

Music

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

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

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

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

Selected Response Items

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

1 Which is the highest voice part in a mixed choral ensemble?

- 1 soprano
- 2 alto
- 3 tenor
- 4 baritone

Music
Standards **1 & 3**
Performance
Indicators 1(d); 3(d)

2 Which of the following songs is most associated with the Civil Rights movement of the 1960s?

- 1 *Cotton Jenny*
- 2 *We Shall Overcome*
- 3 *I Shall Not Be Moved*
- 4 *Amazing Grace*

Music
Standard **4**
Performance
Indicator 4(c)

3 Aaron Copland composed all of the following EXCEPT

- 1 *Billy the Kid*
- 2 *Lincoln Portrait*
- 3 *Appalachian Spring*
- 4 *West Side Story*

Music
Standard **3**
Performance
Indicator 3(e)

Use the following music example for the next two items.



4 The title of this piece is

- 1 *Row, Row, Row Your Boat*
- 2 *Twinkle, Twinkle, Little Star*
- 3 *America*
- 4 *Old MacDonald Had a Farm*

Music
Standards **1 & 4**
Performance
Indicators 1(c); 4(a)

5 The symbol at the beginning of this piece is

- 1 a tenor clef
- 2 a treble clef
- 3 an alto clef
- 4 a bass clef

Music
Standards **1 & 3**
Performance
Indicators 1(c); 3(d)

Short Constructed Response Items

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

<p>Music Standards 3 & 4 Performance Indicators 3(d), (a), (b); 4(a)</p>

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

Critical Listening Rubric

Level	Description
4	Refers to two or more musical elements with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s)
3	Refers to at least two musical elements with somewhat accurate, descriptive and supportive evidence along with generally relevant connections to the musical excerpt(s) OR Refers to at least two musical elements, one with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s) and the other(s) without descriptive or supportive evidence or relevant connections to the musical excerpt(s)
2	Refers to only one musical element with accurate, descriptive, and supportive evidence along with relevant connections to the musical excerpt(s) OR Refers to two or more musical elements without descriptive or supportive evidence or relevant connections to the musical excerpt(s)
1	Refers to only one musical element without descriptive or supportive evidence or relevant connections to the musical excerpt(s)
0	Response is illegible OR Response doesn't meet any of the above criteria OR Response is inappropriate to topic OR No response

Student Examples—Short Constructed Response on a Musical Topic

Level 4

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

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

Level 3

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

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

Level 2

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

You don't get the same effect. The sound isn't as loud, and you can't see the performers.

Level 1

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

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

Level 0

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

A live performance is louder and clearer than a recording.

Extended Constructed Response Item

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

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

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

Performance Event Item

Music Standards 1 & 2 Performance Indicators 1(c); 2(a)
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Music Reading

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

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

- You may perform the rhythm (Section A) and tonal (Section B) patterns separately before performing the music line. You can receive partial credit for performing the rhythm and tonal lines, but must also perform the music line as written.
- You may go directly to the music line (Section C) as written. If you do so, you may lose the opportunity to receive partial credit.

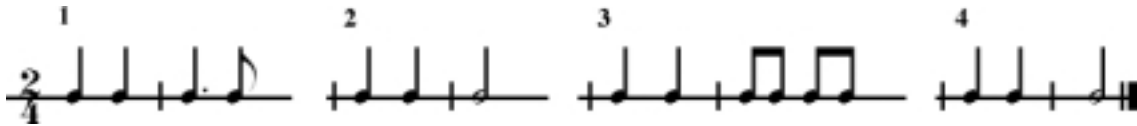
Instrument	Music Line	Instrument	Music Line	Instrument	Music Line
Accordion	10	English Horn	2	Piano	10
Alto Horn	4	Euphonium	3 or 6	Piccolo	1
Banjo	11	Flugelhorn	2	Recorder	1 or 2
Baritone (Horn)	3 or 6	Flute	1	Saxophone	2
Bass Trombone	8	French Horn	2	Sousaphone	8
Bassoon	8	Guitar, Acoustic	11	String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

Voice	Line of Music
Soprano	1
Alto	2
Tenor	3
Baritone/Bass	4

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

Section A: Rhythm—Partial Credit

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



Section B: Tonal—Partial Credit

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



OR



OR



Note: These are samples of the eight-measure examples, which were provided for the instruments and voice parts listed on the previous page.

Section C: Music Lines

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

Andante

7 cello, string bass, electric bass, double bass

Andante

10 piano, accordian, concertina, harp, organ

C C C G7 C C C C G7 C

Andante

Section D: Vocal

1 soprano

Andante

Music Reading Rubrics

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

Music Reading Rubric #1 Rhythm/Tonal Partial Credit

Music Reading Rubric #2 Sing or Play

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

Directions: Student's score for this performance event is the higher score of Rubric #1 or Rubric #2.

Performance/Portfolio Items

TASK 1—PERFORMANCE/IMPROVISATION/COMPOSITION WITH REFLECTION

—Required with Choice

Students must select one performance task from several options:

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

Music

Standards **1 & 3**

Performance Indicators

1(a) and/or 1(b), (c); 3(a), (b), (d), (f)

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

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

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

Please see the sample Evidence of Performance Achievement and Evidence of Improvisational Achievement sheets for details.

Assessment of the composition will include:

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

Assessment of the critical reflection will include:

- the use of appropriate and accurate music terminology in describing important aspects of the preparation and performance of a solo or improvised solo, or creation, scoring, and performance.

**Evidence of Performance Achievement
Local Performance and NYSSMA Level 1 - 4
Brass, Woodwind, Guitar, & Strings**

Copy form on light
yellow paper

Student's Number _____ School District _____ Date _____
 Title of Solo _____ Instrument _____ Level of Solo _____

Complete Part 1A (Local Performance)

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

Throughout the performance, the student...	Tone	Intonation	Technique	Accuracy	Interpretation
4 = Consistently demonstrated accurate....					
3 = Often demonstrated accurate.....					
2 = Inconsistently demonstrated accurate.....					
1 = Rarely demonstrated accurate.....					
0 = Did not demonstrate accurate.....					

Use the reverse side of this sheet to provide the student with relevant comments.

Performance Points _____

Part 1B (NYSSMA Level 1 - 4)

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

- Tone** _____
- Intonation** _____
- Technique** _____
- Accuracy** _____
- Interpretation** _____

Performance Points _____

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

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

Performance Points _____

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

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

Performance Points = _____

Literature Points = _____

Critical Reflection = _____

Total Points = _____

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

____ Score

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

Evidence of Improvisation Achievement
NYSSMA Level 5 - 6
Piano, Bass, Guitar, Vibes & Wind Instruments

Copy form on
golden rod paper

Student's Number _____ School District _____ Date _____
 Title of Solo _____ Instrument _____ Level of Solo _____

Part 1: Solo Performance

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

Interpretation & Improvisation	Tone, Technique & Rhythm/Time	Intonation	
19 - 20 = 4	14 - 15 = 4	9 - 10 = 4	_____
15 - 18 = 3	11 - 13 = 3	7 - 8 = 3	_____
10 - 14 = 2	7 - 10 = 2	4 - 6 = 2	_____
1 - 9 = 1	1 - 6 = 1	1 - 3 = 1	_____
0 = 0	0 = 0	0 = 0	_____

Tone	_____
Intonation	_____
Technique	_____
Accuracy	_____
Interpretation	_____

Performance Points _____

Part 2: Critical Reflection

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

Part 3: Tally

You will not be able to complete this scoring task.

Performance Points = _____
 Critical Reflection = _____
 Literature Points = **10**
 Total Points = _____

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

_____ **Score**

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

TASK 2—REPERTOIRE LISTS WITH REFLECTION

—Required

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

Music

Standards **2, 3, & 4**

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

Music

Standards **1, 3, & 4**

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

TASK 3—RESEARCH/WRITTEN ESSAY ON SELECTED TOPICS

—Required with Choice

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

Music

Standards **2, 3, & 4**

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

TASK 4—OVERALL PORTFOLIO REFLECTIVE SUMMARY

—Required

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

Music

Standards **1 - 4**

Performance Indicators - All

TASK 5—LOCAL TASK

—Optional

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

Music

Standards **1 - 4**

Performance Indicators - Vary

Music Portfolio Check-Off Chart

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

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

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

Music Portfolio Check-Off Chart (continued)

Music Standards and Performance Indicators (abbreviated) <i>Check-Off Chart</i>	TASK 1 Performance/ Improvisation/ Composition	TASK 2 Repertoire Lists	TASK 3 Research/Essay	TASK 4 Reflection	TASK 5 Local (Option)
Standard 3: Responding and Analyzing					
a. Through listening, analyze and evaluate their own and others' performances					
b. Read and write critiques of music					
c. Use anatomical and other scientific terms					
d. Use appropriate technical and socio-cultural terms					
e. Identify and describe the contributions of both locally and internationally known exemplars of high quality					
f. Explain how performers, composers, and arrangers make artistic decisions					
Standard 4: Cultural Dimensions					
a. Identify from performances or recordings the cultural contexts					
b. Identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples					
c. Relate well-known musical examples with the dominant social and historical events					