domain →</p> <p>Statement of Enduring Knowledge (EK) within the domain →</p> <p>Assessment Target that addresses the EK →</p> <p>Grade Span Expectation that addresses the assessment target →</p>					
<p>Elementary Students chant rhythmic patterns using rhythmic mnemonics (e.g., word chants, rhythm syllables of ta ti-ti or du du-de).</p> <p>Students echo sing/chant short rhythmic or melodic pentatonic patterns and play short rhythmic or melodic pentatonic patterns on pitched barred instruments.</p>		<p>Middle Level Students demonstrate their ability to sight read music by singing or playing a short, unfamiliar piece of music.</p> <p>Students create a melodic variation of a familiar melody being performed in class (e.g., compose short variations to an 8-bar melody).</p> <p>Using music software/technology (e.g., Band-in-a-Box, Garage Band, Mixcraft, etc.) students create an original arrangement by combining instruments, or changing tempo or style.</p>		<p>High School Ensemble students listen and dictate melodies with accurate notation of rhythm and pitch.</p> <p>Students identify melody, harmony, accompaniment, bass line, and counter melody.</p> <p>Students improvise original musical ideas (e.g., scat sing, play instruments) on a 12-bar blues form.</p>	
<p>M1 (K-2)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...</p>	<p>M1 (3-4)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...</p>	<p>M1 (5-6)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...</p>	<p>M1 (7-8)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...</p>	<p>M1 (9-12) –1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...</p>	<p>M1 (9-12) Ext – 1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...</p>
<p>a. reading, writing, and performing simple rhythmic patterns using iconic or standard notation, including: quarter note/rest, eighth notes (paired), sixteenth-notes, (i.e., four sounds on a beat), half note/rest</p>	<p>a. reading, writing, and performing rhythmic patterns using standard notation, including: <u>whole note/rest, sixteenth-note patterns, eighth-quarter, eighth syncopation, dotted quarter-eighth/eighth-dotted quarter, and dotted half note</u></p>	<p>a. reading, writing, and performing rhythmic patterns using standard notation, including: <u>dotted eighth-sixteenth/sixteenth-dotted eighth, three barred-eighths, quarter-eighth & eighth-quarter in 6/8, and eight-note triplets</u></p>	<p>a. reading, writing, and performing rhythmic patterns using standard notation, including: <u>augmentation and diminution</u></p>	<p>a. <u>reading an instrumental or vocal score of up to four staves</u></p>	<p>a. <u>reading a full band, orchestral, or choral score, identifying melody, harmony, accompaniment, bass line, and counter melody</u></p>

While Statements of Enduring Knowledge are the same across all grade spans, the set of related targets within a grade span do not address all aspects of the EK Statement. This was done intentionally to focus instruction and assessment on the essential learning for the grade span, as well as on the developmentally appropriate concepts and skills. For example, at the elementary grade span, M1 will focus on chant rhythmic patterns using rhythmic mnemonics, while the middle level grade span will move to demonstrating their ability to sight read music by singing or playing a short, unfamiliar piece of music.

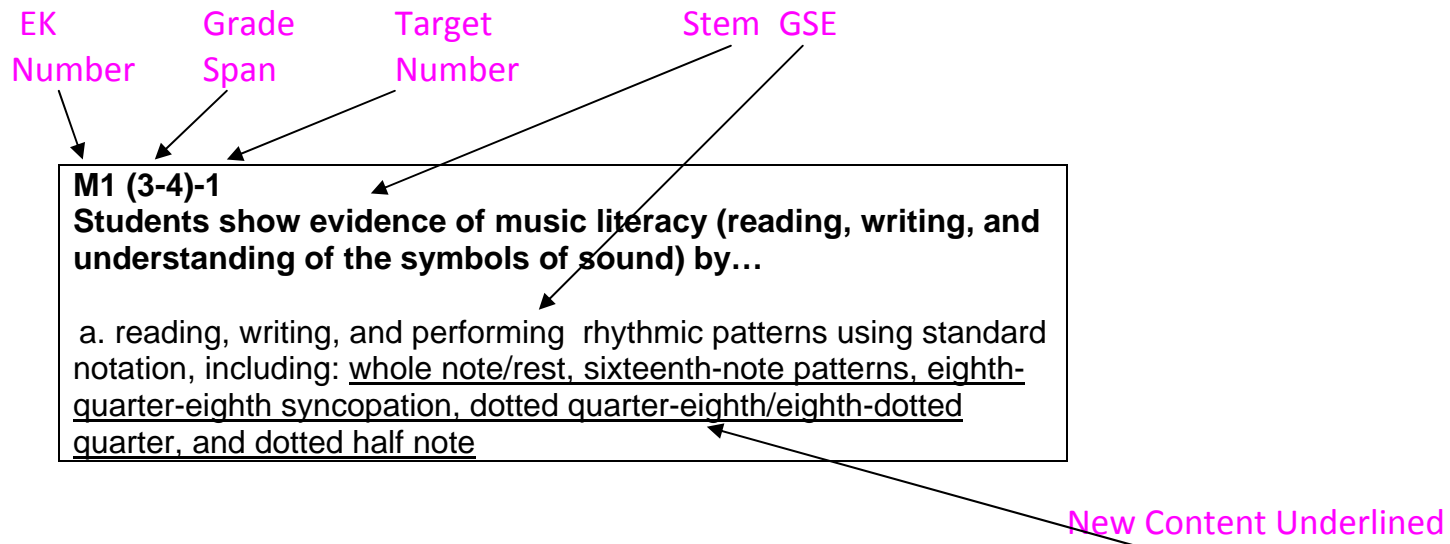
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READING AN ARTS GSE

Statement of Enduring Knowledge

Target

Music 1 Artistic Processes – The human experience can be created and recreated through sound.	Elementary Students chant rhythmic patterns using rhythmic mnemonics (e.g., word chants, rhythm syllables of ta ti-ti or du du-de).
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When designing local performance-based Arts Assessments...

- Determine which Enduring Knowledge concept and part of the Assessment Target that is to be assessed.
- Develop tasks, problems and items with rubrics measuring specific GSEs [e.g., reading, writing, and performing rhythmic patterns using standard notation, including: augmentation and diminution].
- Develop tasks, problems and items, for the most part, with an intended cognitive demand ceiling consistent with Depth of Knowledge (DOK) Levels 2 (Skills and Concepts), 3 (Strategic Thinking), and when appropriate, 4 (Extended Thinking)
- Consider your district's sufficiency requirements as you develop series of assessments, so that students will have enough opportunities to successfully demonstrate reaching the standards in order to become proficient in the arts.

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Music Enduring Understanding 1					
Artistic Processes – The human experience can be created and recreated through sound.					
Elementary Assessment Targets		Middle Level Assessment Targets		High School Assessment Targets	
<p>Students chant rhythmic patterns using rhythmic mnemonics (e.g., word chants, rhythm syllables of ta ti-ti or du du-de).</p> <p>Students echo sing/chant short rhythmic or melodic pentatonic patterns and play short rhythmic or melodic pentatonic patterns on pitched barred instruments.</p>		<p>Students demonstrate their ability to sight read music by singing or playing a short, unfamiliar piece of music.</p> <p>Students create a melodic variation of a familiar melody being performed in class (e.g., compose short variations to an 8-bar melody).</p> <p>Using music software/technology (e.g., Band-in-a-Box, Garage Band, Mixcraft, etc.) students create an original arrangement by combining instruments, or changing tempo or style.</p>		<p>Ensemble students listen and dictate melodies with accurate notation of rhythm and pitch.</p> <p>Students identify melody, harmony, accompaniment, bass line, and counter melody.</p> <p>Students improvise original musical ideas (e.g., scat sing, play instruments) on a 12-bar blues form.</p>	
GSEs for Grades K-2	GSEs for Grades 3-4	GSEs for Grades 5-6	GSEs for Grades 7-8	GSEs for Gr 9-12	HS Extensions
M1 (K-2)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...	M1 (3-4)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...	M1 (5-6)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...	M1 (7-8)-1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...	M1 (9-12) –1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...	M1 (9-12) Ext – 1 Students show evidence of music literacy (reading, writing, and understanding of the symbols of sound) by...
a. reading, writing, and performing simple rhythmic patterns using iconic or standard notation, including: quarter note/rest, eighth notes (paired), sixteenth notes, (i.e., four sounds on a beat), half note/rest	a. reading, writing, and performing rhythmic patterns using standard notation, including: <u>whole note/rest, sixteenth-note patterns, eighth-quarter-eighth syncopation, dotted quarter-eighth/eighth-dotted quarter, and dotted half note</u>	a. reading, writing, and performing rhythmic patterns using standard notation, including: <u>dotted eighth-sixteenth/sixteenth-dotted eighth, three barred-eighths, quarter-eighth & eighth-quarter in 6/8, and eighth-note triplets</u>	a. reading, writing, and performing rhythmic patterns using standard notation, including: <u>augmentation and diminution</u>	a. <u>reading an instrumental or vocal score of up to four staves</u>	a. <u>reading a full band, orchestral, or choral score, identifying melody, harmony, accompaniment, bass line, and counter melody</u>
b. reading, writing, and performing simple patterns in meters of 2 and 3	b. reading, writing, and performing simple patterns in meters of <u>2/4, 3/4, 4/4, and 6/8</u>	b. reading, writing, and performing patterns in a variety of meters, including: <u>meter in 5, meter in 7, and mixed meter</u>	b. reading, writing, and performing patterns in a variety of meters, including: <u>3/8, 2/2, changing meters</u>	b. <u>transcribing simple songs when presented aurally into melodic and rhythmic notation</u>	

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c. reading, writing, and performing simple patterns of pitch using solfege (e.g., so-mi, la-so-mi, mi-re-do, la-so-mi-re-do)	c. reading, writing, and performing patterns of pitch (e.g., la-so-mi-re-do-la,-so, do-la-so-fa-mi-re-do, ti) <u>and known songs using solfege</u> (e.g., <i>Sourwood Mountain, Chairs to Mend, Cancion de cuna</i>) <u>and absolute pitch letter names</u> (e.g., recorder B, A, G, E, and D, barred instruments using treble clef patterns)	c. reading, writing, and performing patterns of pitch (<u>pentatonic and diatonic major and minor patterns</u>) and known songs using solfege (e.g., <i>Dona nobis pacem, The Water is Wide</i>) and absolute pitch letter names (e.g., recorder low C to high C, barred instruments using treble clef patterns)	c. reading, writing, and performing patterns of pitch (pentatonic and diatonic major, minor, <u>and modes</u>) and known songs using solfege (e.g., <i>Deep in the Heart of Texas, Yonder Come Day</i>) and absolute pitch letter names (e.g., recorder, barred instruments, guitar)	c. <u>accurately and expressively sight-reading music with minimal rhythmic, pitch, and dynamic errors at a grade span below full ensemble/class performance level</u> (e.g., music that might be performed by middle school band/ensemble)	c. <u>accurately and expressively sight-reading music at full ensemble/class performance level</u>
M1 (K-2) – 2 Students show evidence of improvising, composing, and arranging by...	M1 (3-4) – 2 Students show evidence of improvising, composing, and arranging by...	M1 (5-6) – 2 Students show evidence of improvising, composing, and arranging by...	M1 (7-8) – 2 Students show evidence of improvising, composing, and arranging by...	M1 (9-12) – 2 Students show evidence of improvising, composing, and arranging by...	M1 (9-12) Ext – 2 Students show evidence of improvising, composing, and arranging by...
a. improvising songs to accompany play activities	a. <u>improvising answers in the same style to given melodic or rhythmic patterns</u>	a. <u>improvising simple rhythmic variations and melodic embellishments on familiar melodies</u>	a. <u>improvising simple harmonic accompaniments</u>	a. <u>improvising rhythmic and melodic variations on given pentatonic melodies in major or minor keys, or improvise stylistically appropriate harmonizing parts</u> (e.g., guitar or keyboard accompaniments)	a. <u>improvising over-chord progressions in and out of diatonic keys using guide tones, scale approaches, and chord-key relationships in an appropriate style</u>
b. improvising rhythmic patterns to accompany songs	b. <u>composing or arranging music to accompany readings or dramatizations</u> (e.g., music for a “haunted house”, music for a reading of <i>The Little Engine that Could</i>)	c. <u>composing melodic variations or short original melodies based on specified parameters</u> (e.g., specifying the starting/ending note on do, staying within pitches of Do-Sol, specifying rhythms)	b. <u>composing original melodies with expanded parameters</u> (e.g., full major/minor scale, expanded rhythms)	b. <u>composing original melodies using accepted compositional devices</u> (e.g. melodic variation, diminution, augmentation) or <u>creating accompaniment for original or existing melodies</u> (e.g., harmonizing using diatonic chords, use of triadic harmony)	b. <u>composing original melodies in extended forms</u> (e.g., complete song forms, theme and variations, sonata form) <u>with accompaniments</u>

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			c. <u>arranging existing music for another ensemble</u> (e.g., SSA choral music written for Woodwind trio) or <u>by changing style, tempo, or instrumentation</u> (e.g., changing elements of music using software)	c. <u>arranging music by manipulating musical elements</u> (e.g., manually or using music software)	c. arranging music by manipulating <u>specified</u> elements (e.g., changing instruments, voices, time signatures, creating original introductions, codas)
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Music Enduring Understanding 2					
Cultural Contexts – Music connects and expresses history and culture around the globe.					
Elementary Assessment Targets Students recognize and describe music and celebrations of different cultures (e.g., cultures represented in the school population, everyday life, cultures studied). Students work together to present a class or school play integrating dance, music, and art to tell a story or commemorate an event.		Middle Level Assessment Targets Students describe cultural influences, style, genre, historical time period, and characteristic instrumentation of selected representative musical selections. Students explain the connections between musical concepts and other disciplines (e.g., classical balance of form to symmetry in architecture in buildings).		High School Assessment Targets Students compare and contrast cultural influences, historical time period, style, and genre of selected (unfamiliar) musical selections. Students research and present an oral or written report tracing the development of a given music genre (e.g., guitar class researches and reports on the blues, orchestra members research and discusses the concerto).	
GSEs for Grades K-2	GSEs for Grades 3-4	GSEs for Grades 5-6	GSEs for Grades 7-8	GSEs for Gr 9-12	HS Extensions
M2 (K-2)-1 Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by...	M2 (3-4)-1 Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by...	M2 (5-6)-1 Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by...	M2 (7-8)-1 Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by...	M2 (9-12) –1 Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by...	M2 (9-12) Ext –1 Students show evidence of cultural and historical understanding of (familiar and unfamiliar) music by...
a. using personal vocabulary to describe voices and instruments from diverse cultures	a. using the <u>terminology of music</u> in discussing individual preferences for specific music from diverse cultures.	a. <u>identifying instruments from a variety of cultures both visually and aurally</u>	a. <u>listening to and describing the distinguishing characteristics of representative musical genres and styles from two or more cultures</u>	a. <u>classifying, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification</u>	a. classifying and identifying uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).

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b. recognizing and discussing music representing various cultures (e.g., represented in the school population)	b. <u>identifying the use of music in various cultures and time periods</u> through discussion about the cultures represented in the school population and beyond	b. <u>describing the social, religious, and celebratory functions of a variety of musical forms from various cultures and time periods</u> (e.g., folk songs, dances)	b. <u>explaining how music has historically reflected social functions and changing ideas and values</u>	b. <u>identifying the sources of various musical genres, tracing the evolution of those genres, and citing well-known musicians associated with them</u>	b. <u>comparing and contrasting the social function of a variety of music forms in various cultures and time periods</u>
M2 (K-2)-2 Students show evidence of connecting music to the arts and other disciplines by . . .	M2 (3-4)-2 Students show evidence of connecting music to the arts and other disciplines by . . .	M2 (5-6)-2 Students show evidence of connecting music to the arts and other disciplines by . . .	M2 (7-8)-2 Students show evidence of connecting music to the arts and other disciplines by . . .	M2 (9-12)-2 Students show evidence of connecting music to the arts and other disciplines by . . .	M2 (9-12) Ext -2 Students show evidence of connecting music to the arts and other disciplines by . . .
a. identifying ways other disciplines are inter-related with music using personal vocabulary, movement, or singing/playing (e.g., lullabies, marches, time patterns relevant to math)	a. <u>integrating several arts disciplines (dance, music, theatre, or the visual arts) to communicate meaning or thematic content.</u>	a. <u>finding the connections between musical content and other disciplines</u> (e.g., meter/note value to math, lyric content to ELA, cultural music to geographical origins)	a. <u>identifying similarities and differences in the meanings of common terms used in various arts and other subject areas</u>	a. <u>explaining how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts</u>	a. explaining ways in which the principles and subject matter of music and various disciplines <u>outside the arts</u> are interrelated
				b. creating a music score using technology that appropriately enhances or contrasts works of selected visual art (e.g., MasterTrax, Finale, iMovie, PowerPoint).	

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Music Enduring Understanding 3					
Communication – Music of diverse genres is performed in a variety of settings.					
Elementary Assessment Targets Students sing and play (together and alone) a variety of styles and genres of music in a variety of settings. Students accompany their singing using body percussion accompaniment.		Middle Level Assessment Targets Students perform familiar songs solo, demonstrating tone, time, technique, and expression. Students play or sing music from various genres and diverse cultures within a large ensemble setting.		High School Assessment Targets Students perform familiar and unfamiliar songs solo, demonstrating tone, time, technique, and expression. Students perform diverse genres of music and chamber literature solo. Students perform music from various genre and diverse cultures within a large ensemble setting.	
GSEs for Grades K-2	GSEs for Grades 3-4	GSEs for Grades 5-6	GSEs for Grades 7-8	GSEs for Gr 9-12	HS Extensions
M3 (K-2) –1 Students perform music alone and with others in a variety of settings...	M3 (3-4) –1 Students perform music alone and with others in a variety of settings...	M3 (5-6) –1 Students perform music alone and with others in a variety of settings...	M3 (7-8) –1 Students perform music alone and with others in a variety of settings...	M3 (9-12) –1 Students perform music alone and with others in a variety of settings...	M3 (9-12) Ext –1 Students perform music alone and with others in a variety of settings...
a. singing a varied repertoire of music from diverse cultures, including unison songs and patterns with musical accuracy	a. singing a varied repertoire of music from diverse cultures, <u>including rounds, ostinatos, and descants</u> with musical accuracy	a. singing a varied repertoire <u>including 2- and 3-part arrangements</u> with musical accuracy	a. singing a varied repertoire <u>including up to 3 parts using treble and bass clefs</u> with musical accuracy	a. singing a varied repertoire <u>in a variety of focused ensemble settings</u> with musical accuracy (e.g., SSA, SATB, musical theatre)	a. singing in <u>upper level ensembles demonstrating independence</u> (e.g., soloist, chamber group, jazz ensemble, all-state/ honors group)
b. playing songs, classroom instruments, and body percussion (e.g., drums, shakers, rhythm, sticks, barred instruments)	b. playing <u>classroom instruments, pitched and unpitched</u> , with musical accuracy (e.g., recorders, castanets)	b. playing <u>musical instruments</u> with musical accuracy (e.g., guitar, keyboard, wind and string instruments) [Level of Difficulty: 1 on a scale of 1-6 (ensembles) or commensurate easy difficulty level for other classes (e.g., guitar and keyboard)]	b. playing a <u>varied repertoire representing various genres, styles, cultures using acoustic or electronic musical instruments</u> with musical accuracy. [Ensembles at Level of Difficulty: 2-3 on a scale of 1-6 or commensurate medium-easy difficulty level for other classes (e.g., keyboard, drum circles, technology classes)]	b. playing acoustic or electronic instruments <u>in ensembles or music technology settings</u> with musical accuracy [Ensembles at Level of Difficulty: 4 on a scale of 1-6 or commensurate medium difficulty level for other classes (e.g., keyboard, drum circles, guitar, technology classes)]	b. playing in an <u>upper level ensemble demonstrating independence</u> (e.g., soloist, chamber group, all-state/ honors group). [Ensembles at Level of Difficulty: 5-6 on a scale of 1-6 or commensurate medium-hard difficulty level for other classes (e.g., keyboard, drum circles, guitar, technology classes)]
				b. presenting a composition using a virtual instrument and digital audio software	

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Music Enduring Understanding 4					
Aesthetic Judgment- Music knowledge is applied through reflection and evaluation of the music of self and others.					
Elementary Assessment Targets		Middle Level Assessment Targets		High School Assessment Targets	
Students describe the use of musical elements, musical form, and instrumentation using supporting illustrations, charts, or visuals. (Responses incorporate appropriate musical terminology by grade 4.)		Students analyze a variety of genres and cultures of music emphasizing expanded forms, instrumentation, and tonality.		Students analyze a variety of genres of music focusing on the techniques and applications.	
GSEs for Grades K-2	GSEs for Grades 3-4	GSEs for Grades 5-6	GSEs for Grades 7-8	GSEs for Gr 9-12	HS Extensions
M 4 (K-2) –1	M 4 (3-4) –1	M 4 (5-6) –1	M 4 (7-8) –1	M 4 (9-12) –1	M 4 (9-12) Ext –1
Students analyze and describe music by...	Students analyze and describe music by...	Students analyze and describe music by...	Students analyze and describe music by...	Students analyze and describe music by...	Students analyze and describe music by...
a. identifying and describing basic musical elements of pitch and rhythm in selected pieces of music (e.g., high/low, fast/slow, loud/soft, ascending/descending melody, even/uneven rhythm patterns)	a. <u>describing music and identifying melody, rhythm, harmony, and timbre using appropriate music terminology</u>	a. <u>identifying, analyzing, and comparing the musical elements in aural examples from various genres and cultures emphasizing meter and rhythm</u>	a. analyzing and comparing the use of musical elements of different genres and cultures <u>emphasizing tonality and texture</u> (e.g., intervals, chords and progressions, homophonic)	a. <u>analyzing and describing the use of musical elements and expressive devices in familiar music</u> (e.g., articulation, dynamic markings)	a. analyzing and describing, musical elements in familiar <u>and unfamiliar music</u>
b. identifying simple musical forms (e.g., phrase/echo/verse/refrain, AB, ABA)	b. identifying simple musical forms (e.g., AABA, AABB, rondo)	b. identifying <u>and describing musical forms</u> (e.g., theme and variations, 12-bar blues)	b. identifying and describing <u>larger music forms</u> (e.g., canon, fugue, suite, ballet, opera, symphony)	b. <u>analyzing and identifying the use of form in a varied repertoire of familiar music</u>	b. <u>comparing and contrasting the use of form, both past and present, in a varied repertoire of unfamiliar music</u>
c. identifying individual timbres of instruments and voices in a variety of music (e.g., winds, brass, bass, soprano, strings)	c. identifying and <u>classifying timbres using specified categories</u> (e.g., instruments of the orchestra, jazz combos, world instruments of idiophones, aerophones, chordaphones, membranaphones)	c. identifying timbres and <u>matching the cultural context to the group/ensemble</u> (e.g., Indonesian Gamelan, Latin salsa band, Mariachi band)			

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M4 (K-2)- 2 Students evaluate music by...	M4 (3-4)- 2 Students evaluate music by...	M4 (5-6) -2 Students evaluate music by...	M 4 (7-8) -2 Students evaluate music by...	M 4 (9-12) -2 Students evaluate music by...	M 4 (9-12) Ext -2 Students evaluate music by...
a. using age-appropriate music vocabulary to critique music (e.g., “I can hear a steady beat.” “I can hear how the music gets louder.” “The xylophones and drums played together.”)	a. using age-appropriate music vocabulary to critique music (e.g., “The tempo is allegro in the A section.” “I hear a crescendo before the cymbal crash.”)	a. <u>developing and applying two specific criteria provided for critiquing music</u> (e.g., dynamic contrast and balance: “It’s a good performance because they played with crescendos and diminuendos.”)	a. developing and applying <u>three specific criteria</u> provided for critiquing music (e.g., dynamics, diction, and articulation: “They played pizzicato at a piano level.” I understood the meaning of the music, because the choir’s diction was correct.”)	a. developing and applying <u>four specific criteria</u> 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.”)	a. using <u>specified criteria to suggest improvement of performance of music</u> (e.g., “If the trumpets listened to the upper woodwinds, a better balance would be achieved.”)
b. using purposeful movement and drawings to demonstrate an awareness of the aesthetic qualities evoked by music (e.g., drawing or moving to show how the music sounds)	b. <u>using appropriate music vocabulary to identify aesthetic qualities in music and explain personal preferences for a specific musical composition</u> (e.g., “When the tempo speeds up, it makes me feel nervous”.)	b. <u>using aesthetic criteria to compare and contrast music examples to the provided exemplary model</u> (e.g., “I liked the second version of the song better, because they sang with more energy”)	b. using aesthetic criteria to compare and contrast <u>student performance with professional performance</u> (e.g., “We need to work harder to create good balance with so few violas in our string section.”)	b. using aesthetic criteria to compare and contrast <u>various interpretations of the same work</u> (e.g., “The grave section from the Bach overture was more Romantic than Baroque.”)	