

### **Assessments used in Musical Quality lesson plans:**

#### Lesson One: Elements of Music

In this lesson, a short, 5 question matching pretest is done as a pre-assessment for learning. The formative tests during activities are in the discussion of each element of music as it applies to various musical clips. Knowledge of elements can be assessed through student answers. Further formative tests on performance from teacher modeling cues: in a call and response fashion reflect student's ability to apply elements to their own playing. Each individual is assessed based on their individual progress. Accounting for the fact that some students have played more years than others on this instrument is considered in the formative assessment. The summative performance test at the end is informal, and the teacher can compare growth since the beginning of class.

#### Lesson Two: Aesthetics

In this lesson, a quick review of musical elements from lesson one is conducted. Students are assessed as they sing and then play the Morning Mood in their books. The written test from yesterday is repeated. Since these terms were also in the previous unit: Language of Music, students should be able to match the definitions with the terms with a high level of accuracy.

#### Lesson Three: Modality: Major/minor

This lesson focuses on identification of modality through listening. Although a written test is not included, a listening test in which students listen and write down Major or minor when given a scale or chord listening example would be a good addition to this lesson. Formative assessment is present, however, as the teacher may call on students in several ways to see if they comprehend the difference in tonality.

#### Lesson Four: Practice Strategies

In this lesson, students can do an informal self-assessment of their own improvement after applying the practice strategies outlined in the lesson. Again, an individual playing test could be added here as a summative assessment of performance of the scale pattern. Either teacher could listen to each in class, or have students go to another room to record their scales.

#### Lesson Five: Listening Activities for Ensemble

In this final lesson, students are given a rubric for self-assessment of their individual scale performance. In addition, teacher can do formative assessments throughout while listening to students' creative group work, watching their responses to the ensemble activities.

**My philosophy:** In a large ensemble, assessment of student's comprehension, performance and application is almost continuous. Students are assessed as they play notes or specific passages for attendance. Then, they are assessed again as music is worked through. Their comprehension is evaluated as they answer questions, work in groups, or in the questions they form themselves. This all reflects how deeply they comprehend as well, and they apply analytic thought and perform with deeper and deeper fluency. To help relate this music unit to real world purpose, I turn to Nelson (1994):

“We react to nearly everything around us with some kind of emotion, and our expressions of these responses, whether in music, poetry, painting, sculpture, architecture, photography, dance, or film, are what the fine arts are all about. A missed opportunity to develop a student's mind and personality, of which feelings are a vital part, is one that may never come again, for when they leave school, it is probably too late. Aesthetic experiences, then, are not only relevant; they are fundamental.”\*

Students are and will be always under the influence of music. I often observed students at City High Middle plugging in their ipods or phones with earpieces to listen to while they traveled to their next class. Having an awareness of different components of music helps them understand any music more deeply. As they grow up, they will be exposed to music from different cultures, encounter historical allusions to composers and musical genres, and listen to music as a social experience at live concerts or private parties. The dedication and perseverance needed to develop proficiency on an instrument is a disciplinary activity which will carry over into all sorts of current and future endeavors students may have. In the workplace, during group work in other classes, at family gatherings, and upper level educational experiences all will rely on skills and activities done in band classes. In addition to individual practice, the teamwork of small and large ensembles, working in a section, and helping each other with parts are social activities which develop empathy, sensitivity and cooperation life skills.

\*Nelson, R. B. (1994, 01). Aesthetics in the Band Room. *Music Educators Journal*, 80(4), 24.

**This is the pre/post knowledge test on musical elements:**

Musical Quality Elements of Music: Fill in the blank with the term which you think most closely completes the sentence.

Use these words to fill in blanks:

Tone, Intonation, Rhythm, Technique, Musicianship

1. Observing dynamics in music is an example of \_\_\_\_\_.
2. Creating a clear, focused sound typical for your instrument is \_\_\_\_\_.
3. Listening to others in order to match pitches is \_\_\_\_\_.
4. Accurate note duration in a steady tempo is \_\_\_\_\_.
5. Using correct fingerings/slide positions/valves smoothly with correct tongue, slur, or sticking (percussion), and correct rhythm is \_\_\_\_\_.

**On the next page is the student rubric used on the final day of my Unit Plan:**

### Musical Quality Rubric

Please mark the number you feel is most accurate, using the Musical Quality Elements which were defined in class. Place the number in the blank next to the element in the left column.

	1	2	3	4
Tone _____	Tone often not consistent, focused, clear or centered, regardless of range played	Tone is mostly focused and clear and centered, but sound is sometimes uncontrolled in both normal and extreme ranges	Tone is focused, clear and centered in the normal range but the extreme range is sometimes less controlled	Tone is consistent, focused, and clearly centered in the entire range of the instrument
Rhythm _____	Beat is usually erratic, and rhythm is seldom accurate, detracting from performance	Beat is somewhat erratic at times, the rhythm has frequent errors	Beat secure, rhythm is mostly accurate	Beat secure, Rhythm accurate
Technique _____	Consistent wrong notes, and wrong articulation (slur, staccato, legato, etc.) which detracts from performance	Note inaccuracies, articulation (slur, staccato, legato, etc.) markings often inaccurate	A few notes inaccurate, articulation (slur, staccato, legato, etc.) is mostly accurate	Notes are accurate, articulation (slur, staccato, legato, etc.) accurate
Intonation _____	Very few accurate pitches	Frequent or repeated intonation discrepancies	Mostly in tune, a few inaccuracies	Pitch accurate throughout
Musicianship _____	No dynamics or phrasing noticeable or consistent. Insensitive	Dynamics and phrase inconsistent sometimes clear, sometimes not	Dynamics and phrasing usually consistent and recognizable, sensitive	Dynamics clear, phrasing as directed and sensitive