

NATIONAL CORE ARTS STANDARDS

Model Cornerstone Assessment

OVERVIEW

Title: Selecting Repertoire in an Ensemble Setting

Grade Level: High School (grades 9, 10, 11), Intermediate & Proficient

Artistic Discipline: Music - Traditional Ensembles (Orchestra)

Artistic Processes: Performing

Task Description: This MCA includes assessment tasks for Intermediate and Proficient levels of Performing. In some ensembles, it may be appropriate to administer multiple levels.

- Intermediate level is equivalent to 4 or 5 years of study in an ensemble in addition to general music.
- Proficient level is equivalent to 5 or 6 years of study in an ensemble in addition to general music.

Students will select music to be considered for the entire ensemble to perform at a regular concert. While an individual student's individual selection may not actually be performed, his or her choice(s) may be considered for future ensemble performances, provided they meet the criteria that will be set forth. In order to make an informed decision, students will listen to and analyze a variety of pre-selected works of varying difficulty and styles. Students will be guided to create appropriate criteria upon which to make their choices.

This is just a summary of the task. In the [complete MCA](#) you will find:

- Guidelines for instruction prior to the assessment
- Related knowledge, skills and suggested vocabulary
- Suggested formative assessments
- Summative assessments, and rubrics specific to the assessment task
- Strategies for differentiation and inclusion
- List of materials and resources needed to carry out the assessment
- Assessment focus chart

ASSESSMENT TOOLS & STUDENT WORK

Part I - Assignment/Activity: Intermediate/Proficient Orchestra

Objective: Students will analyze and consider music (they are working on in class) in terms of how the music was chosen by the director.

Step 1: Teacher helps students review historical eras and the musical characteristics associated with them. Teacher helps students review musical texture, form and orchestration as compositional elements in terms of composers' intent and listeners' response. [See Required Knowledge, Skills and Vocabulary section for links to sample assessments.] In addition, Teacher provides information and assesses understanding of how these elements relate to music currently being worked on in class. [Click [here for sample assessments.](#)]

Step 2: Teacher shares the Foundational Skills list for the ensemble.

- [Assessment 1](#): Students work alone, with their stand partner, to or in small groups to define terminology on Foundational Skills list.

Step 3:

- a) Using cooperative learning or Kaplan strategies, students read and share information from an [article designed to assist instrumental music directors in repertoire selection](#). Teacher facilitates a discussion of how music is selected for performance at a high school orchestra concert. Students work in groups of 5 - 6 to write down criteria they think will go into this decision.
- [Assessment 2](#): Students turn in a list of criteria developed in small groups.
 - [Assessment 3](#): (homework) Complete the questions about the article "Toward Greater Musical Integrity."
- b) Teacher compiles the criteria developed in small groups and shares with the class. Does the class agree that the list is complete? Teacher leads students to add items that might be missing:
1. The music is appropriate for the purpose of the concert. Is it for an adjudicated festival? Is it a Pops Concert? A holiday concert? etc.

2. The selected music is within the ensemble’s technical ability and can be polished within the specified time frame. It challenges students yet is not beyond their reach.
3. The selected music advances the curriculum or Foundational Skills that the class is slated to be working on at this time.
4. The selected music offers the audience a variety of styles and moods (melodic vs rhythmic, from various historical eras, etc.)
5. The music showcases the ensemble’s strengths and minimizes its weaknesses. It has elements that the musicians will find motivating to learn.
6. Additional criteria deemed important to teachers/students.

c) Teacher:

- hands out the class calendar and assignments for the quarter; discusses upcoming performances and the amount of time to prepare for them.
- describes the [Area Concert Festival](#) to students; projects the repertoire requirements for the Festival and reads through them with the class.
- discusses what TYPES of pieces are generally acceptable at an adjudicated performance.
- shows students how to find and use the [PMS \(UIL\)](#), [J.W. Pepper](#), and publishers’ websites to determine difficulty level
 - [Assessment 4](#): Practice using the PMS and J.W. Pepper to determine grade level and appropriateness for Festival.

Step 4: The following [Summative Assessment](#) presumes that students have studied and analyzed the current music they are working on in class for the current concert. This assessment asks students to take the role of “arm chair conductor” and reflect on the steps the director has already gone through to choose the music currently being learned in class. Student work samples can be found in the Student Work Samples folder.

View an illustrative example of a student’s work: [MU.LR.ENS.PR.02.09](#)

Part II - Analyzing Characteristics of Repertoire

Objective: Students will analyze and sight-read potential music to perform and will recommend two pieces to go along with the one already programmed for the next concert.

Teacher:

- Review with students the criteria for selecting music for performance. Review the information compiled from Work No. 1 and discuss why it was chosen by the director for performance.
- Pass out [Analysis worksheet](#)
- Pass out parts to Work No. 1.
- Project score on the screen.
- Play recording of Work No. 1 while scrolling the score on the screen.

Students:

- Fill out the Analysis grid while listening. (Play two times or more if students need to hear it again).

Teacher:

- Go around the room (or random selection) to ask students what they wrote down on their Analysis worksheets. Allow for differing opinions. Ask students to describe why this piece was selected to be performed at the next concert/festival.
- Sight read the music (parts were passed out at the beginning of class). Have students discuss with stand partners (or other orchestra members) if the music was harder or easier to sight-read than they anticipated. Discuss the implications of their answers.

View an illustrative example of a student's work: [MU.LR.S2](#)

Part III - Student Presents and Defends Personal Repertoire Choice

View an illustrative example of a student's work: [MU.LR.S3](#)