Music

**Standard 1.** Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

**Standard 2.** Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities’ music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

**Standard 3.** Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music’s content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

**Standard 4.** Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.
Selected Response Items

These are samples of the 30 items included on the proposed test. A key to correct responses appears on page 74.

1 Which is the highest voice part in a mixed choral ensemble?
   1 soprano
   2 alto
   3 tenor
   4 baritone

2 Which of the following songs is most associated with the Civil Rights movement of the 1960s?
   1 Cotton Jenny
   2 We Shall Overcome
   3 I Shall Not Be Moved
   4 Amazing Grace

3 Aaron Copland composed all of the following EXCEPT
   1 Billy the Kid
   2 Lincoln Portrait
   3 Appalachian Spring
   4 West Side Story

Use the following music example for the next two items.

<table>
<thead>
<tr>
<th>Music Standards</th>
<th>1&amp;3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Indicators</td>
<td>1(d); 3(d)</td>
</tr>
</tbody>
</table>

4 The title of this piece is
   1 Row, Row, Row Your Boat
   2 Twinkle, Twinkle, Little Star
   3 America
   4 Old MacDonald Had a Farm

5 The symbol at the beginning of this piece is
   1 a tenor clef
   2 a treble clef
   3 an alto clef
   4 a bass clef

<table>
<thead>
<tr>
<th>Music Standards</th>
<th>1&amp;4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Indicators</td>
<td>1(c); 4(a)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music Standards</th>
<th>1&amp;3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Indicators</td>
<td>1(c); 3(d)</td>
</tr>
</tbody>
</table>
6 In an orchestra, the melody is most often played by

1. basses
2. violins
3. cellos
4. trombones

Directions: Each four-measure musical example below will be played twice. In each example there is either one rhythm error or one melodic error. Decide which measure has the error and mark your answer on your answer sheet. Be sure that the number of the test question corresponds exactly with the number on the answer sheet when you record your answer. (aural prompt)

7

8

9 Listen to the excerpt and name the instrumental group that is featured. (aural prompt)

1. string quartet
2. woodwind quintet
3. brass quintet
4. percussion ensemble

10 Choose the country where you would most likely hear this musical excerpt. (aural prompt)

1. Israel
2. United Kingdom
3. France
4. India
Short Constructed Response Items

Students write a brief response to either short listening excerpts or some printed material on a musical topic or scenario.

Directions: You will hear Section A and Section B of a piece of music by composer. The excerpts will be played twice. During the first playing, identify and describe two musical elements which contrast Section A from Section B. You will have three minutes to write your answer. Then the excerpt will be played a second time, and you will have two additional minutes to check your answer. (aural prompt)

Critical Listening Rubric

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Refers to <strong>two or more</strong> musical elements with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s)</td>
</tr>
</tbody>
</table>
| 3     | Refers to **at least two** musical elements with *somewhat* accurate, descriptive and supportive evidence along with generally relevant connections to the musical excerpt(s)  
OR  
Refers to **at least two** musical elements, **one with** accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s) and **the other(s) without** descriptive or supportive evidence or relevant connections to the musical excerpt(s) |
| 2     | Refers to **only one** musical element with accurate, descriptive, and supportive evidence along with relevant connections to the musical excerpt(s)  
OR  
Refers to **two or more** musical elements **without** descriptive or supportive evidence or relevant connections to the musical excerpt(s) |
| 1     | Refers to **only one** musical element **without** descriptive or supportive evidence or relevant connections to the musical excerpt(s) |
| 0     | Response is illegible  
OR  
Response doesn’t meet any of the above criteria  
OR  
Response is inappropriate to topic  
OR  
No response |
Student Examples—Short Constructed Response on a Musical Topic

As a music listener, list at least two differences between attending a live performance and listening to a recording.

On a recording, the music is more accurate because it is recorded in special places in order to capture the most perfect sound, whereas in a live performance you hear the music as it resonates to where you are sitting. Live performances have a visual as a sense, and recorded music does not.

As a music listener, list at least two differences between attending a live performance and listening to a recording.

A live performance you can hear the music much better. And listening to a recording you can stop the recording and listen to it again.

As a music listener, list at least two differences between attending a live performance and listening to a recording.

You don't get the same effect. The sound isn't as loud, and you can't see the performers.
As a music listener, list at least two differences between attending a live performance and listening to a recording.

In a live performance tone is better understood and heard. Also emphasis is understood better.

As a music listener, list at least two differences between attending a live performance and listening to a recording.

A live performance is louder and clearer than a recording.

Extended Constructed Response Item

Description: These items have students listen to musical excerpts or reflect on dimensions of music and read some printed material. Then students analyze musical elements for important characteristics and describe in a paragraph or more the relationships between the characteristics and a scenario, story, event, or concert.

Note: Students will be provided with a full page or two of lined paper on which to write their response.
Performance Event Item

Music Reading

Directions: You are to sing or play a line of music that is appropriate to your voice or instrument. Your teacher will help you select the line. You will have three minutes to practice. Then you must perform the selection once through without stopping. Your performance will be tape-recorded.

You have two choices as to how you will do this:

- You may perform the rhythm (Section A) and tonal (Section B) patterns separately before performing the music line. You can receive partial credit for performing the rhythm and tonal lines, but must also perform the music line as written.

- You may go directly to the music line (Section C) as written. If you do so, you may lose the opportunity to receive partial credit.

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accordion</td>
<td>10</td>
<td>English Horn</td>
<td>2</td>
<td>Piano</td>
<td>10</td>
</tr>
<tr>
<td>Alto Horn</td>
<td>4</td>
<td>Euphonium</td>
<td>3 or 6</td>
<td>Piccolo</td>
<td>1</td>
</tr>
<tr>
<td>Banjo</td>
<td>11</td>
<td>Flugelhorn</td>
<td>2</td>
<td>Recorder</td>
<td>1 or 2</td>
</tr>
<tr>
<td>Baritone (Horn)</td>
<td>3 or 6</td>
<td>Flute</td>
<td>1</td>
<td>Saxophone</td>
<td>2</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>8</td>
<td>French Horn</td>
<td>2</td>
<td>Sousaphone</td>
<td>8</td>
</tr>
<tr>
<td>Bassoon</td>
<td>8</td>
<td>Guitar, Acoustic</td>
<td>11</td>
<td>String Bass</td>
<td>8</td>
</tr>
<tr>
<td>Bugle</td>
<td>12</td>
<td>Guitar, Electric</td>
<td>11</td>
<td>Tonette</td>
<td>3</td>
</tr>
<tr>
<td>Cello</td>
<td>7</td>
<td>Harmonica</td>
<td>1,2, or 3</td>
<td>Trombone</td>
<td>6</td>
</tr>
<tr>
<td>Clarinet</td>
<td>2</td>
<td>Harp</td>
<td>10</td>
<td>Trumpet</td>
<td>2</td>
</tr>
<tr>
<td>Concertina</td>
<td>10</td>
<td>Mandolin</td>
<td>4</td>
<td>Tuba</td>
<td>8</td>
</tr>
<tr>
<td>Cornet</td>
<td>2</td>
<td>Mellophone</td>
<td>4</td>
<td>Ukulele</td>
<td>11</td>
</tr>
<tr>
<td>Double Bass</td>
<td>8</td>
<td>Oboe</td>
<td>2</td>
<td>Viola</td>
<td>5</td>
</tr>
<tr>
<td>Drums</td>
<td>9</td>
<td>Organ</td>
<td>10</td>
<td>Violin</td>
<td>4</td>
</tr>
<tr>
<td>Dulcimer</td>
<td>11</td>
<td>Percussion, mallets</td>
<td>3</td>
<td>Zither</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Percussion, non-pitched</td>
<td>9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Voice Line of Music

Soprano 1
Alto 2
Tenor 3
Baritone/Bass 4

Starting pitches may be selected at the discretion of the vocalist in order to provide a comfortable range for performance. Subsequent pitches are to be relative to the starting pitch selected. Students may use tonal syllables or neutral syllables to sing the line of tonal patterns; students may use rhythm syllables or neutral syllables to chant the line of rhythm patterns.
**Section A: Rhythm—Partial Credit**

All students, except those who play snare drum or fretted instruments (banjo, dulcimer, acoustic guitar, electric guitar, ukulele, zither), will clap, tap, or speak the correct rhythm for the line below. Snare drummers and those who play fretted instruments should clap, tap, or speak the rhythm of the example they are going to play.

![Rhythm Example](image)

**Section B: Tonal—Partial Credit**

Sing or play the tonal patterns from the music reading example, using tonal syllables, neutral syllables, letter names, or numbers. Students may choose any clef. Singers may choose any comfortable key. Snare drummers may sing the patterns or play them on a mallet instrument.

![Tonal Example](image)
Note: These are samples of the eight-measure examples, which were provided for the instruments and voice parts listed on the previous page.

**Section C: Music Lines**

2  clarinet, saxophone, oboe, English horn, cornet, trumpet, flugelhorn, French horn, harmonica, recorder

7  cello, string bass, electric bass, double bass

10  piano, accordian, concertina, harp, organ

**Section D: Vocal**

1  soprano
Music Reading Rubrics

**Directions:** If the student chooses to earn partial credit, complete Music Reading Rubric #1 and Music Reading Rubric #2. If the student performed the music reading without partial credit, complete only Music Reading Rubric #2.

### Music Reading Rubric #1
**Rhythm/Tonal Partial Credit**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Consistently demonstrated rhythmic and tonal accuracy</td>
</tr>
<tr>
<td>3</td>
<td>Demonstrated rhythmic and tonal accuracy with no more than one or two errors</td>
</tr>
<tr>
<td>2</td>
<td>Inconsistently demonstrated rhythmic or tonal accuracy; numerous errors occur</td>
</tr>
<tr>
<td>1</td>
<td>Demonstrated very little rhythmic or tonal accuracy</td>
</tr>
<tr>
<td>0</td>
<td>No response</td>
</tr>
</tbody>
</table>

### Music Reading Rubric #2
**Sing or Play**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Pitches and rhythms are performed accurately as notated. Articulations, dynamics, and tempo are consistent with the markings in the music.</td>
</tr>
<tr>
<td>4</td>
<td>Pitches and rhythms are performed accurately with no more than one or two errors. The student observes the markings in the music in at least two aspects of articulation, dynamics, and tempo.</td>
</tr>
<tr>
<td>3</td>
<td>Pitch and rhythm errors are numerous, but the general direction of the musical line is maintained. The student observes the markings in the music in at least one aspect of articulation, dynamics, or tempo.</td>
</tr>
<tr>
<td>2</td>
<td>Pitch and rhythm are somewhat recognizable but numerous errors occur. Articulation, dynamics, or tempo markings are not observed.</td>
</tr>
<tr>
<td>1</td>
<td>Very few pitches and rhythms are performed accurately.</td>
</tr>
<tr>
<td>0</td>
<td>No response</td>
</tr>
</tbody>
</table>

**Directions:** Student’s score for this performance event is the higher score of Rubric #1 or Rubric #2.
**Performance/Portfolio Items**

**TASK 1—PERFORMANCE/IMPROVISATION/COMPOSITION WITH REFLECTION**

—Required with Choice

Students must select one performance task from several options:

- solo performance with critical reflection, or
- improvised solo with critical reflection, or
- original composition with critical reflection.

During the school year, students will prepare and perform a vocal or instrumental solo, improvise a solo with choruses, or compose a piece within certain parameters. The performance may occur at a NYSSMA solo festival or in a local concert/recital, or at a private performance for the school music teacher. The composition must be scored, performed, and recorded. Students will be assessed not only on their final solo performance or performed composition, but also on their reflection of the entire process.

Assessment of the solo performance will focus on accuracy and musicality including, but not limited to:

- tone quality, technique, intonation, and accuracy of pitch and rhythm;
- level of difficulty as related to the musical performance;
- articulation, interpretation, tempo, dynamics, style, and other markings in the score.

Assessment of the composition will include:

- formal structure including length;
- original features or ideas implemented;
- rhythmic organization, dynamics, suggested tempo, instrumentation, or computer timbral settings;
- notational system;
- instructions, if any, to the performer(s) with respect to interpretation and style;
- representation of the musical score in performance.

Assessment of the critical reflection will include:

- the use of appropriate and accurate music terminology in describing important aspects of the preparation and performance of a solo or improvised solo, or creation, scoring, and performance.
Evidence of Performance Achievement
Local Performance and NYSSMA Level 1 - 4
Brass, Woodwind, Guitar, & Strings

Student’s Number ______________________ School District ____________________________________________ Date ____________________

Title of Solo ___________________________ Instrument _________________________ Level of Solo _______

Complete Part 1A (Local Performance) OR Part 1B (NYSSMA Level 1 - 4)

**Part 1A:** Place the number in the corresponding box that represents the level of achievement in each category. There will be a number in 5 boxes. Add the points and record the total number on the line next to Performance Points in Part 1A and Part 4.

Throughout the performance, the student…

<table>
<thead>
<tr>
<th></th>
<th>Tone</th>
<th>Intonation</th>
<th>Technique</th>
<th>Accuracy</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4 = Consistently demonstrated accurate….
3 = Often demonstrated accurate…..
2 = Inconsistently demonstrated accurate….
1 = Rarely demonstrated accurate…..
0 = Did not demonstrate accurate…..

**Part 1B:** Record the number that appears on the NYSSMA Evaluation Sheet for each category. Add the points and record the total number on the line next to Performance Points in Part 1B and Part 4.

**Part 2: Literature Level** Select the number of points that correspond to the level of the solo and record it on the line next to Literature Points in Part 4.

- NYSSMA Level 1 or equivalent = 2
- NYSSMA Level 2 or equivalent = 4
- NYSSMA Level 3 or equivalent = 6
- NYSSMA Level 4 or equivalent = 8
- NYSSMA Level 5 and 6 or equivalent = 10

**Part 3: Critical Reflection** The rubric will be designed based on sample student responses. You will not be able to complete this scoring task.

**Part 4: Tally** You will not be able to complete this scoring task.

Performance Points =
Literature Points =
Critical Reflection =
Total Points =

Score
- Distinguished (22-25)
- Proficient (13-21)
- Competent (7-12)
- Apprentice (0-6)

Now use the Evidence of Performance Achievement Conversion Chart A located in the Teacher’s Manual at the end of this section of forms to convert the total points into a score. Then record the score and indicate the achievement level in the box to the right.
**Evidence of Improvisation Achievement**
**NYSSMA Level 5 - 6**
Piano, Bass, Guitar, Vibes & Wind Instruments

Student’s Number_____________________ School District__________________________________________________ Date__________________
Title of Solo_____________________________________________________ Instrument_______________________________ Level of Solo _______

---

**Part 1: Solo Performance**
Using the chart below, convert the points from each category on the NYSSMA form and record the points on the corresponding line to the right. Add the points and record the total number on the line next to Performance Points in Part 1 and Part 3.

<table>
<thead>
<tr>
<th>Interpretation &amp; Improvisation</th>
<th>Tone, Technique &amp; Rhythm/Time</th>
<th>Intonation</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 – 20 = 4</td>
<td>14 – 15 = 4</td>
<td>9 – 10 = 4</td>
</tr>
<tr>
<td>15 – 18 = 3</td>
<td>11 – 13 = 3</td>
<td>7 – 8 = 3</td>
</tr>
<tr>
<td>10 – 14 = 2</td>
<td>7 – 10 = 2</td>
<td>4 – 6 = 2</td>
</tr>
<tr>
<td>1 – 9 = 1</td>
<td>1 – 6 = 1</td>
<td>1 – 3 = 1</td>
</tr>
<tr>
<td>0 = 0</td>
<td>0 = 0</td>
<td>0 = 0</td>
</tr>
</tbody>
</table>

**Tone** ________
**Intonation** ________
**Technique** ________
**Accuracy** ________
**Interpretation** ________

Performance Points ________

---

**Part 2: Critical Reflection**
The rubric will be designed based upon sample student responses. **You will not be able to complete this scoring task.**

---

**Part 3: Tally**
You will not be able to complete this scoring task.

Performance Points = ______
Critical Reflection = ______
Literature Points = 10
Total Points = ______

Now use the Evidence of Performance Achievement Conversion Chart B located in the Teacher’s Manual at the end of the previous section of forms to convert the total points into a score. Then record the score and indicate the achievement level in the box to the right.

---

Score
- Distinguished (22-25)
- Proficient (13-21)
- Competent (7-12)
- Apprentice (0-6)
TASK 2—REPERTOIRE LISTS WITH REFLECTION
—Required

• Listening Repertoire List with Reflection - During the school year, students will keep a record of listening examples that reflect at least four different musical styles, genres, eras, or cultures. Then students reflect on the significance of the selections by addressing important musical characteristics and using specific music terminology.

• Performance Repertoire List with Reflection - During the school year, students will keep a record of performed pieces that reflect a variety of musical styles, genres, eras, or cultures. Then students reflect on the significance of one important selection by addressing significant musical characteristics and using specific music terminology.

Music Standards 2, 3, & 4
Performance Indicators 2(e); 3(a), (d); 4(a), (b), (c)

Music Standards 1, 3, & 4
Performance Indicators 1(b); 3(d); 4(a), (b), (c)

TASK 3—RESEARCH/Written Essay on Selected Topics
—Required with Choice

The student is provided with several topics related to various aspects of music and aligned with content in high school music classes and ensembles. Topic selections include preparation, performance, history, and production. After selecting a topic, students identify relevant dimensions, research the topic, compile references, write two to three paragraphs, and produce some other materials, such as charts or outlines.

Music Standards 2, 3, & 4
Performance Indicators 2(a), (c); 3(f); 4(c)

Music Standards 1-4
Performance Indicators - All

Music Standards 1-4
Performance Indicators - Vary

TASK 4—OVERALL PORTFOLIO REFLECTIVE SUMMARY
—Required

Students complete an overall reflective summary of their accomplishments in music including evidence from their classroom work for the year and/or the State assessment tasks in this booklet. A checklist of the music learning standards and performance indicators is included to assist students in reflecting upon their work.

Music Standards 1-4
Performance Indicators - All

Music Standards 1-4
Performance Indicators - Vary

TASK 5—LOCAL TASK
—Optional

Students may complete a task which has clear connections to at least one performance indicator from the New York State learning standards in music. Evidence of student completion of the task must be provided as a performance, written work, or both.
Music Portfolio Check-Off Chart

Note: The following chart is included in the portfolio for the student’s use.

Directions: Under each task, check off the performance indicators you have achieved. Use this chart to write your year-end assessment of your work related to the NYS music standards (Task 4).

<table>
<thead>
<tr>
<th>Music Standards and Performance Indicators (abbreviated) Check-Off Chart</th>
<th>TASK 1</th>
<th>TASK 2</th>
<th>TASK 3</th>
<th>TASK 4</th>
<th>TASK 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standard 1: Creating, Performing, and Participating</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Compose simple pieces for at least two mediums</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Sing and/or play recreational instruments</td>
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<td></td>
<td></td>
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<tr>
<td>c. Use common symbols (notation) to perform music</td>
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</tr>
<tr>
<td>d. Identify and describe the roles, processes, and actions needed to produce professional concerts/productions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Explain commercial music roles</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Standard 2: Materials and Resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Use traditional, electronic, and nontraditional media</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>b. Describe and compare the various services provided by community organizations</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>c. Use print and electronic media, to gather and report information</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>d. Identify and discuss the contributions of local experts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Participate as a discriminating member of an audience</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Understand a broad range of career opportunities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Music Portfolio Check-Off Chart (continued)

<table>
<thead>
<tr>
<th>Standard 3: Responding and Analyzing</th>
<th>TASK 1</th>
<th>TASK 2</th>
<th>TASK 3</th>
<th>TASK 4</th>
<th>TASK 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Through listening, analyze and evaluate their own and others’ performances</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Read and write critiques of music</td>
<td></td>
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<td>c. Use anatomical and other scientific terms</td>
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<td>d. Use appropriate technical and socio-cultural terms</td>
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<td>e. Identify and describe the contributions of both locally and internationally known exemplars of high quality</td>
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<td>f. Explain how performers, composers, and arrangers make artistic decisions</td>
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<tr>
<th>Standard 4: Cultural Dimensions</th>
<th>TASK 1</th>
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<tbody>
<tr>
<td>a. Identify from performances or recordings the cultural contexts</td>
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<td>b. Identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples</td>
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<td>c. Relate well-known musical examples with the dominant social and historical events</td>
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