

# National Coalition for Core Arts Standards

## Music Model Cornerstone Assessment: General Music Grades 3-5

**Discipline: Music**

**Artistic Processes: Perform**

**Title:** Performing: Realizing artistic ideas and work through interpretation and presentation

**Description:** Using pieces currently integrated into classroom instruction or musical pieces studied independently, students will select specific sections that exemplify technical/stylistic/artistic challenges to overcome; work toward improving the performance quality of identified challenges; demonstrate and document processes for addressing the challenges; demonstrate and reflect upon achievement.

**Using the Assessment:** The following collection of standards-based assessments provides choices for music teachers seeking formative and summative means to measure student understanding and achievement within units focused on performance of selected musical works. Teachers may select among the components below to design an assessment plan that fits their particular needs, providing information about student growth and understanding as well as students' ability to transfer learning and self-improve. Assessment results should continuously incentivize adjustments to curriculum and instruction throughout the unit.

**Grade: 5**

In this MCA you will find: (mark all that apply)

<input type="checkbox"/> <b>Strategies for Embedding in Instruction</b>	<input type="checkbox"/> <b>Detailed Assessment Procedures</b>	<input type="checkbox"/> <b>Knowledge, Skills and Vocabulary</b>	<input type="checkbox"/> <b>Differentiation Strategies</b> <input type="checkbox"/> <b>Strategies for Inclusion</b>
<input type="checkbox"/> <b>Suggested Scoring Devices</b> <input type="checkbox"/> <b>Task Specific Rubrics</b>	<input type="checkbox"/> <b>Resources needed for task implementation</b>	<input type="checkbox"/> <b>Assessment Focus Chart</b>	<input type="checkbox"/> <b>Benchmarked Student Work</b>

**Estimate Time for Teaching and Assessment:**

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

Approximately \_\_\_\_\_ hours     To be determined by the individual teacher (tasks completed over a period of time)

## **Strategies for Embedding in Instruction** *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

*Learning strategies exhibited by students for this Cornerstone Assessment may include:*

- identify and apply criteria used for selecting music for performance (select)
- listen to recordings of the work or look at the music to identify ensemble performance challenges (analyze)
- explore how musical elements are utilized (analyze)
- manipulate elements in the music to explore expressive options (interpret)
- study historical and cultural background of music to inform performance choices (interpret)
- explore and implement practice strategies for specific challenges (evaluate and refine)
- diagnose performance challenges and prescribe solutions (evaluate and refine)
- learn to listen and adjust to others (evaluate and refine)
- create criteria for quality performance (evaluate and refine)
- provide instructor/peer feedback on individual performance (evaluate and refine)
- apply criteria for evaluating technical/stylistic/expressive performance providing peer feedback (evaluate and refine)
- experience verbal and written reflection and self-evaluation (evaluate and refine)
- generate criteria for performance decorum and audience etiquette appropriate for the context, venue, genre and style (present)

## **Detailed Assessment Procedures** *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

*These are not the assessment task details, the assessment tasks will be [linked here](#)*

### **Select, Analyze & Interpret**

1. Demonstrate the ability to select appropriate music for performance based on technical skill and performance context.
2. Analyze the elements of the music (aurally and/or notational) and how they will be expressed in performance.
3. Demonstrate performance choices relating to expressive/technical/stylistic qualities in the music.

### **Rehearse, Evaluate, & Refine**

4. Apply, diagnose, and prescribe solutions to performance challenges over the designated period of time.
5. Demonstrate ability to improve performance quality.

### **Perform**

6. Referring to established performance criteria, demonstrate ability to self-evaluate with independence and confidence during the summative performance assessment.

## **Knowledge, Skills and Vocabulary** *[focusing on concepts required to successfully complete the task]*

### **Knowledge and Skills**

#### Knowledge

In order to complete these assessments, students need to know ...

- strategies for selecting work(s) to perform based on interest, knowledge, own and others' performance abilities, and context.(select)
- the structure and the elements of music (analyze)

- understanding of how expressive qualities (such as dynamics, tempo, articulation, phrasing) and their interpretive decisions convey the music's intent (analyze)
- personal performance strengths and weaknesses (analyze)
- strategies for analyzing a piece of music for composer's intent, preparation and performance challenges, and context (analyze)
- characteristics of music from various cultures, styles, genres and composers (interpret)
- appropriate techniques specific to the instrument or voice used in a quality performance (rehearse, evaluate, refine and present)
- strategies for developing and refining artistic techniques for performance (rehearse, evaluate, refine and perform)

#### Skills

In order to complete these assessments, students need to be able to collaboratively and/or individually..... (alone or in small/large groups)

- demonstrate and explain how the selection of music to perform is influenced by their interest, knowledge, own and others' performance abilities, and context (select)
  - demonstrate understanding of the structure and the elements of music (analyze)
  - demonstrate and explain understanding of how expressive qualities (such as dynamics, tempo, articulation, phrasing) and their interpretive decisions convey the composer's intent (interpret)
  - demonstrate and refine technical and expressive qualities, and overcome challenges by improving performance abilities through rehearsal (evaluate and refine)
  - apply teacher-provided and student-developed criteria and feedback, to evaluate the accuracy, expressiveness, and effectiveness of a performance (evaluate and refine)
  - perform their interpretation of the music with expression and technical accuracy to convey the composer's intent (perform)
- demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style

## Key Vocabulary

### Key Vocabulary Categories

- Elements of Music: rhythm, pitch/melody, harmony, dynamics, timbre, texture, form
- Expression: intent, interpretation, articulation
- Tone Color/Timbre: characteristic sound produced by an instrument or voice
- Melodic Line: rhythm and melodic patterns, phrases, motif
- Form: same, repeated, and/or contrasting sections, unity/variety,
- Style: genre, authenticity, performer's interpretation

**Strategies for Inclusion** (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource: (sample)

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

**Differentiation Strategies** (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

Resource:

(sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

- pre-assess to determine levels of student prior knowledge and abilities
- determine and teach to reduce learning gaps
- create independent enrichment/enhanced work for students who show mastery
- group students to accommodate learning needs
- use provocative, complex questioning to stimulate high level thinking
- devise open-ended tasks to allow students of all ability levels to achieve success at their own levels
- tier tasks to address levels of abilities and support students within each tier
- assure that students are given choice in tasks in order to address their learning styles, interests, etc.

### **Resources** *[for task implementation]*

Resources for teachers:

- musical selections (scores of varied difficulty levels for differentiated choices, recordings, YouTube clips of amateur and professional performers)
- scoring devices such as rubric, checklist, exit slip, etc.

Resources for students:

- digital audio or video recording device
- musical selections at a variety of difficulty levels
- mallet instruments or recorders
- scoring devices such as rubric, checklist, exit slip, etc.

### **Scoring Devices** *[rubrics, checklists, rating scales, etc. based on the Traits]*

Teacher (T) or Student (S)

- explain, orally or in writing, their selection of music based on interest, knowledge, ability, and context (S) – exit slip
- analyze and discuss the structure and context of work(s) and their implications for performance citing examples from the music (S) - observation
- individually or collaboratively apply an interpretation of the composer's intent (S) – performance rubric feedback from others
- performance (T & S) – performance rubric for singing, mallets, or recorder/self-assessment

### **Task-specific Rubrics (included with task below)**

Assessment Focus					
Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards
<b>Select</b>					
<i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>	Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	How do performers select repertoire?	Common Anchor #4: Analyze, interpret and select artistic work for presentation.	<ul style="list-style-type: none"> <li>Cite personal interest in and/or knowledge of work(s).</li> <li>Reflect understanding of the technical challenges in work(s) in relation to self/performers' skill level.</li> <li>Describe the context for performance.</li> <li>Use music vocabulary accurately and appropriately.</li> </ul>	<b>MU:Pr4.1.5a Demonstrate</b> and explain how the selection of music to <b>perform</b> is influenced by personal interest, knowledge, and <b>context</b> , as well as <i>their personal and others' technical skill</i> .
<b>Analyze</b>					
<i>Analyze the structure and context of varied musical works and their implications for performance.</i>	Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	How does understanding the structure and context of musical works inform performance?	Common Anchor #4: Analyze, interpret and select artistic work for presentation.	<ul style="list-style-type: none"> <li>Demonstrate understanding of theoretical and structural aspects of musical work(s).</li> <li>Cite evidence of historical/cultural context for a work(s).</li> <li>Explain how historical/cultural context may influence its performance.</li> <li>Use music vocabulary accurately and appropriately.</li> </ul>	<p><b>MU:Pr4.2.5a Demonstrate</b> understanding of the <b>structure</b> and the <b>elements of music</b> (such as <b>rhythm, pitch, form, and harmony</b>) in music selected for <b>performance</b>.</p> <p><b>MU:Pr4.2.5b</b> When analyzing selected music, read and perform using <b>standard notation</b></p> <p><b>MU:Pr4.2.5c</b> Explain how <b>context</b> (such as <b>social, cultural, and historical</b>) informs <b>performances</b>.</p>
<b>Interpret</b>					
<i>Develop personal interpretations that consider creators' intent.</i>	Performers make interpretive decisions based on their understanding of context and expressive intent.	How do performers interpret musical works?	Common Anchor #4: Analyze, interpret and select artistic work for presentation.	<ul style="list-style-type: none"> <li>Demonstrate and/or explain personal interpretive decisions about work(s).</li> <li>Demonstrate the creator's use of elements for expressive effect/intent.</li> <li>Demonstrate treatment of elements appropriate to genre, style, function, and historical/cultural context within work(s).</li> <li>Use music vocabulary accurately and appropriately.</li> </ul>	<b>MU:Pr4.3.5a Demonstrate</b> and explain how <b>intent</b> is conveyed through interpretive decisions and <b>expressive qualities</b> (such as <b>dynamics, tempo, timbre, and articulation/style</b> ).

## Rehearse, Evaluate & Refine

<p><i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i></p>	<p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>How do musicians improve the quality of their performance?</p>	<p>Common Anchor #5: Develop and refine artistic techniques for presentation.</p>	<ul style="list-style-type: none"> <li>• Apply appropriate criteria to evaluate the accuracy, expressiveness, and effectiveness of personal or ensemble performances.</li> <li>• Identify and apply appropriate strategies to overcome performance challenges and implement interpretation.</li> <li>• Collaborate and apply feedback in the refinement of performance</li> <li>• Use music vocabulary accurately and appropriately.</li> </ul>	<p><b>MU:Pr5.1.5a</b> Apply <b>teacher-provided</b> and <b>established criteria</b> and feedback to evaluate the accuracy and expressiveness of <b>ensemble</b> and personal <b>performances</b>.</p> <p><b>MU:Pr5.1.5b</b> Rehearse to refine <b>technical accuracy</b> and <b>expressive qualities</b> to address challenges, <i>and show improvement over time</i>.</p>
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## Present

<p><i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i></p>	<p>Musicians judge performance based on criteria that vary across time, place, and cultures.</p> <p>The context and how a work is presented influence the audience response.</p>	<p>When is a performance judged ready to present?</p> <p>How do context and the manner in which musical work is presented influence audience response?</p>	<p>Common Anchor #6: Convey meaning through the presentation of artistic work.</p>	<ul style="list-style-type: none"> <li>• Convey creator's intent.</li> <li>• Reflect performer's interpretation</li> <li>• Exhibit quality standards for style, genre, culture, and historical period.</li> <li>• Demonstrate expressiveness and technical accuracy.</li> <li>• Perform appropriately for the nature of the audience and context (venue and purpose).</li> <li>• Include effective stage presence (etiquette, attire, behavior) and staging (lighting, sound, seating arrangement visual enhancements, etc.).</li> </ul>	<p><b>MU:Pr6.1.5a</b> <b>Perform</b> music, alone or with others, with <b>expression</b>, <b>technical accuracy</b>, and appropriate <b>interpretation</b>.</p> <p><b>MU:Pr6.1.5b</b> <b>Demonstrate performance decorum</b> and <b>audience etiquette</b> appropriate for the <b>context</b>, <b>venue</b>, <b>genre</b>, and <b>style</b>.</p>
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**Benchmarked Student Work** *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*  
**(Anchor work to be collected and scored as MCA is piloted)**

<b>Level 4 - Above Standard</b>	<b>Level 3 – At Standards</b>	<b>Level 2 – Near Standard</b>	<b>Level 1 – Below Standard</b>
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Level 3 indicates that the student is at grade level or proficient. When grading, the rubric levels do not translate into a letter grade such as Level 4 is an A, Level 3 is a B, etc. Total number of points should be calculated at the proficient level. Each criterion can be weighted for importance. Below is an example of weighing criteria.

<b>Criteria</b>	<b>Above Standard Points</b>	<b>At Standard Level Points</b>	<b>Near Standard Points</b>	<b>Below Standard Points</b>	<b>Student's Score For Each Criterion</b>
Intonation	4 points each weighted x 10 = 40 points	3 points each weighted x 10 = 30 points	2 points each weighted x 10 = 20 points	1 point each weighted x 10 = 10 points	Level 3 – 3 points x 10 weight = 30 points
Rhythm	4 points each weighted x 5 = 20 points	3 points each weighted by 5 = 15 points	2 points each weighted by 5 = 10 points	1 point each weighted by 5 = 5 points	Level 4 - 4 points x 5 weight = 20
Dynamics	4 points each weighted by 5 = 20 points	3 points each weighted by 5 = 15 points	2 points each weighted by 5 = 10 points	1 point each weighted by 5 = 5 points	Level 1 - 1 point x 5 weight = 5
		Total points = 60			Total score is 55/60 or 91%

The criteria in each rubric are numbered so that the teacher can choose which components to assess. All criteria do not have to be assessed. Teachers should select only the attributes that are most central to their lesson.

Each student may learn skills at various phases in the learning process. Because of this, Level 1 should be viewed as the starting point of learning. Often Level 1 is written in negative wording or “student does not...”. Teachers should not accept poor work or to allow students to not complete the task. Teachers must get students to the starting point of proficiency and guide them from Level 1 to 2 and to 3 which is proficiency.

**ASSESSMENT TASK:**

**Overview:**

Students will individually or collaboratively select, analyze, interpret, evaluate, refine and perform a musical work based on grade level skills and knowledge.

**Key vocabulary that students will use fluently throughout the assessment task (alpha order)**

**CCSS.ELA-LITERACY.W.5.2.D**

**Use precise language and domain-specific vocabulary to inform about or explain the topic**

dynamics  
expression  
intonation  
phrases  
pitch/melody  
rhythm  
tempo  
timbre/tone color  
tone quality

**Instructions:**

- Students learn a variety of musical works, which may include their own creations, showing awareness of specific musical elements incorporated in the works.
- Students individually or collaboratively select one of the works to perform based on their own interest, knowledge, and performance abilities or those of group members.
- Students analyze the structure of the piece and the elements of music contained within it.
- Students discuss how expressive qualities and their own interpretive decisions will convey the intent of the music to the audience.
- Students research the historical and cultural background of the music if possible.
- Students analyze music for performance challenges and strategize how to overcome them.
- Students develop and/or use an existing list of criteria to evaluate performance during the process of practicing and refining their performance.
- Students rehearse the music using an existing or developed rubric to check for proficiency.
- Students perform the piece for others to gather feedback to refine their performance.
- Students apply feedback to refine performance.
- Students perform music for others demonstrating technical accuracy and expression that convey the composer's intent while demonstrating proper performance decorum.



## TASKS AND SCORING DEVICES USED

**PERFORMING:** *Select*

**TASK:** Exit Slip

EXIT SLIP



Name: \_\_\_\_\_ Date: \_\_\_\_\_

Why did you select the music to perform? Tell me how it relates to your interest, your abilities or your knowledge about this music.

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What is important about this music that you would like others to take away from your performance (interpretation, expression and intent of the music)?

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## SCORING DEVICE FOR SELECT: Exit Slip Rubric

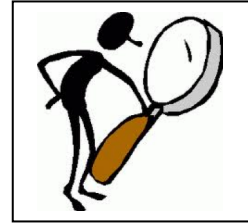
Number	Criteria	Level 4 Exceeds Standard	Level 3 Proficient	Level 2 Partially Proficient	Level 1 Novice
1	Rationale for selection - interest, ability, and/or knowledge.	Student provides well-thought out and insightful rationale for selection of music to perform based on interest, ability, and/or knowledge.	Student provides rationale for selection of music to perform based on interest, ability, and/or knowledge.	Student provides limited rationale for selection of music to perform based on interest, ability, and/or knowledge.	Student needs assistance providing rationale for selection of music to perform based on interest, ability, and/or knowledge.
2	Intended interpretation, expression, and intent of the music.	Student provides specific and intuitive details about the interpretation, expression, and intent of the music.	Student provides details about the interpretation, expression, and intent of the music.	Student provides limited details about the interpretation, expression, and intent of the music.	Student needs assistance providing details about the interpretation, expression, and intent of the music.

**PERFORMING: *Analyze and Interpret***

## TASK FOR ANALYZE AND INTERPRET:

### LOOKING CLOSER AT THE MUSIC AND THE COMPOSER

NAME(S) \_\_\_\_\_



#### Analyze "I Notice"

Look at the music and list all of the things you need to pay attention to as you practice such as markings, difficult rhythms, difficult phrases, tempo changes, road map (repeat signs, 1<sup>st</sup> and 2<sup>nd</sup> endings).

#### Interpret "I think"

As you practice, describe how you will interpret (figure out) what the composer intended citing specific examples in the music. (For example, the composer wanted us to feel the waves of the ocean by writing the direction of the notes up and down.)

#### Questions "I Wonder"

You may have some questions as you work through learning the music such as "Why did the composer use those dynamics?" or "How can I perform this so others understand the composer's intent?"

<b>ANALYZE</b>	<b>INTERPRET</b>	<b>QUESTIONS</b>
<b>I notice...</b>	<b>I think...</b>	<b>I wonder...</b>

**About the Composer**

If possible, please share any information you can find on the composer.

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**About the Music**

If possible, please share anything the composer says about the music.

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**Word Bank**

Write the number of the measure where you find a term. In the boxes provided, write the term and the definition of the term in the boxes below.

Measure	Term	Definition

## Responding to the Music

1. What is your favorite section? (Write the specific measure numbers)

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2. Why is this section your favorite?

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3. Why do you think the composer wrote this music?

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4. What time in history or place in the world is this music from? Give reasons to support your answer.

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## SCORING DEVICE FOR ANALYZE AND INTERPRET:

### Checklist:

Item to be completed	Check if complete	If incomplete, what is needed for the student do to revise or redo this section?
Analyze "I Notice"		
Interpret "I think"		
Questions "I Wonder"		
About the composer		
About the music		
Word Bank		
What is your favorite section?		
Why is this section your favorite?		
Why do you think the composer wrote this music?		
What time in history or place in the world is this music from?		

**PERFORMING: *Rehearse, Evaluate and Refine***

**TASK FOR REHEARSE, EVALUATE AND REFINE**

**PRACTICE PLAN**

**NAME(S)** \_\_\_\_\_

**REHEARSE:**

**Skills that might need attention:**

- articulation
- dynamics
- expression
- intonation
- note accuracy
- rhythm
- technique
- tempo
- tone quality
- ensemble blend
- ensemble interaction



Using the items listed above, select sections of the music you would like to work on, explain why you are working on them, and what strategies you will use to improve these areas.

What specific skill(s) do you need to improve? (intonation, rhythm, tempo etc.)	What measures are you working on?	What did you do to improve your skills?

**EVALUATE:**

When you think you have perfected your performance, decide from whom you will get feedback from the following ways.

Who evaluates?	Why type of scoring device?	Names of those evaluating
Self	Self-evaluation for singing, recorder or mallets.	
Others	Class developed rubric for singing, recorder or mallets.	
Teacher	Teacher rubric for singing, recorder or mallets.	

**REFINE:**

What do you need to rehearse further to improve your performance?

What measures did they tell you to work on?	What specific skill(s) do you need to work on? (intonation, rhythm, tempo etc.)	What do you need to do to fix it? Is there anything that was suggested?

**SCORING DEVICE FOR REHEARSE, EVALUATE, REFINE**



Item to be completed	Check if complete	If incomplete, what is needed for the student do to revise or redo this section?
Identifying specific skills to work on		
Strategizing how to fix the skills that need improvement.		
Received feedback from others.		
Refined performance based on feedback from others.		

**PERFORM : Perform**

**SCORING DEVICES FOR PERFORM**

**Elementary Vocal Performance Rubric for Teachers**

Note that each rubric criteria has a number on the left side. Teachers may select which criteria they will assess assessment.



**ELEMENTARY VOCAL PERFORMANCE RUBRIC** NAME \_\_\_\_\_

	<b>Criteria</b>	<b>Level 4 Exceeds Standard</b>	<b>Level 3 Proficient</b>	<b>Level 2 Partially Proficient</b>	<b>Level 1 Novice</b>
1	Pitch Accuracy	Student sings accurately from a given pitch with a sense of ease and musicality and complete independence.	Student sings accurately from a given pitch with infrequent/ little need for outside support.	Student usually engages singing voice but is still working on consistent pitch accuracy and singing independence.	Student uses speaking voice and/or needs frequent outside support for staying on pitch.
2	Rhythmic Accuracy	Student sings independently with rhythmic accuracy and with a sense of ease and musicality.	Student sings with rhythmic accuracy with infrequent/ little need for outside support.	Student sings most rhythms correctly <del>and</del> but may change the tempo for more difficult rhythms.	Student sings a few rhythms correctly and may change the tempo for more difficult rhythms.
3	Tone and Breath Support	Student always uses appropriate breath support to produce a clear tone throughout the entire song showing an advanced sense of musicality and confidence.	Student uses appropriate breath support to produce a clear tone.	Student generally uses appropriate breath support to produce a clear tone.	Student is beginning to develop appropriate breath support and needs cues from the teacher.
4	Vowel and Consonant Pronunciation	Student consistently sings with tall vowels and clear consonants with exceptional clarity.	Student sings with tall vowels and clear consonants for every word to be understood.	Student occasionally sings with tall vowels and clear consonants for every word to be understood	Student beginning to sing with tall vowels and clear consonants for every word to be understood
5	Phrasing	Student uses	Student uses	Student usually uses	Student is beginning to use

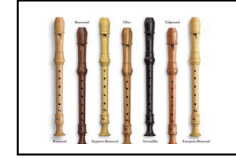
		consistent phrasing and is sensitive to the style of music being sung.	consistent phrasing	consistent phrasing.	phrasing.
6	Posture	Student stands straight and tall, hands at side, feet a shoulder width apart, eyes forward with shoulders relaxed.	Student consistently stands with vertical alignment of the various parts of the body, with minimum tension.	Student generally stands straight and tall with vertical alignment of the various parts of the body, with minimum tension.	Student is beginning to stand straight and tall with vertical alignment of the various parts of the body, with minimum tension.
7	Dynamics	Student sings obvious and consistent dynamic levels with a sensitive interpretation of the style of music being sung.	Student consistently sings the correct dynamic levels.	Student generally sings the correct dynamic levels.	Student is beginning to sing the correct dynamic levels.
8	Expression	Student sings expressively by adding distinct depth and emotional range with no coaching.	Student sings expressively in response to the score.	Student generally sings expressively in response to the score with limited coaching.	Student is beginning to sing expressively in response to the score with coaching.
9	Ensemble - blend	Students adjust tone and volume confidently to achieve blend and balance responding sensitively to one another throughout the performance.	Students adjust tone and volume to achieve blend and balance.	Students generally adjust tone and volume to achieve blend and balance.	Students beginning to adjust tone and volume to achieve blend and balance.
10	Ensemble - interpret composer's intent	Students are sensitive to the musical elements in conveying the composer's intent.	Students are aware of the musical elements in conveying the composer's intent.	Students are generally aware of the musical elements in conveying the composer's intent.	Students are beginning to become aware of the musical elements in conveying the composer's intent.

## Recorder Rubric for Teachers

Note that each rubric criteria has a number on the left side. Teachers may select which criteria they will assess for each assessment.

## Recorder Rubric

Name \_\_\_\_\_



	Criteria	Level 4 Exceeds Standard	Level 3 Proficient	Level 2 Partially Proficient	Level 1 Novice
1	Posture	Student consistently and independently plays with tall posture and relaxed arms.	Student plays with tall posture and relaxed arms.	Student generally plays with tall posture and relaxed arms.	Student is beginning to play with tall posture and relaxed arms.
2	Hand Position	Student consistently and independently plays with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.	Student plays with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.	Student generally plays with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.	Student is beginning to play with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.
3	Breath	Student consistently and sensitively uses a light, warm, continuous breath.	Student uses a light, warm, continuous breath.	Student generally uses a light, warm, continuous breath.	Student is beginning to use a light, warm, continuous breath.
4	Tonguing	Student consistently and precisely articulates rhythms with gentle tonguing (doo).	Student articulates rhythms with gentle tonguing (doo).	Student generally articulates rhythms with gentle tonguing (doo).	Student is beginning to articulate rhythms with gentle tonguing (doo).
5	Pitch Accuracy	Student consistently plays notes in the center of the pitch with precision and ease.	Student plays correct pitches with accurate intonation.	Student generally plays correct pitches with accurate intonation.	Student is beginning to play correct pitches with accurate intonation.
6	Rhythm Accuracy	Student consistently plays correct rhythms in a	Student plays correct rhythms in a steady	Student generally plays correct rhythms in a	Student is beginning to play correct rhythms in a steady

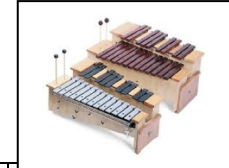
		steady pulse with precision and ease.	pulse.	steady pulse.	pulse.
7	Phrasing	Student consistently and sensitively plays phrases correctly.	Student plays phrases correctly.	Student generally plays phrases correctly.	Student is beginning to play phrases correctly.
8	Ensemble - blend	Students watch and listen to each other consistently to distinctly and sensitively blend together.	Students watch and listen to each other consistently to blend together.	Students watch and listen to each other some of the time to blend together.	Students are beginning to watch and listen to each to blend together.
9	Ensemble - interpret composer's intent	Students are sensitive to the musical elements to convey the composer's intent.	Students are aware of the musical elements to convey the composer's intent.	Students are generally aware of the musical elements to convey the composer's intent.	Students are beginning to become aware of the musical elements to convey the composer's intent.

**Mallet Rubric for Teachers:**

Note that each rubric criteria has a number on the left side. Teachers may select which criteria they will assess for each assessment.

## MALLET RUBRIC

NAME \_\_\_\_\_



	Criteria	Level 4 Exceeds Standard	Level 3 Proficient	Level 2 Partially Proficient	Level 1 Novice
1	Hand Position	Student consistently holds mallets with appropriate angle to the bars.	Student holds mallets with appropriate angle to the bars.	Student generally holds mallets with appropriate angle to the bars.	Student is beginning to hold mallets with appropriate angle to the bars.
2	Tone	Student consistently and sensitively bounces mallets off bars with appropriate force to produce a resonant tone which reflects the style of the music.	Student bounces mallets off bars with appropriate force to produce a resonant tone.	Student generally bounces mallets off bars with appropriate force to produce a resonant tone.	Student is beginning to bounce mallets off bars with appropriate force to produce a resonant tone.
3	Alternating Mallets	Student consistently plays with alternating mallets.	Student plays with alternating mallets.	Student generally plays with alternating mallets.	Student is beginning to play with alternating mallets.
4	Notes	Student consistently plays correct pitches with precision and accuracy.	Student plays correct pitches.	Student generally plays correct pitches and may alter the tempo to accommodate difficult notes.	Student is beginning to play correct pitches and may alter the tempo to accommodate difficult notes.
5	Rhythm	Student consistently plays correct rhythms with precision and accuracy.	Student plays correct rhythms.	Student generally plays correct rhythms and may alter the tempo to accommodate difficult rhythms.	<b>Student</b> beginning to play correct rhythms and may alter the tempo to accommodate difficult rhythms.
6	Ensemble - blend	Students watch and listen to each other consistently to distinctly and sensitively blend together.	Students watch and listen to each other consistently to blend together.	Students watch and listen to each other some of the time to blend together.	Students are beginning to watch and listen to each to blend together.
7	Ensemble - interpret	Students are sensitive to the musical elements in conveying	Students are aware of the musical elements in conveying	Students are generally aware of the musical	Students are beginning to become aware of the

	composer's intent	the composer's intent.	the composer's intent.	elements in conveying the composer's intent.	musical elements in conveying the composer's intent.
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**Student Self Assessment for Singing:**

Singing: Select the statement that best describes your performance for each criteria.

Name \_\_\_\_\_



	Criteria	I can do this without any help!	I can do it!	I'm almost there!	I'm starting to do this on my own but may need help!
1	Pitch Accuracy	I sing accurately from a given pitch easily and musically.	I sing all of the notes of a song in tune.	I sing most of the notes of a song in tune.	I sing a few of the notes of a song in tune.
2	Rhythmic Accuracy	I sing the correct rhythms easily and with precision.	I sing all of the rhythms of a song correctly.	I sing most of the rhythms of a song correctly.	I sing a few of the rhythms of a song correctly.
3	Tone and Breath Support	I always take deep breaths and sing with good posture to produce a clear tone throughout the entire song which supports singing musically.	I always take deep breaths and sing with good posture.	I often take deep breaths and sing with good posture.	I sometimes take deep breaths and sing with good posture.
4	Vowel and Consonant Pronunciation	I always sing with tall vowels and	I always sing with tall vowels and	I occasionally sing with tall vowels and	I am beginning to sing with tall vowels and clear



		clear consonants for every word to be understood clearly and distinctly.	clear consonants for every word to be understood.	clear consonants for every word to be understood.	consonants for every word to be understood.
5	Phrasing	I always use consistent phrasing and am sensitive to the style of music being sung.	I always use consistent phrasing	I sing most of the phrases.	I sometimes sing the phrases.
6	Posture	I always stand straight and tall with my hands at my side and feet a shoulder width apart. My eyes are forward with my shoulders relaxed.	I always stand straight and tall with very little tension.	I generally stand straight and tall with very little tension.	I sometimes stand straight and tall with very little tension.
7	Dynamics	I sing using obvious and consistent dynamic levels with a sensitive interpretation of the style of music being sung.	I always sing the correct dynamic levels.	I generally sing the correct dynamic levels.	I sometimes sing the correct dynamic levels.
8	Expression	I sing creatively when I interpret	I sing expressively when I interpret	I generally sing expressively when I	I sometimes sing expressively when I

		what is in the score without help.	what is in the score.	interpret what is in the score.	interpret what is in the score.
9	Ensemble - blend	We watch and listen to each other constantly to sing sensitively by adjusting tone and volume to blend together.	We watch and listen to each other to blend together.	We generally watch and listen to each other to blend together.	We sometimes watch and listen to each other to blend together.
10	Ensemble - interpret composer's intent	We are sensitive to the musical elements used in conveying the composer's intent.	We are aware of the musical elements and use them in conveying the composer's intent.	We are generally aware of the musical elements and try to use them in conveying the composer's intent.	We are sometimes aware of the musical elements and try to use them in conveying the composer's intent.

**PLAN FOR IMPROVEMENT**

Use words from the word bank for your answers in the next section. Write in complete sentences.

**Word Bank:** CCSS.ELA-LITERACY.W.5.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.

Breath Control	Pitch
Diction	Posture
Dynamics	Singing Voice
Expression	Tempo
Intonation	Tone Quality
Phrases	Vowel Shape

<u>CCSS.ELA-LITERACY.W.5.1.B</u> Provide logically ordered reasons that are	<u>CCSS.ELA-LITERACY.W.5.1.B</u> Provide logically ordered reasons that are	<u>CCSS.ELA-LITERACY.W.5.1.D</u> Provide a concluding statement or section
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supported by facts and details.	supported by facts and details.	related to the opinion presented.
<p data-bbox="90 120 699 204">What would you like to improve in your performance (use word bank vocabulary)</p> <hr data-bbox="90 280 699 289"/> <hr data-bbox="90 329 699 337"/> <hr data-bbox="90 378 699 386"/> <hr data-bbox="90 427 699 435"/> <hr data-bbox="90 475 699 483"/>	<p data-bbox="728 120 1329 204">Where do you find it in the music? Use measure numbers if you can.</p> <hr data-bbox="728 280 1337 289"/> <hr data-bbox="728 329 1337 337"/> <hr data-bbox="728 378 1337 386"/> <hr data-bbox="728 427 1337 435"/> <hr data-bbox="728 475 1337 483"/>	<p data-bbox="1400 120 1822 204">How would you improve your performance?</p> <hr data-bbox="1400 280 2009 289"/> <hr data-bbox="1400 329 2009 337"/> <hr data-bbox="1400 378 2009 386"/> <hr data-bbox="1400 427 2009 435"/> <hr data-bbox="1400 475 2009 483"/>

**Student Self-Assessment for Recorder:**

Recorder Rubric: Select the statement that best describes your performance for each criteria.



Name \_\_\_\_\_

	Criteria	I can do this without any help!	I can do it!	I'm almost there!	I'm starting to do this on my own but may need help!
1	Posture	I always play with tall posture and relaxed arms without being reminded.	I play with tall posture and relaxed arms.	I usually play with tall posture and relaxed arms and may need to be reminded.	I sometimes play with tall posture and relaxed arms and may need to be reminded.
2	Hand Position	I always play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body without being reminded.	I play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body.	I usually play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body and may need to be reminded.	I sometimes play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body and may need to be reminded.
3	Breath	I always and sensitively use a light, warm, continuous breath without being reminded.	I use a light, warm continuous breath.	I usually use a light, warm continuous breath.	I sometimes use a light, warm continuous breath.

4	Phrasing	I always use consistent phrasing without being reminded and am sensitive to the style of music being sung.	I always use consistent phrasing	I usually sing the phrases.	I sometimes sing the phrases.
5	Posture	I always stand straight and tall with my hands at my side, my feet a shoulder width apart, my eyes forward and my shoulders relaxed with no tension without being reminded.	I always stand straight and tall with very little tension.	I usually stand straight and tall with very little tension.	I sometimes stand straight and tall with very little tension.
6	Dynamics	I always sing using understandable and noticeable dynamic levels with a sensitive interpretation of the style of music being sung.	I always sing the correct dynamic levels.	I usually sing the correct dynamic levels.	I sometimes sing the correct dynamic levels.
7	Expression	I always sing expressively in a creative manner when I interpret what is in the	I sing expressively when I interpret what is in the score.	I usually sing expressively when I interpret what is in the score.	I sometimes sing expressively when I interpret what is in the score.

		score without help.			
8	Ensemble - blend	We watch and listen to each other constantly to sing sensitively and blend together.	We watch and listen to each other to blend together.	We usually watch and listen to each other to blend together.	We sometimes watch and listen to each other to blend together.
9	Ensemble - interpret composer's intent	We are sensitive to the musical elements used to show the composer's intent.	We are aware of the musical elements and use them to show the composer's intent.	We are usually aware of the musical elements and try to use them to show the composer's intent.	We are sometimes aware of the musical elements and try to use them to show the composer's intent.

**PLAN FOR IMPROVEMENT**

Use words from the word bank for your answers in the next section. Write in complete sentences.

**Word Bank:** CCSS.ELA-LITERACY.W.5.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.

Breath	Posture
Hand Position	Rhythm Accuracy
Phrasing	Tonguing
Pitch Accuracy	

CCSS.ELA-LITERACY.W.5.1.B

Provide logically ordered reasons that are

CCSS.ELA-LITERACY.W.5.1.B

Provide logically ordered reasons that are

CCSS.ELA-LITERACY.W.5.1.D

Provide a concluding statement or section

supported by facts and details.	supported by facts and details.	related to the opinion presented.
<p data-bbox="90 120 699 204">What would you like to improve in your performance (use word bank vocabulary)</p> <hr data-bbox="90 282 699 285"/> <hr data-bbox="90 329 699 332"/> <hr data-bbox="90 376 699 380"/> <hr data-bbox="90 427 699 430"/> <hr data-bbox="90 474 699 477"/>	<p data-bbox="728 120 1327 204">Where do you find it in the music? Use measure numbers if you can.</p> <hr data-bbox="728 282 1337 285"/> <hr data-bbox="728 329 1337 332"/> <hr data-bbox="728 376 1337 380"/> <hr data-bbox="728 427 1337 430"/> <hr data-bbox="728 474 1337 477"/>	<p data-bbox="1400 120 1822 204">How would you improve your performance?</p> <hr data-bbox="1400 282 2009 285"/> <hr data-bbox="1400 329 2009 332"/> <hr data-bbox="1400 376 2009 380"/> <hr data-bbox="1400 427 2009 430"/> <hr data-bbox="1400 474 2009 477"/>

**Student Self Assessment for Mallet:**

**MALLET RUBRIC:** Select the statement that best describes your performance for each criteria.

NAME \_\_\_\_\_



	<b>Criteria</b>	<b>I can do this without any help!</b>	<b>I can do it!</b>	<b>I'm almost there!</b>	<b>I'm starting to do this on my own but may need help!</b>
1	Hand Position	I always hold the mallets with the appropriate angle to the bars without being reminded.	I hold the mallets with the appropriate angle to the bars.	I usually hold the mallets with the appropriate angle to the bars.	I sometimes hold the mallets with the appropriate angle to the bars.
2	Tone	I always bounce the mallets off the bars with the appropriate force to produce a resonant tone which reflects the style of the music without being reminded.	I bounce the mallets off the bars with the appropriate force to produce a resonant tone.	I usually bounce the mallets off the bars with the appropriate force to produce a resonant tone and may need help at times.	I sometimes bounce the mallets off the bars with the appropriate force to produce a resonant tone and may need help at times.
3	Alternating Mallets	I always play with alternating	I play with alternating	I usually play with alternating mallets.	I sometimes play with alternating mallets.



		mallets without being reminded.	mallets.		
4	Notes	I always play correct pitches without any help.	I play correct pitches.	I usually play correct pitches and may need help at times.	I sometimes play correct pitches and may need help at times.
5	Rhythm	I always play correct rhythms without any help.	I play correct rhythms.	I usually play correct rhythms and may need help at times.	I sometimes play correct rhythms and may need help at times.
6	Ensemble - blend	We watch and listen to each other constantly to play sensitively and blend together.	We watch and listen to each other to blend together.	We generally watch and listen to each other to blend together.	We sometimes watch and listen to each other to blend together.
7	Ensemble - interpret composer's intent	We are sensitive to the musical elements used to show the composer's intent.	We are aware of the musical elements and use them to show the composer's intent.	We are generally aware of the musical elements and try to use them to show the composer's intent.	We are sometimes aware of the musical elements and try to use them to show the composer's intent.

### PLAN FOR IMPROVEMENT

Use words from the word bank for your answers in the next section. Write in complete sentences.

**Word Bank:** CCSS.ELA-LITERACY.W.5.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.

Alternating Mallets	Rhythm
Hand Position	Tone
Notes	

<u>CCSS.ELA-LITERACY.W.5.1.B</u> Provide logically ordered reasons that are supported by facts and details.	<u>CCSS.ELA-LITERACY.W.5.1.B</u> Provide logically ordered reasons that are supported by facts and details.	<u>CCSS.ELA-LITERACY.W.5.1.D</u> Provide a concluding statement or section related to the opinion presented.
What would you like to improve in your performance (use word bank vocabulary)  _____ _____ _____ _____ _____	Where do you find it in the music? Use measure numbers if you can.  _____ _____ _____ _____ _____	How would you improve your performance?  _____ _____ _____ _____ _____

## Template for Student or Class Developed Rubric

	Criteria	I can do this without any help!	I can do it!	I'm almost there!	I'm starting to do this on my own but may need help!
1					
2					
3					
4					
5					