Content Standard:
1. Singing, alone and with others, a varied repertoire of music

Achievement Standard:
1a. Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo

Assessment strategy:
The student is asked to sing “America.” There is no accompaniment. The key should be a comfortable one for the student.

Description of response:

Basic Level:
1. The student’s pitch is generally satisfactory, but there are a few major discrepancies.
2. The student’s rhythm is generally satisfactory, though there is a lack of precision. The beat is somewhat unsteady.
3. The student’s timbre and diction are generally satisfactory, though there is evidence of harshness or forced, pinched, or breathy timbre. Some words are difficult to understand.
4. The student demonstrates marginally acceptable posture and position when singing. The student’s head and shoulders are not always properly erect and the mouth not always sufficiently open. The student’s breathing is not sufficiently deep.

Proficient Level:
1. The student’s pitch is good, though there are a few minor discrepancies.
2. The student’s rhythm is good and the beat is generally steady.
3. The student’s timbre and diction are good. The tone quality is good. Most vowels are pure and most consonants clearly articulated.
4. The student sits or stands erect, with the head up and the mouth sufficiently open. Breath control and tone support are good.

Advanced Level:
1. The student’s pitch is excellent throughout.
2. The student’s rhythm is excellent and the beat is steady throughout.
3. The student’s timbre and diction are excellent throughout. The tone is open, resonant, and not forced. All vowels are pure and all consonants clearly articulated.
4. The student’s posture and position are excellent. The student sits or stands erect, with the head up and the mouth sufficiently open. The student breathes deeply and the tone is well supported.

Achievement Standard:
1b. Students sing expressively, with appropriate dynamics, phrasing, and interpretation

Assessment strategy:
The teacher chooses three songs familiar to the student: song A, which should be sung softly; song B, which is composed of clearly defined phrases; and song C, which is in a legato style and emphasizes expressive singing. The student is asked to sing the three songs.

**Description of response:**

**Basic Level:**
1. In song A, the student begins softly or otherwise demonstrates an awareness that the song should be sung softly, but then reverts to his or her normal singing volume. The intonation and rhythm are generally satisfactory.
2. In song B, the student demonstrates a rudimentary knowledge of phrasing by breathing at the appropriate points in a few instances, but runs out of breath and breathes at inappropriate points in other instances.
3. In song C, the student demonstrates a rudimentary knowledge of expression by singing in a style that is more legato than staccato, by making at least some dynamic contrast, and by breathing, in most instances, only at the ends of phrases.

**Proficient Level:**
1. In song A, the student sings softly, though by the end the dynamic level may be somewhat louder than at the beginning. The intonation and rhythm are good.
2. In song B, the student demonstrates correct phrasing by breathing only at appropriate points throughout.
3. In song C, the student demonstrates knowledge of expression by singing in a legato style, by varying the dynamics, and by breathing only at the ends of phrases.

**Advanced Level:**
1. In song A, the student sings softly throughout. The intonation and rhythm are excellent.
2. In song B, the student demonstrates correct phrasing by breathing only at appropriate points throughout.
3. In song C, the student demonstrates knowledge of expression by singing in a legato style, by varying the dynamics throughout in a sensitive manner, and by breathing only at the ends of phrases.

**Achievement Standard:**
1c. Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures

**Assessment strategy:**

By means of various prompts, the teacher encourages the student to sing two to three dozen songs, including songs of various genres and styles from diverse cultures: “Sing me your favorite song” “What songs do you know from Asia?” “From the Caribbean?” “Can you sing ‘America’?” “‘America, the Beautiful’?” “What other patriotic songs do you know?” “What African-American spirituals can you sing?” “What songs do you know that people can sing while they work?” “Do you know this song?” “What other songs do you like?” The teacher should suggest specific songs because some students do not realize how many songs they actually know. (It will usually be unnecessary to ask all of these questions, and it may be unnecessary for the student to sing all of each song. The student may maintain a log of songs he or she knows or a portfolio of tapes of performances from which the teacher may select.)

**Description of response:**

**Basic Level:**
1. The student can sing from memory a dozen songs, including one verse or the refrain of each. Some of the words are missing or incorrect and there are mistakes in the melodies. The intonation and rhythm are generally satisfactory.
2. The songs sung by the student include songs associated with two ethnic groups.
**Proficient Level:**
1. The student can sing from memory two dozen songs, including at least two American folk or traditional songs, two folk or traditional songs from outside the United States, two spirituals or ethnic songs, and two patriotic songs. A few of the words may be incorrect and there may be occasional mistakes in the melodies. The intonation and rhythm are good.
2. The songs sung by the student include songs associated with three ethnic groups.

**Advanced Level:**
1. The student can sing from memory three dozen songs, including at least four American folk or traditional songs, four folk or traditional songs from outside the United States, four spirituals or ethnic songs, and three patriotic songs. The intonation and rhythm are excellent throughout.
2. The songs sung by the student include songs associated with four ethnic groups.

**Achievement Standard:**
1d. Students sing ostinatos, partner songs, and rounds

**Assessment strategy:**

One student is asked to sing a familiar round such as “Kookaburra” with another student. Then the two students are asked to sing the song again with the second student entering first and the first student entering second. **[Note: In this strategy the student sings only a round; parallel strategies should be created to provide opportunities for the student to sing ostinatos and partner songs.]**

**Description of response:**

**Basic Level:**
1. The student shows evidence of being distracted by the other singer.
2. The student completes one of the performances without difficulty, but hesitates or stops singing one or more times during the other performance.
3. There are a few errors in the student’s rhythm, pitch, or words.

**Proficient Level:**
1. The student is not distracted by the other singer.
2. The student does equally well entering either first or second.
3. The student’s rhythm, pitch, and words are correct.

**Advanced Level:**
No meaningful distinction between the proficient and Advanced Levels is identifiable unless the strategy is repeated with more complex materials.

**Achievement Standard:**
1e. Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

**Assessment strategy, group:**

The teacher chooses three familiar songs that contrast in tempo and style. The score contains few or no indications of dynamics, tempo, or style. The group sings, in two or three parts, as the teacher conducts. Occasionally, by means of conducting gestures, the teacher calls for unrehearsed changes in dynamics, tempo, and style (e.g., staccato or legato) to assess the students’ ability to respond to such cues. Assessment is based on the performance of the three songs considered together.
Description of response:

Basic Level:
1. The blend of the group is generally acceptable, but the voices of a few individuals can be identified by their timbres or their dynamic levels.
2. Most students sing the correct pitches and rhythms, but there are discernible errors. The intonation is generally satisfactory and the beat is generally steady. Attacks and releases are not always together.
3. The group’s responses to unrehearsed changes called for in dynamics, tempo, and style are perceptible.

Proficient Level:
1. The students’ voices blend well, and seldom can the voice of an individual student be discerned by the listener.
2. The students sing the correct pitches and rhythms with only occasional discrepancies. The intonation is good and the beat is steady. Attacks and releases are together.
3. The group responds well to the unrehearsed changes called for in dynamics, tempo, and style.

Advanced Level:
1. The blend of the group is homogeneous and pleasing, and the voices of individual students cannot be discerned by the listener.
2. The students sing the correct pitches and rhythms. The intonation is excellent and the beat is steady throughout. Attacks and releases are together.
3. The group responds promptly and sensitively to the unrehearsed changes called for in dynamics, tempo, and style.

Content Standard:
2. Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:
2a. Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo

Assessment strategy:

The student is asked to play “Go Tell Aunt Rhody” or another familiar melody on a keyboard instrument, mallet percussion instrument, recorder or other wind instrument, or guitar or other string instrument. A dynamic level between piano and forte and one change in dynamics are specified by the teacher. The notation may be provided if it is helpful, but the emphasis should be on performance and not on note-reading.

Description of response:

Basic Level:
1. For all instruments: the pitches are generally correct, though there are three to four errors. For recorder, guitar, or other string or wind instrument: the intonation is generally satisfactory, though there may be discrepancies attributable to poor position, overblowing, faulty embouchure, or lack of breath support.
2. The student’s rhythm is generally satisfactory, though somewhat lacking in precision. The beat is unsteady from time to time.
3. The timbre of wind and string instruments is generally satisfactory, though there is evidence of harshness, scratchiness, or breathiness. Tones are often not held for their full value.
4. The student demonstrates marginally acceptable posture and position. The head and shoulders are not sufficiently erect. Breath control or bow control is marginally acceptable.
5. The student begins at the specified dynamic level, but the change in dynamics is not well defined.
**Proficient Level:**
1. For all instruments: the pitches are generally correct, though there may be one to two errors. For recorder, guitar, or other string or wind instrument: the intonation is generally good, though there may be a few minor discrepancies.
2. The student’s rhythm is good and the beat is generally steady.
3. The timbre of wind and string instruments is good. Tones are usually held for their full value.
4. The student sits or stands properly, with the head up and the shoulders erect. The student’s posture and position are good. Breath control or bow control is good.
5. The student begins at the specified dynamic level, and the change in dynamics is well-defined.

**Advanced Level:**
1. For all instruments: the pitches are all correct. For recorder, guitar, or other string or wind instrument: the intonation is excellent throughout.
2. The student’s rhythm is excellent and the beat is steady throughout.
3. The timbre of wind and string instruments is excellent throughout. The tone is well supported, resonant, and not forced. Tones are held for their full value.
4. The student sits or stands properly, with the head up and the shoulders erect. The student’s posture and position are excellent. Breath control or bow control is excellent.
5. The student begins at the specified dynamic level, and the change in dynamics is well-defined.

**Achievement Standard:**
2b. Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythm, melodic, and harmonic classroom instruments

**Assessment strategy (all three tasks are required):**

**TASK A:** The student is given a woodblock and stick and taught an eight-beat rhythm pattern to accompany a familiar song. The pattern consists of quarter and eighth notes. The notation is provided, but the student should become familiar with the pattern so that the notation is merely a reminder and the task is not a note-reading task. The student is asked to play the pattern as an ostinato to accompany a tape of students singing the song. The tempo is approximately MM = 60 to 66. Because the student is familiar with the pattern, the song, and the nature of ostinatos, rehearsals should be unnecessary. If the student has difficulty, he or she is allowed to try a second time.

**TASK B:** The student is given a xylophone (or similar melodic instrument) and taught a brief repeated melodic pattern to accompany a familiar song. The notation is provided, but the student should become familiar with the pattern so that the notation is merely a reminder and the task is not a note-reading task. The student is asked to play the pattern as an ostinato to accompany a tape of students singing the song. Because the student is familiar with the pattern, the song, and the nature of ostinatos, rehearsals should be unnecessary. If the student has difficulty, he or she is allowed to try a second time.

**TASK C:** The student is given a chorded zither (e.g., Autoharp or ChromAharp) or guitar or ukulele and asked to play a simple accompaniment to a familiar song. The student is told the key of the song. He or she is not told the chords but is given ample time to find them by experimentation. The student is then asked to accompany a tape of students singing the song. If the student has difficulty, he or she is allowed to try a second time.

**Description of response, TASKS A and B:**

**Basic Level:**
1. The student is not successful on the first attempt, but performs the ostinato throughout the song on the second attempt.
2. The beat is not steady and the rhythm is not accurate, but the student finishes with the tape.

**Proficient Level:**
1. The student performs the ostinato throughout the song on the first attempt.
2. The beat is steady and the rhythm is accurate.

**Advanced Level:**
No meaningful distinction between the proficient and Advanced Levels is identifiable unless the strategy is repeated with more complex materials.

**Description of response, TASK C:**

**Basic Level:**
1. The student is not successful on the first attempt, but completes the song on the second attempt with no more than one wrong chord.
2. The beat is not steady and the rhythm is not accurate, but the student finishes with the tape.

**Proficient Level:**
1. The student plays appropriate chords throughout the song on the first attempt. Chords are played in a regular rhythmic pattern throughout, including chords on every downbeat.
2. The beat is steady and the rhythm is accurate.

**Advanced Level:**
1. The student plays appropriate chords throughout the song on the first attempt. Chords are played in a regular rhythmic pattern throughout, including chords on every downbeat. In addition, there is at least some strumming in a regular pattern.
2. The beat is steady and the rhythm is accurate.

**Achievement Standard:**
2c. Students perform expressively a varied repertoire of music representing diverse genres and styles

**Assessment strategy:**
The student is asked to perform one to two dozen familiar selections. The repertoire should represent as wide a variety as possible, including works in these three categories: (a) folk or traditional melodies; (b) jazz, pop, or show tunes; and (c) short selections of Medieval, Renaissance, Baroque, Classical, Romantic, or contemporary music. The instrument(s) used may be selected from (a) keyboard or mallet percussion instruments, (b) recorder or other wind instruments, or (c) guitar or other string instruments. The teacher should suggest other categories of music or other specific selections as necessary to determine the extent of the student’s repertoire. Notation may be used if helpful, but the task is not a note-reading task. (This expectation may be met over any specified period of time. The student may maintain a log of selections he or she knows or a portfolio of tapes of performances from which the teacher may select.)

**Description of response:**

**Basic Level:**
1. The student can perform a half dozen selections, including works from two of the three categories of repertoire. The repertoire represents limited variety. The intonation and rhythm are generally satisfactory.
2. Minimal expression can be heard in the student’s performances.
3. Minimal distinctions between genres or between styles are discernible in the student’s performances.
Proficient Level:
1. The student can perform a dozen selections, including works from all three categories of repertoire. The repertoire represents wide variety. The intonation and rhythm are good.
2. The student’s performances are reasonably expressive, considering the nature of the instruments and the repertoire.
3. Clear distinctions between genres or between styles are discernible in the student’s performances.

Advanced Level:
1. The student can perform two dozen selections, including works from all three categories of repertoire. The student’s choices represent wide variety. The intonation and rhythm are excellent throughout.
2. The student’s performances reflect a high level of ability to play expressively, considering the nature of the instruments and the repertoire. The student plays with dynamic contrast and good phrasing.
3. Clear distinctions between genres or between styles are discernible in the student’s performances.

Achievement Standard:
2d. Students echo short rhythms and melodic patterns

Assessment strategy (both tasks are required):

TASK A: The student is asked to echo (i.e., play by ear what has just been played) on a rhythmic or melodic instrument a series of four rhythmic patterns, each consisting of two measures in 4/4 meter, played by the teacher. The patterns contain combinations of half, quarter, and eighth notes and dotted rhythms. The student should play immediately following the teacher, with no interruption of the beat.

TASK B: The student is asked to echo (i.e., play by ear what has just been played) on the recorder or another melodic instrument a series of four simple, four-beat melodic patterns played by the teacher. The starting tone is given and the student may sound the tone. The patterns contain combinations of half, quarter, and eighth notes and dotted rhythms. They move stepwise. The student should play immediately following the teacher, with no interruption of the beat.

Description of response, TASK A:

Basic Level:
The student is able to echo two of the patterns without errors. The student is sometimes unable to enter on time or distorts the rhythm, tempo, or length of some of the patterns.

Proficient Level:
The student is able to echo three of the patterns without errors. The student is always able to enter on time and seldom distorts the rhythm, tempo, or length of the patterns.

Advanced Level:
The student is able to echo all of the patterns without errors. The student is always able to enter on time and does not distort the rhythm, tempo, or length of the patterns.

Description of response, TASK B:

Basic Level:
The student is able to echo two of the patterns without errors. The student is sometimes unable to enter on time or distorts the melody, rhythm, tempo, or length of some of the patterns.

Proficient Level:
The student is able to echo three of the patterns without errors. The student is always able to enter on time and seldom distorts the melody, rhythm, tempo, or length of the patterns.

**Advanced Level:**
The student is able to echo all of the patterns without errors. The student is always able to enter on time and does not distort the melody, rhythm, tempo, or length of the patterns.

**Achievement Standard:**
2e. Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor

**Assessment strategy, group:**
The teacher chooses three familiar pieces in at least two parts that contrast in tempo and style. The score contains few or no indications of dynamics, tempo, or style. The students play the pieces on the recorder or other melodic instruments as the teacher conducts. Occasionally, by means of conducting gestures, the teacher calls for unrehearsed changes in dynamics, tempo, and style (e.g., staccato or legato) to assess the students’ ability to respond to such cues. Assessment is based on the performance of the three pieces considered together.

**Description of response:**

**Basic Level:**
1. The blend of the group is generally acceptable, but a few individuals can be identified by their timbres or their dynamic levels.
2. Most students play the correct pitches and rhythms, but there are discernible errors. The intonation is generally satisfactory and the beat is generally steady. Attacks and releases are not always together.
3. The responses to unrehearsed changes called for in dynamics, tempo, and style are perceptible.

**Proficient Level:**
1. The students blend well, and seldom can individual instruments be discerned by the listener.
2. The students play the correct pitches and rhythms, with only occasional discrepancies. The intonation is good and the beat is steady. Attacks and releases are together.
3. The group responds well to the unrehearsed changes called for in dynamics, tempo, and style.

**Advanced Level:**
1. The blend of the group is homogeneous and pleasing, and individual instruments cannot be discerned by the listener.
2. The students play the correct pitches and rhythms. The intonation is excellent and the beat is steady throughout. Attacks and releases are together.
3. The group responds promptly and sensitively to the unrehearsed changes called for in dynamics, tempo, and style.

**Achievement Standard:**
2f. Students perform independent instrumental parts while other students sing or play contrasting parts

**Assessment strategy:**
The student is asked to play either (1) an instrumental countermelody or descant to a familiar song or (2) a part in an instrumental selection of from two to four parts. The notation is provided, but both the individual part and the selection itself should be familiar so that the notation is merely a reminder and the emphasis is on performance rather than on note-reading. After two minutes of practice, the student performs the selection with a tape of voic-
es or instruments. If the student has difficulty, he or she is allowed to try a second time.

**Description of response:**

**Basic Level:**
1. The student experiences difficulty but completes the selection with the tape. Most of the pitches are correct, though there are some obvious errors.
2. The rhythm is somewhat inaccurate at times and the beat is unsteady on occasion.
3. The performance is acceptable with respect to intonation, dynamics, attacks and releases, and expression.

**Proficient Level:**
1. The student completes the selection with the tape. The pitches are all correct.
2. The rhythm is accurate and the beat is steady throughout.
3. The performance is good with respect to intonation, dynamics, attacks and releases, and expression.

**Advanced Level:**
1. The pitches are all correct.
2. The rhythm is accurate and the beat is steady throughout.
3. The performance is excellent with respect to intonation, dynamics, attacks and releases, and expression.
4. The student plays with confidence.

**Content Standard:**
3. Improvising melodies, variations, and accompaniments

**Achievement Standard:**
3a. Students improvise “answers” in the same style to given rhythmic and melodic phrases

**Assessment strategy (both tasks are required):**

**TASK A:** The student is asked to improvise a rhythmic “answer” to a “question” played by the teacher. The teacher plays a four-measure pattern; the student plays an “answer” of the same length and in the same tempo. The student should play immediately following the teacher, with no interruption of the beat. The teacher and the student may play on woodblocks or other percussion instruments or may clap the pattern.

**TASK B:** The student is asked to improvise a melodic “answer” to a “question” sung by the teacher. The teacher sings a four-measure pattern; the student sings an “answer” of the same length, in the same tempo, and in the same style. The student should sing immediately following the teacher, with no interruption of the beat.

**Description of response, TASK A:**

**Basic Level:**
1. There is a hesitation or interruption in the beat between the question and the answer.
2. The tempo of the answer is close to that of the question, though by the end the answer is definitely faster or slower.
3. The rhythm of the answer is not performed with precision.
4. The answer is close but not identical in length to the question.

**Proficient Level:**
1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The rhythm of the answer is performed with precision.
4. The answer is identical in length to the question.

*Advanced Level:*
1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The rhythm of the answer is performed with precision.
4. The answer is identical in length to the question.
5. The answer includes essentially the same rhythmic patterns as the question, but it is not identical. Any new rhythms introduced in the answer are derived from the rhythms of the question.

**Description of response, TASK B:**

*Basic Level:*
1. There is a hesitation or interruption in the beat between the question and the answer.
2. The tempo of the answer is close to that of the question, though by the end the answer is definitely faster or slower.
3. The melody of the answer is not sung with precision.
4. The answer is close but not identical in length to the question.
5. Melodically, the answer bears little relationship to the question.
6. The answer is in the same style as the question with respect to some elements (e.g., dynamics, phrasing, staccato/legato) but not others.

*Proficient Level:*
1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The melody of the answer is sung with precision.
4. The answer is identical in length to the question.
5. Melodically, the answer is based on the question.
6. The answer is in the same style as the question.

*Advanced Level:*
1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The melody of the answer is sung with precision.
4. The answer is identical in length to the question.
5. The answer includes essentially the same melodic patterns as the question, but it is not identical. Any new melodic materials introduced in the answer are derived from the melodic materials of the question.
6. The answer is in the same style as the question.

**Achievement Standard:**
3b. Students improvise simple rhythmic and melodic ostinato accompaniments

**Assessment strategy:**
The student is asked to improvise a melodic ostinato to a familiar selection on a suitable instrument. The teacher chooses an instrumental selection familiar to the student and plays a tape of it. The student is given a brief period of time to devise an ostinato and is asked to perform it with the tape. If the student has difficulty, he or she is allowed to try a second time.[*Note: In this strategy the student improvises only a melodic ostinato; a parallel strategy should be created to provide an opportunity for the student to improvise a rhythmic ostinato.*]
Description of response:

Basic Level:
1. The student is not successful on the first attempt, but performs the ostinato throughout the selection on the second attempt.
2. The beat is not steady and the rhythm is not accurate, but the student finishes with the tape.
3. The ostinato clashes harmonically with the selection.

Proficient Level:
1. The student performs the ostinato throughout the selection on the first attempt.
2. The beat is steady and the rhythm is accurate.
3. The ostinato does not clash harmonically with the selection.

Advanced Level:
1. The student performs the ostinato throughout the selection on the first attempt.
2. The beat is steady and the rhythm is accurate.
3. The ostinato is based on rhythmic or melodic fragments from the selection.

Achievement Standard:
3c. Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies

Assessment strategy (both tasks are required):

TASK A: The student is asked to play “Hot Cross Buns” or another simple, familiar four-measure tune on a recorder, mallet percussion instrument, or other melodic instrument. The teacher asks the student to “do something different” with the rhythm while keeping the melody the same. The student is given a brief period of time to plan or practice.

TASK B: The student is asked to play “Hot Cross Buns” or another simple, familiar four-measure tune on a recorder, mallet percussion instrument, or other melodic instrument. The teacher asks the student to “do something different” with the melody while keeping the rhythm the same. The student is given a brief period of time to plan or practice.

Description of response, TASK A:

Basic Level:
There is only one place at which rhythmic variation (e.g., syncopation; dotted rhythms; quarter notes divided into eighths, eighth triplets, or sixteenths) is used. The melody may be altered as well.

Proficient Level:
There are at least two places at which rhythmic variation is used. The melodic contour is unchanged.

Advanced Level:
Whatever variation techniques are used, they are used consistently throughout. The melodic contour is unchanged.

Description of response, TASK B:

Basic Level:
There is only one place at which melodic embellishment or variation (e.g., acciaccaturas, passing tones, trills) is used. The rhythm may be altered as well.
Proficient Level:
There are at least two places at which melodic embellishment or variation is used. The rhythmic structure is unchanged.

Advanced Level:
Whatever techniques of embellishment or variation are used, they are used consistently throughout. The rhythmic structure is unchanged.

Achievement Standard:
3d. Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means

Assessment strategy (both tasks are required):

TASK A: The student is given a short poem of from four to eight lines and asked to sing an improvised, unaccompanied musical setting of it. The student is given a brief period of time to prepare.

TASK B: The student is given access to a variety of classroom instruments and electronic instruments. He or she is asked to improvise a short piece in ABA form in which the B section is as different as possible from the A section with respect to timbre. Vocal sounds, body sounds, and nontraditional sounds available in the classroom may be used. The student is given a brief period of time to prepare.

Description of response, TASK A:

Basic Level:
1. The student is able to sing the words of the poem, but the music lacks coherence.
2. The music is not consistent with the poem rhythmically.

Proficient Level:
1. The music demonstrates unity and variety.
2. The music is consistent with the poem rhythmically.

Advanced Level:
1. The music demonstrates unity and variety.
2. The music is consistent with the poem rhythmically and stylistically. Any formal structure implied by the words is reflected in the music.

Description of response, TASK B:

Basic Level:
1. The improvisation contains both unity and variety, but is not in a clear ABA form.
2. The improvisation contains modest contrast in timbre, though the timbres used may be similar to one another.

Proficient Level:
1. The improvisation is in ABA form.
2. The A and B sections are distinguished by timbre.

Advanced Level:
1. The improvisation is in ABA form.
2. The A and B sections are distinguished by timbre. The student shows imagination in creating contrast in the B section.

**Content Standard:**
4. Composing and arranging music within specified guidelines

**Achievement Standard:**
4a. Students create and arrange music to accompany readings or dramatizations

**Assessment strategy:**

The student is asked to create original music or adapt existing music to accompany a short story. The story may be about a haunted house, a trip to Planet X, a visit to the zoo, or any other topic selected by the student. The student may tell the story while performing the accompaniment, record the story on tape, or use an existing tape by another speaker in order to be able to devote more attention to the accompaniment. The student is given time to prepare. Written notes or notation is expected.

**Description of response:**

**Basic Level:**
1. The student chooses distinguishing and easily identifiable music to accompany or symbolize at least three major characters, places, objects, actions, events, or feelings described in the story. The student uses essentially the same music to accompany or symbolize many subsequent references to those components of the story, but overlooks other such references.
2. The musical representations are appropriate for the characters, places, objects, actions, events, or feelings in some cases, though there are instances in which better choices might have been made.
3. The written version is sufficient to represent the major features of the music, but is not explicit with respect to the details.

**Proficient Level:**
1. The student chooses distinguishing and easily identifiable music to accompany or symbolize most of the major characters, places, objects, actions, events, or feelings described in the story. The music for each representation is distinctive with respect to at least one element (e.g., pitch, rhythm, tempo, dynamics, timbre). The student uses the same music to accompany or symbolize each subsequent reference to that component of the story.
2. The musical representations are appropriate for the characters, places, objects, actions, events, or feelings.
3. The written version is sufficient to enable the student to perform the music again in essentially the same way on another day.

**Advanced Level:**
1. The student chooses distinguishing and easily identifiable music to accompany or symbolize nearly all of the major characters, places, objects, actions, events, or feelings described in the story. The music for each representation is distinctive with respect to at least two elements (e.g., pitch, rhythm, tempo, dynamics, timbre). The student uses the same music to accompany or symbolize each subsequent reference to that component of the story.
2. The musical representations are appropriate for the characters, places, objects, actions, events, or feelings.
3. The written version is sufficient to enable the student to perform the music again in the same way on another day.

**Achievement Standard:**
4b. Students create and arrange short songs and instrumental pieces within specified guidelines
Assessment strategy:
The student is asked to create an ABA piece in which the B section contrasts with the A section in two to three ways simultaneously (e.g., in timbre, dynamics, tempo, meter, mode [major/minor], style [legato/staccato], motion [stepwise/skipwise]). The student is given time to prepare and to create a written version of the piece. [Note: In this strategy the student composes an original work; a parallel strategy should be created to provide an opportunity for the student to arrange an existing work within specified guidelines.]

Description of response:

Basic Level:
The piece is in ABA form. The B section differs from the A section in one clearly identifiable way.

Proficient Level:
The piece is in ABA form. The B section differs from the A section in two clearly identifiable ways.

Advanced Level:
1. The piece is in ABA form. The B section differs from the A section in three clearly identifiable ways. The B section also provides unity with the A section in some clearly identifiable way.
2. The student demonstrates imagination and creativity in creating contrast in the B section.

Achievement Standard:
4c. Students use a variety of sound sources when composing

Assessment strategy:
The student is given access to a variety of classroom instruments and electronic instruments. He or she is asked to compose a short piece using at least three distinctive sounds, including at least one electronic sound and at least one vocal sound. The student is given time to prepare and to create a written version of the piece.

Description of response:

Basic Level:
1. The piece uses three different sounds, but omits an electronic sound or a vocal sound or both. The sounds are not distinctive.
2. The piece contains unity and variety, but is not in a recognizable form.
3. The written representation of the piece is sufficient to represent the major outline of the work but is not explicit with respect to the details.

Proficient Level:
1. The piece uses three sounds that are distinctive and that include an electronic sound and a vocal sound.
2. The piece is in a recognizable form.
3. The written representation of the piece is sufficient to enable the student to perform the work again in the same way on another day.

Advanced Level:
No meaningful distinction between the proficient and Advanced Levels is identifiable unless the strategy is repeated with a more complex task and the student provides a more sophisticated response.

Content Standard:
5. Reading and notating music
Achievement Standard:
5a. Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures

Assessment strategy:

The teacher prepares or obtains a set of flash cards, each showing one measure of rhythmic notation. Collectively the notation includes whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter. The teacher establishes a tempo of approximately sixty beats per minute and asks the student to read the rhythms by clapping or using rhythmic syllables while keeping the beat as the cards are displayed in succession. Each new card is revealed at the final beat on the preceding card. The exercise continues for approximately two minutes. Every symbol and meter is used several times. Any card that is misread is shown again later. (When the flash cards are presented in order of difficulty, it is also possible to assess on the basis of how far the student can proceed.)

Description of response:

Basic Level:
1. The student can read 50 percent of the cards correctly.
2. The student is sometimes unable to begin a new card on the beat.
3. The beat is somewhat unsteady or the student tends to slow down.

Proficient Level:
1. The student can read 75 percent of the cards correctly.
2. Any minor hesitation from one card to the next is quickly overcome.
3. The beat is generally steady, though minor discrepancies may be evident from time to time.

Advanced Level:
1. The student can read 90 percent of the cards correctly.
2. The student is able to begin each new card on the beat and there is no hesitation from one card to the next.
3. The beat is steady throughout.

Achievement Standard:
5b. Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys

Assessment strategy:
The student is asked to sightsing simple but unfamiliar unaccompanied melodies, using syllables, numbers, or letters. The melodies are folk song-like and most are eight measures in length. All are in major keys and in treble clef. They consist largely of stepwise motion. Most leaps are thirds, there are no accidentals, and the rhythms are simple. The tempo is approximately MM = 60. An error is counted if the student sings an incorrect pitch or an incorrect syllable (or number or letter) or both. A pitch error resulting in a change of tonality is counted as only one error. (When the melodies are presented in order of difficulty, it is also possible to assess on the basis of how far the student can proceed.)

Description of response:

Basic Level:
1. The student is able to sing 50 percent of the melodies, with no more than two errors per melody. The student may stop occasionally and begin again at that point.
2. The beat is often unsteady.
3. The student uses syllables, numbers, or letters occasionally but not consistently. There are frequent errors.

**Proficient Level:**
1. The student is able to sing 75 percent of the melodies, with no more than two errors per melody.
2. The beat is generally steady, though uncertainty may be evident from time to time.
3. The student uses syllables, numbers, or letters correctly and consistently, with only a few errors.

**Advanced Level:**
1. The student is able to sing 90 percent of the melodies, with no more than two errors per melody.
2. The beat is steady throughout.
3. The student uses syllables, numbers, or letters correctly and consistently, with almost no errors.

**Achievement Standard:**
5c. Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing

**Assessment strategy:**
The student is given a series of (1) music terms relating to dynamics, tempo, and articulation and (2) symbols or abbreviations for those terms. He or she is asked to name or define each term, symbol, or abbreviation and, when appropriate, to illustrate it in a performance of a phrase from a familiar song. The student is given a list of six songs (e.g., “Sakura,” “Oh, Susanna,” “Sweet Betsy from Pike”) from which to select phrases to illustrate the various terms. The phrase may be sung or played on a recorder or other melodic instrument. The abbreviations include those for pianissimo, piano, mezzoforte, forte, crescendo, and decrescendo. Symbols are presented for crescendo and decrescendo. Other terms included are largo, adagio, andante, moderato, allegro, ritard, accelerando, legato, and staccato. (These demonstration performances are for purposes of illustration only, and some may not be musically appropriate.)

**Description of response:**

**Basic Level:**
1. The student can name or define 50 percent of the terms, symbols, and abbreviations.
2. The student can illustrate convincingly the meaning of 50 percent of the terms, symbols, and abbreviations by means of performance.

**Proficient Level:**
1. The student can name or define 75 percent of the terms, symbols, and abbreviations.
2. The student can illustrate convincingly the meaning of 75 percent of the terms, symbols, and abbreviations by means of performance.

**Advanced Level:**
1. The student can name or define 90 percent of the terms, symbols, and abbreviations.
2. The student can illustrate convincingly the meaning of 90 percent of the terms, symbols, and abbreviations by means of performance.

**Achievement Standard:**
5d. Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

**Assessment strategy:**
The student is asked to write on a staff, using standard notation, a series of four simple melodic patterns of four measures each, played by the teacher on a keyboard instrument. The student is also to indicate the dynamic level and the meter, which will be either 3/4 or 4/4, and to insert bar lines as needed. The starting pitch and beat note are given for each pattern. The patterns contain half, quarter, and eighth notes. They move stepwise. Each pattern may be played up to six times if necessary.

**Description of response:**

*Basic Level:*
1. The rhythm of 50 percent of the notes is correct.
2. The pitch of 50 percent of the notes is correct.
3. In two of the four patterns, the meter and the bar lines are correct.
4. In two of the four patterns, the dynamic level indicated by the student is not more than one level different from what the teacher intended (assuming four levels: pp, p, mf, f).

*Proficient Level:*
1. The rhythm of 75 percent of the notes is correct.
2. The pitch of 75 percent of the notes is correct.
3. In three of the four patterns, the meter and the bar lines are correct.
4. In three of the four patterns, the dynamic level indicated by the student is correct.

*Advanced Level:*
1. The rhythm of 90 percent of the notes is correct.
2. The pitch of 90 percent of the notes is correct.
3. In all four patterns, the meter and the bar lines are correct.
4. In all four patterns, the dynamic level indicated by the student is correct.

**Content Standard:**
6. Listening to, analyzing, and describing music

**Achievement Standard:**
6a Students identify simple music forms when presented aurally

**Assessment strategy:**
Three short recorded examples are played for the student, who is asked to identify the form of each example. Forms may include ABA, AABA, ABACA, other forms involving not more than three sections (not counting repetitions), or call and response. Each example is heard three times. Both instrumental and vocal examples are included.

**Description of response:**

*Basic Level:*
By the end of the third hearing, the student can identify the form of one of the three examples.

*Proficient Level:*
By the end of the third hearing, the student can identify the form of two of the three examples.

*Advanced Level:*
By the end of the third hearing, the student can identify the form of all three examples.
Achievement Standard:
6b. Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

Assessment strategy:

Four examples of music are played for the student. The student is asked to describe the medium, the form, the melody, the rhythm, the harmony or texture, and the likely setting in which the music might be heard. A checklist or worksheet listing these items may be provided. Each example is played four times. At least one example should be from outside the Western music tradition; at least one should be Western, but from outside the art music tradition; at least one example should be primarily vocal; and at least one should be primarily instrumental. After the first hearing, the student is asked to discuss the medium and the form, and after another hearing, to discuss the melody, rhythm, and harmony or texture. Additional hearings should be offered as needed. The teacher should prompt the student by asking questions when he or she is unable to volunteer more information (e.g., “What instruments were playing?” “What kinds of singers were they?” “What was the form?” “Was the melody flowing?” “Was it primarily rhythmic?” “Did it move stepwise or by skips?” “Did the rhythm move by twos or by threes?” “In what sort of setting is this music likely to be heard?”). [Note: In this strategy the student responds by describing and answering questions about the music; a parallel strategy should be created to provide opportunities for the student to respond by moving.]

Description of response:

Basic Level:
The student can make a significant and accurate observation about three of the following characteristics for at least two of the works: medium, form, melody, rhythm, harmony or texture, and setting.

Proficient Level:
The student can make a significant and accurate observation about four of the following characteristics for at least three of the works: medium, form, melody, rhythm, harmony or texture, and setting.

Advanced Level:
The student can make a significant and accurate observation about the medium, the form, the melody, the rhythm, the harmony or texture, and the setting of all four works. The student’s comments reflect a high level of knowledge and insight.

Achievement Standard:
6c. Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

Assessment strategy:

The student is asked to describe or explain a notated piece of music, a recorded music performance, or a live performance by the teacher. Whenever the student uses a general vocabulary term for which there is a standard music term, the teacher asks, “What do musicians call that?” At every opportunity, the teacher asks questions that require answers incorporating music terminology. For example, “What was the dynamic level at the beginning?” The answer should be “forte,” not “loud.” Similarly, as appropriate, the student should use “decrescendo” rather than “softer,” “tempo” rather than “speed,” “allegro” rather than “fast.” (This ability can also be assessed in conjunction with other abilities, such as those called for in standards 6b and 9b.)

Description of response:
Basic Level:
1. The student uses several music terms as well as general vocabulary terms in describing music and music performances.
2. When asked by the teacher for a music term equivalent to a general vocabulary term he or she has used, the student can sometimes supply the music term but other times cannot.

Proficient Level:
1. More often than not the student uses music terms rather than general vocabulary terms in describing music and music performances.
2. When asked by the teacher for a music term equivalent to a general vocabulary term he or she has used, the student can usually supply the music term.

Advanced Level:
1. The student almost always uses music terms rather than general vocabulary terms in describing music and music performances.
2. When asked by the teacher for a music term equivalent to a general vocabulary term he or she has used, the student can almost always supply the music term.

Achievement Standard:
6d. Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s voices and male and female adult voices.

Assessment strategy:
Given brief recorded excerpts of unaccompanied solo performances, the student is asked to identify the following instruments or voices: violin, viola, cello, double bass, flute, clarinet, oboe, bassoon, saxophone, trumpet, French horn, trombone, tuba, timpani, snare drum, male voice, female voice, piano, organ, guitar, and at least three folk or ethnic instruments of various cultures (e.g., bongo drums, dulcimer, mbira).

Description of response:

Basic Level:
The student can identify 50 percent of the instruments or voices.

Proficient Level:
1. The student can identify 75 percent of the instruments or voices.
2. When errors occur, they tend to occur with instruments or voices that belong to the same families (e.g., trombone and French horn, clarinet and saxophone).

Advanced Level:
1. The student can identify 90 percent of the instruments or voices.
2. When errors occur, they tend to occur with instruments or voices that are distinctly similar in timbre and range (e.g., violin and viola, female voice and child’s voice).

Achievement Standard:
6e. Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Assessment strategy:
The student is asked to devise and demonstrate original movements that reflect the mood and character of a brief
unfamiliar recorded music example and to change his or her movements to respond to changes in the style of the music. The example is selected to provide clear changes in style. In a series of subsequent examples, the student is asked to respond by movement to new sections (e.g., each section in a rondo), to specific events (e.g., oboe solo, cymbal crash, recapitulation), or to changes in tempo, meter, instrumentation, or register (e.g., high versus low instruments). Props such as streamers, balls, hoops, or wands may be provided if desired.

**Description of response:**

**Basic Level:**
At times, the student is able to devise and demonstrate movements that plausibly reflect the mood and character of the music examples and to change his or her movements to reflect events or changes in the music. At other times, he or she is either unable to perceive the events or changes or is unable to reflect them in movement.

**Proficient Level:**
More often than not, the student is able to devise and demonstrate movements that plausibly reflect the mood and character of the music examples and to change his or her movements to reflect events or changes in the music.

**Advanced Level:**
The student is almost always able to devise and demonstrate movements that clearly reflect the mood and character of the music examples and to change his or her movements to reflect events or changes in the music.

Click here for Part 2

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**Content Standard:**
1. Singing and playing instruments

**Achievement Standard:**
1a. Children use their voices expressively as they speak, chant, and sing

**Assessment strategy:**

The teacher and the child chant a short, familiar poem together. The teacher then asks the child to try using different kinds of voices (e.g., high, low, funny, scary, whispery) in reciting the poem. The teacher invites the child to suggest other kinds of voices, and the child again chants the poem, using other kinds of voices.

**Description of response:**

**Basic Level:**
1. The child can offer a few suggestions, but the suggestions tend to be derived from the teacher’s examples and reflect little originality.
2. The child is willing to try using the various kinds of voices, but the distinctions are minimal and unconvincing.

**Proficient Level:**
1. The child can demonstrate several kinds of voices that have not previously been suggested by the teacher. Some of the suggestions may be derived from the teacher’s examples, but others are clearly original.
2. The child can offer a convincing demonstration of each kind of voice suggested.
Advanced Level:
1. The child can demonstrate a wide variety of voices that cover most of the possible categories. Many are clearly original.
2. The child shows flexibility and imagination in demonstrating a wide variety of voices.

Achievement Standard:
1b. Children sing a variety of simple songs in various keys, meters, and genres, alone and with a group, becoming increasingly accurate in rhythm and pitch.

Assessment strategy:
The teacher asks the child to sing a favorite song. The singing is unaccompanied, and the child chooses the starting pitch. The teacher then asks for another and another, as long as the child can think of different songs. If the songs are lacking in variety, the teacher asks, “Do you know this one?” and sings the first line. The child finishes the song if he or she knows it. In this way the teacher seeks to determine to what extent the child’s repertoire includes folk songs from around the world, ethnic songs, patriotic songs, game or nonsense songs, and seasonal or other topical songs.

Description of response:

Basic Level:
1. The child can sing a half dozen rote songs, representing at least three of the following categories: folk songs, ethnic songs, patriotic songs, game or nonsense songs, seasonal or other topical songs.
2. The child’s rhythm is generally satisfactory, though there are some errors.
3. The child’s pitch follows the contour of the melody, though there are frequent errors in actual pitches sung.

Proficient Level:
1. The child can sing a dozen rote songs, representing at least four of the following categories: folk songs, ethnic songs, patriotic songs, game or nonsense songs, seasonal or other topical songs.
2. The child’s rhythm and pitch are generally good, though there are occasional errors.

Advanced Level:
1. The child can sing two dozen rote songs, representing all five of the following categories: folk songs, ethnic songs, patriotic songs, game or nonsense songs, seasonal or other topical songs.
2. The child’s rhythm and pitch are very good. There are almost no errors.

Achievement Standard:
1c. Children experiment with a variety of instruments and other sound sources.

Assessment strategy:
The child is placed in an environment with many classroom instruments and other sound sources, including electronic sources, and is instructed to see how many different sounds he or she can make with the instruments. The teacher makes an occasional suggestion, such as, “Can you think of a different way to play that instrument?” Vocal sounds and body sounds are also suggested. Uses of the various sounds are discussed: “What does that sound remind you of?” “Can you make a sound like a thunderstorm?” “A gentle rain?” “A squeaky door?” The child is encouraged to produce a variety of sounds from a variety of sources, to make at least one valid and relevant comment concerning each sound, and to describe imagined sounds.

Description of response:
1. The child hesitates frequently, but eventually is able to produce an appropriate sound or response to each suggestion from the teacher. Some of the sounds are similar to sounds produced earlier. Many suggestions from the teacher are required. The child takes no initiatives.
2. The child can make at least one accurate and relevant comment concerning some of the sounds produced and some of the imagined sounds, but in other cases the comments are inaccurate, irrelevant, or repetitious.

Proficient Level:
1. The child is able to produce an appropriate sound or response to each suggestion from the teacher and to take one or two initiatives.
2. The child can make at least one accurate and relevant comment concerning most of the sounds produced and most of the imagined sounds.

Advanced Level:
1. The child not only responds promptly and effectively to every suggestion from the teacher but takes the initiative to produce three or more other sounds. The child demonstrates imagination in producing new sounds and in discussing the possible uses of the various sounds.
2. The child has no difficulty in making at least one accurate and relevant comment concerning every sound produced and every imagined sound and can make several comments about many of them.

Achievement Standard:
1d. Children play simple melodies and accompaniments on instruments

Assessment strategy (both tasks are required):

TASK A: The child is asked to use a keyboard or mallet percussion instrument to play a “song” (i.e., a melody) for the teacher.

TASK B: The child is asked to strum an accompaniment to a familiar melody on a chpered zither (e.g., Autoharp or ChromAharp) while the teacher presses the chord buttons, to accompany a song by strumming the strings of a guitar or ukulele while the teacher holds the instrument and fingers the chords, or to play a very simple ostinato pattern on a mallet percussion instrument. The child is encouraged to sing along with the teacher and other children, who sing the melody.

Description of response, TASK A:

Basic Level:
The child plays a series of pitches approximating a “song” (i.e., a melody), though the playing is disjointed or hesitant and is not song-like in structure.

Proficient Level:
The child plays a series of pitches approximating a “song.” The playing is smooth, with only a few hesitations, and is song-like in structure.

Advanced Level:
The child plays a series of pitches approximating a “song” or, perhaps, plays a recognizable children’s song. The playing is smooth and confident, with no hesitations, and is song-like in structure.

Description of response, TASK B:

Basic Level:
1. The child strums the song or sustains the ostinato, but the playing is hesitant and the beat is disrupted at several points.
2. The child attempts to sing along but can sing only a few of the words while strumming or playing.

**Proficient Level:**
1. The child strums the song or plays the ostinato without hesitation, and the beat is generally steady.
2. The child sings along with many of the words while strumming or playing.

**Advanced Level:**
1. The child strums the song or plays the ostinato confidently and with a steady beat throughout.
2. The child sings along throughout the song while strumming or playing.

**Content Standard:**
2. Creating music

**Achievement Standard:**
2a. Children improvise songs to accompany their play activities

**Assessment strategy:**
The child is given a set of blocks and a set of animal figures. The teacher suggests building a zoo and engages the child in a singing dialogue in which the teacher encourages the child to make up a song about the various animals in the zoo. While building the zoo, the child is asked to improvise a song in which each “verse” is about a different animal. The teacher helps out when the child hesitates or stops.

**Description of response:**

**Basic Level:**
The child requires much encouragement from the teacher but can improvise briefly about an animal.

**Proficient Level:**
The teacher has to encourage the child occasionally, but the child continues the song and improvises three additional “verses”—each about a different animal—with little help.

**Advanced Level:**
The child improvises five additional “verses”—each about a different animal—with almost no help from the teacher.

**Achievement Standard:**
2b. Children improvise instrumental accompaniments to songs, recorded selections, stories, and poems

**Assessment strategy:**
The teacher reads a story or poem to the child and asks him or her to identify some of the objects and actions in the story that can be represented in sound, to devise appropriate sounds for those objects and actions, using a variety of sound sources, and to produce the sounds at the appropriate times while the teacher reads the story again. For example, walking can be represented by evenly spaced sounds on a woodblock; sleeping can be represented by an excerpt from a lullaby; a clock striking the hour can be indicated by a chime; and counting can be represented by strokes on a drum.

**Description of response:**
Basic Level:
1. The child identifies only a few of the most obvious objects and actions that lend themselves to representation in sound.
2. The sounds used by the child include only the most obvious. They are limited in variety. Some of the sounds are inappropriate.

Proficient Level:
1. The child suggests several objects and actions that lend themselves to representation in sound but may omit certain obvious possibilities.
2. The sounds used by the child are appropriate to the object or action they represent. The sounds are selected from a variety of sources.

Advanced Level:
1. The child identifies virtually all of the appropriate objects and actions that lend themselves to representation in sound.
2. The sounds used by the child are all appropriate to the object or action they represent. In some cases the connection between the object and the sound is subtle but logical. The sounds are selected from a wide variety of sources and some show imagination.

Achievement Standard:
2c. Children create short pieces of music, using voices, instruments, and other sound sources

Assessment strategy:
The teacher reads a story in which one of the characters sings a particular song several times. The words to the song (but not the melody) may be provided in the story, or the teacher may create words to fit the story where none are provided. After learning the words, the child is asked to use them to make up a song to be sung in the story, and to sing it the same way each time the character sings it in the story.

Description of response:

Basic Level:
1. The child needs assistance but can create a song.
2. The child is able to maintain some of the rhythm and pitch characteristics of the song during the repetitions.

Proficient Level:
1. The child can create a song without assistance.
2. The child is able to maintain most of the rhythm and pitch characteristics of the song during the repetitions.

Advanced Level:
1. The child can create a song without assistance. The song is appropriate and appealing.
2. The child is able to maintain all of the rhythm and pitch characteristics of the song during the repetitions.

Achievement Standard:
2d. Children invent and use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas

Assessment strategy:
The child is asked to make up a piece of music, to write it down on paper or on a chalkboard, using symbols to represent the various sounds, and to perform it. The child is also asked to explain the symbols.
Description of response:

Basic Level:
1. Several different sounds are used, each represented by a different symbol. There is no consistent one-to-one correspondence between most of the symbols and the sounds they represent.
2. The child can perform the piece represented by the symbols but cannot explain or demonstrate the sound that each symbol represents.

Proficient Level:
1. The child uses several different sounds, each represented by a different symbol. There is a consistent one-to-one correspondence between most of the symbols and the sounds they represent.
2. The child can perform the piece represented by the symbols and can explain or demonstrate the sound that each symbol represents.

Advanced Level:
1. The child uses several different sounds, each represented by a different symbol. There is a consistent one-to-one correspondence between the symbols and the sounds they represent. The representation includes distinctions in one or more elements of music (e.g., pitch, rhythm, dynamic level).
2. The child can perform the piece represented by the symbols. The child can explain and demonstrate the sound each symbol represents and can describe how the specific sound is represented by the symbol.

Content Standard:
3. Responding to music

Achievement Standard:
3a. Children identify the sources of a wide variety of sounds

Assessment strategy:
Pictures are displayed of instruments or other sound sources with which the child has had direct experience (i.e., he or she has observed the instrument or sound source while the sound was being produced, live or on videotape). These may include pictures of a piano, a guitar, a saxophone, a clarinet, a trumpet, a trombone, a tuba, a violin, a double bass, a drum, a man singing, a woman singing, a balloon bursting, a baby crying, children laughing, a door closing, a package being torn open, a bird singing, a cow mooing, a dog barking, a cat meowing, an automobile (representing a car horn), lightning and storm clouds (representing thunder), a siren, or other common sound sources. Recorded examples of sounds from the various sources are played, and the child is asked to identify the picture representing the source of each sound.

Description of response:

Basic Level:
1. The child is able to identify the source of five nonmusical sounds (e.g., car horn honking, balloon bursting, baby crying).
2. The child is able to identify the source of five musical sounds (e.g., piano, guitar, violin, drum, female singer).

Proficient Level:
1. The child is able to identify the source of nine nonmusical sounds.
2. The child is able to identify the source of nine musical sounds.

Advanced Level:
1. The child is able to identify the source of a dozen nonmusical sounds.
2. The child is able to identify the source of a dozen musical sounds.

**Achievement Standard:**
3b. Children respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music

**Assessment strategy:**
The child is given a prop such as a scarf, a streamer, or a wand and is asked to move to two pieces of music, one slow and one fast, using the prop. The child is not told the title of the music nor how to move but is merely asked to move as the music suggests and to reflect the beat in his or her movements.

**Description of response:**

*Basic Level:*
The child’s movement reflects the character of the music in a general way. The movement to the slow piece is slow. The movement to the fast piece is fast.

*Proficient Level:*
The child’s movement reflects the character of the music. The beat is evident through the movement. Some effort is made to represent the melodic, rhythmic, or dynamic features of the music in the movement.

*Advanced Level:*
Not only does the child’s movement reflect the character of the music, but the various movement patterns suggest repetition and contrast to reflect the formal structure of the music. The child is able to represent clearly at least one of the melodic, rhythmic, or dynamic features of the music in the movement.

**Achievement Standard:**
3c. Children participate freely in music activities

**Assessment strategy:**
The child is encouraged to follow the example of the teacher in improvising songs or sounds to accompany the activities of daily life. The child has access to song books, picture books depicting folk tales and musicians, and a bin with various music instruments. There is enough space for movement, and there is a collection of props for movement improvisations. An electronic keyboard with headphones and a listening station with a cassette player and headphones are available for the child to use when desired.

**Description of response:**

*Basic Level:*
The child occasionally takes the initiative to participate in music activities but often seems to prefer other types of activities.

*Proficient Level:*
The child often takes the initiative to participate in music activities.

*Advanced Level:*
The child regularly takes the initiative to participate in music activities and frequently becomes engaged in them.

**Content Standard:**
4. Understanding music
Achievement Standard:
4a. Children use their own vocabulary and standard music vocabulary to describe voices, instruments, music notation, and music of various genres, styles, and periods from diverse cultures

Assessment strategy:

The teacher plays several pairs of short examples of music selected to show clear contrasts in one of the following: tempo, dynamic level, pitch level (i.e., register), style (e.g., smooth or bouncy, calm or excited), instruments/voices, solo/large ensemble. After each pair is played, the child is asked to explain how the two pieces differed.

Description of response:

Basic Level:
1. The child needs prompting or a second hearing to respond, and cannot respond to every pair of examples.
2. For some of the examples, the child can describe the differences in vague, nonmusic terminology.

Proficient Level:
1. The child can respond to every pair of examples.
2. For many of the examples, the child can describe the differences, using appropriate music terminology.

Advanced Level:
1. The child can respond quickly and easily to every pair of examples.
2. For all of the examples, the child can describe the differences, using appropriate music terminology.

Achievement Standard:
4b. Children sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage

Assessment strategy:

The teacher plays several excerpts of music featuring sudden and gradual changes in loudness, tempo, or pitch level (i.e., register). The child is asked to indicate by movement or gesture the changes he or she hears. For example, to indicate changes in loudness the child may move the hands apart or bring them together; to indicate changes in tempo, the child may move the feet, arms, or head in time to the music; or to indicate changes in pitch level, the child may stand up straight or crouch down. (If administering this assessment strategy in a group, the children may be asked to close their eyes to reduce the tendency to copy one another.) [Note: In this strategy the child responds by moving; parallel strategies should be created to provide opportunities for the child to respond by singing, playing instruments, or verbalizing.]

Description of response:

Basic Level:
The child responds by appropriate movements to some of the sudden changes in loudness, tempo, or pitch level, but for other changes, the response is slow, uncertain, or missing.

Proficient Level:
The child responds by appropriate movements to most of the sudden changes in loudness, tempo, or pitch level, but does not always recognize a change when it is gradual.

Advanced Level:
The child responds promptly by appropriate movements to both sudden and gradual changes in loudness, tempo, or pitch level.

**Achievement Standard:**
4c. Children demonstrate an awareness of music as a part of daily life

**Assessment strategy:**

The teacher engages the child in conversation about “where we hear music”: “Where have you heard music today?” “Yesterday?” “Last week?” The teacher does not directly suggest where the child might have heard music, but does inquire about what the child did and where the child went. When the child recalls having heard music in a particular setting, the teacher asks why music was used in that setting.

**Description of response:**

**Basic Level:**
1. The child can identify two or three settings in which music was present in his or her life.
2. For a few examples, the child can give a reasonably satisfactory explanation of why music was used in that setting, but for other examples, he or she tends to miss the point.

**Proficient Level:**
1. The child can identify four or five settings in which music was present in his or her life.
2. For many examples, the child can give a good explanation of why music was used in that setting.

**Advanced Level:**
1. The child can identify six settings in which music was present in his or her life.
2. For most examples, the child’s explanation of why music was used in that setting reflects knowledge and insight.