

**THE DEVELOPMENT OF AN ASSESSMENT TOOL TO
GATHER EVIDENCE AND EVALUATE THE PROGRESS OF
PERFORMANCE SKILLS OF STUDENTS IN THE
EDGERTON HIGH SCHOOL BAND**

by

Valerie Frizzell Gaffney

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Project Chair: Dr. Glenn C. Hayes

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Final Project Approved

Valerie Frizzell Gaffney

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Committee Members: _____

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Abstract

Valerie Frizzell Gaffney

The Development of an Assessment Tool to Gather Evidence and Evaluate the Progress of Performance Skills of the Students in the Edgerton High School Band

April 30, 2005

Dr. Glenn C. Hayes, Project Chair

The University of Wisconsin-Whitewater

Because of the block schedule and the lack of certain basic music skills among the incoming band students at Edgerton High School, it is necessary to create a system to help students establish their basic performance skills. The purpose of this project is to design a set of assessment tools that will help students define and perform basic musical skills. A series of quarterly study sheets allows the student to study scales, rhythms, tone, and expression in a progressive manner through all grade levels. The student is required to master each form and the skill level demonstrated serves as a portion of his or her final grade. It is also necessary to have a way to assess the students' skills. This project uses literature and methods from a variety of sources to develop a set of tools that will accomplish both of these objectives.

This project focuses on the four areas of skills basic to musical performance on a musical instrument including scales and arpeggios, rhythm, tone, and expression. The study of scales, arpeggios, and rhythm has been systematically designed to increase the technical skill of students on their instruments. Students will have studied the major, minor, and chromatic scales and arpeggios in a systematic method over a four-year course of study. Each term for four years (16 terms), the student will have studied one major scale, the relative minor scale, arpeggios, and the chromatic scale. In addition, the student will have studied a specific rhythm pattern each term. The chromatic scale study has been coordinated to the rhythm study for each term to help reinforce the rhythm pattern. The rhythm patterns began with the easiest whole rhythms (whole, half, and quarter notes) and get progressively more difficult with each term.

In addressing tone quality, the teacher will have assigned a phrase of music from the literature studied by the band. The student will have performed the phrase with the best tone quality he/she can produce. A rubric has been developed to assess the student's level of tone production quality and to help the student begin to identify the qualities of an excellent tone.

Musical expression has been addressed in two manners. The first has been through a demonstration of expression during the same performance of the tone quality assignment. Students have been assessed on a rubric similar to the one designed for tone quality. In addition, the student has been presented with a blank phrase of music. The student then adds expression markings that they feel are appropriate and performs the excerpt. Again, a rubric has been designed to assess the work of the student.

Chapter One-Statement of the Problem

The assessment and grading of music students has been problematic for many music teachers (Robinson, 1995; Asmus, 1999; Chiodo, et al. 1998). Through discussion with many of my colleagues, this appears to be a situation that is both common and extremely frustrating. Students in the Edgerton High School band receive a weekly group lesson (4-5 students). Due to our block scheduling with no study halls, students are required to leave another subject to attend lessons. To accommodate the student's schedules, schedules are rotated for all 120 band members weekly so that they are not forced to miss the same subject each week. Band rehearsals are for ninety minutes every other day, which leads to greater inconsistency of routine. It has been noticed that students transitioning to the high school band exhibit a lack of understanding in some basic musical skills including counting, tone production, and expression. The purpose of this project is to create a set of tools that will help students to establish basic performance skills and provide an efficient method for assessing those basic skills.

In my undergraduate studies, I was not fortunate enough to have a music assessment course, rather grading was simply discussed as a part of my music education methods classes. My professors instilled a strong philosophy of music education that has guided my efforts in assessment and grading with a major portion of the grading process imparted focused on the importance of band lessons. It is my belief that students in band lessons should be studying from a lesson book fostering the acquisition of skills that are then applied to solo and ensemble performance. During my student teaching experience the aforementioned philosophy held and was reinforced. I observed students in

individual or small group lessons studying from a selected method book and applying those learned skills to their ensemble and solo performances. The sequence was well defined and the progress of the students was clearly evident.

In my first teaching position, I upheld this philosophy strongly--students should be studying skills out of a lesson book. I had the opportunity to teach in a small school where each of my students had a weekly, individual lesson. All of the students were studying from a method book, supplementary studies, and solo work intended to match each student's needs and pace. Each student was graded on a weekly lesson. Assessment of students' skills was relatively simple because of the individuality of the learning events. Justifying a grade to a disgruntled parent was not difficult since it was based on the lesson grades and comments I had made on the student's performance each week.

In my current position, extenuating circumstances make grading and assessment very difficult. First, our school schedule is designed on the block model, which means that the bands do not meet daily, but every other day for ninety minutes. This schedule eliminates consistency in the students' playing experience. Students do not have the daily reinforcement in rehearsal that might aid their learning. As an example, if a band meets on Monday, Wednesday, and Friday during the first week of school, it will then rehearse on Tuesday and Thursday the following week. Theoretically, the band will have the same amount of time as if it met every day for 45 minutes. In reality, the schedule is rarely the same due to the many interruptions present in most schools such as, parent/teacher conferences, in-service days, snow days, and other calendar changes. If those circumstances happen to the group that rehearses on Tuesday/Thursday, it reduces

by 50% the number of minutes that those students rehearse that week. If, for example the Tuesday/Thursday band misses a rehearsal on a Thursday, they will not rehearse again until the following Monday- almost an entire week without playing time. This creates great inconsistency in the development of young players.

The second mitigating factor is that the lesson schedule is very complex. When the block schedule was instituted, the administration was very supportive of the music program. It was stated that if the faculty decided to change to a block schedule, music lessons would continue and the students would be pulled from other classes. The stipulations for the music department were, and are, that teachers do not want students coming out of the same class every week, so the lesson schedule must be rotated weekly. That results in 120 band students having a different lesson time every week. This leads to many missed lessons by students due to the lack of a consistent time.

The third problem is that even if the lesson schedule were consistent, students do not have to come to the lesson if a test, quiz, or lab is occurring in the class they are to leave. In this scenario, the student misses the lesson and is required to find a make up time. In the meantime, the rest of the lesson group has moved on. To compound the problem, students are inconsistent in their outside practicing leaving the group at various musical levels. Therefore, much time is spent reviewing material and not moving forward.

When I first began at Edgerton, I endeavored to implement my preferred method of grading, which I felt was fair and accurate. However, I found it impossible to implement with the lesson format. Additionally, there are twice the number of students

in this teaching position, as in my first position, making the bookkeeping troublesome. I finally gave up on my philosophy regarding lesson books. I could not find a way to keep the students moving forward given the restrictions of the group lesson format and changes in scheduling which I am required to use. I decided to simply use their band music as their lesson material. Utilizing the musical material in their ensemble music to provide the teaching material in the lesson. Because of the inherent lack of rehearsal consistency, this system also provides some practice time for the students on their band music. Although my students are learning many skills in this manner, there is a lack of clear goals for the learner. Students learn to count rhythms but do so in a rather disjointed way-only when they appear in the music. I believe a set of tools that would outline specific goals for different levels would aid the student in setting some benchmarks. Tools of this sort would also assist the educator in the evaluation of each student more efficiently and more equitably for grading.

Chapter Two-Review of Related Literature

Literature on basic performance skills, assessment, and evaluation in music was used as a basis for background knowledge in this area. This body of work contains several ideas pertinent to the development of my own evaluation tool.

Basic Skills

In order to develop a tool that will establish performance goals for students, a definition of basic performance skills is necessary. The skills that are considered the musical building blocks for performance must be defined. According to Asmus (1999), “Attainment of a series of short-term learning targets should contribute to the acquisition of defined long-term learning targets” (p. 19). By defining the “building blocks” or “short-term targets” for instrumental students, a strong tool for evaluation can be developed.

In 1994, the Consortium of National Arts Education Associations developed the National Standards for Arts Education (Music Educator’s National Conference [MENC], 1994). This publication outlines content standards for the four arts disciplines of music, drama, dance, and visual arts. The nine content standards for music consist of what students should know and be able to do at different levels of learning in their musical education. The national content standards are:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music

7. Evaluating music and music performance
8. Understanding relationships between music, and the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture (MENC, 1994)

For students in the United States, these standards represent what is recognized as basic to their music education. Each content standard also has achievement standards that outline more specifically what students should accomplish. For the purpose of this project, content standards 2 and 5 will be used to define the parameters of the skills basic to playing an instrument.

To further enumerate basic skills required of instrumental music students, the Wisconsin Department of Public Instruction developed Wisconsin's Model Academic Standards for Music in 1997. The Wisconsin state standards closely follow the National standards. The Wisconsin content standards are:

- A. Singing
- B. Instrumental
- C. Improvisation
- D. Composition
- E. Reading and Notating
- F. Analysis
- G. Evaluation
- H. Connection: The Arts
- I. Connection: History and Culture (Wisconsin Department of Public Instruction [WI DPI], 1997)

The Wisconsin standards list performance standards for each of the content standards.

The performance standards outline the expectations for students in general music, instrumental, and choral classes by the conclusion of grades 4, 8, and 12. According to standard B (instrumental) students at the end of grade 8 will be able to:

B 8.8 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, and with good posture, good playing position, and good breath, bow, or stick control

B 8.9 Perform, with expression and technical accuracy on a band or orchestral instrument, a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six

B 8.10 Perform music representing diverse genres and cultures, with appropriate expression and style

B 8.11 Play by ear simple melodies on a band or orchestral instrument
(WI DPI, 1997)

By the end of grade 12 the students will be able to:

B 12.6 Perform, with expression and technical accuracy, a large and varied repertoire of instrumental literature with a difficulty of four on a scale of one to six

B12. 7 Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills

B12.8 Perform in small ensembles (WI DPI, 1997)

The Wisconsin performance standards for reading and notating music are particularly applicable to this project. In order to establish a starting point, the performance standards for reading and notating music by the end of eighth grade state that a student will be able to:

E 8.9 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 2/4, 4/4, 3/8, and alla breve (2/2) meter signatures

E 8.10 Sight-read simple melodies in the treble and/or bass clefs

E 8.11 Identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation, and expression

E 8.12 Use standard notation to record their musical ideas and the musical ideas of others

E.8.13 Sight-read accurately and expressively, music with a level of difficulty of two on a scale of one to six (WI DPI, 1997)

By the end of grade 12 students will be able to:

E.12.9 Demonstrate the ability to read an instrumental score of up to four staves by describing how the elements of music are used

E.12.10 Sight –read, accurately and expressively, music with a level of difficulty of three on a scale of one to six.

E.12.11 Interpret nonstandard notation symbols used by some 20th century composers

E.12.12 Demonstrate the ability to read a full instrumental score by describing how the elements of music are used and explaining all transpositions and clefs

E.12.13 Sight-read, accurately and expressively, music with a level of difficulty of four on a scale of one to six (WI DPI, 1997)

These performance standards provide a strong basis for defining what basic skills a student should have in grades nine through 12 twelve.

The New ASBDA (American School Band Director’s Association) Curriculum Guide (1997) provides “a sequenced, performance-based program of instruction for elementary, intermediate, secondary, and advanced secondary levels of instrumental music instruction” (American School Band Director’s Association [ASBDA], p.14). It states that after participating in a school instrumental music program through the 12th grade a student will be able to:

1. Demonstrate the language art of reading and interpreting music notation;
2. Perform music independently and with others;
3. Describe, analyze, and create music;
4. Evaluate music by using critical thinking and listening skills;
5. Participate in the cultural/musical life of the community through involvement in local and regional music/arts opportunities (ASBDA, 1997)

The ASBDA curriculum guide is organized based on the above performance outcomes for winds and percussion from level one through level four. The performance outcomes for each level are very specific and include tempos, scales, rhythms, posture, hand position, tone quality, and music difficulty expectations. For example, at level one for wind players, the performance outcome of “perform music independently and with others” lists the first outcome as “Perform the following one octave major scales in quarter notes with a metronome marking of quarter note=100: Concert Bb, Eb, Ab” (ASBDA, p. 20). By level three, the performance outcome is “perform major scales appropriate to the music being studied, over the practical range of the instrument, including the following: Concert C, F, G, Bb, D, Eb, Ab, Db, Gb” (ASBDA, p. 42). Clearly the ASBDA Curriculum guide correlates to the National and Wisconsin State Standards and provides, in detail, an outcome based approach to what students should know and be able to demonstrate.

Instrumental music students are given the opportunity to participate in events where they can study a solo work or one for small ensemble, perform for and receive feedback from an adjudicator. In Wisconsin, it is the Wisconsin School Music Association (WSMA) that oversees this project for students. The WSMA defines the purposes of the solo/ensemble activity as:

1. Improve students’ music performance
2. Increase students’ understanding of music literature and music concepts
3. Motivate students to continue their study of music
4. Establish standards of excellence in music performance
5. Provide opportunities for students to understand the relationship of music experiences to other life experiences (WSMA, 2004)

The adjudication form used in WSMA festivals supports the above purposes while further defining the skills to be evaluated at the performance. Students are adjudicated in the performance areas of tone, intonation, technique, balance, interpretation, and other factors (WSMA, 2004). Students in other states are adjudicated on very similar performance skills including tone quality, intonation, rhythm, technique, interpretation/musicality, dynamics, tempo, and other performance factors (Illinois Grade School Music Association [IGSMA], 2005; Iowa High School Music Association [IHSMA], 2004; Michigan School Band and Orchestra Association [MSBOA], 2005; Minnesota State High School League [MSHSL], 2004, New England Music Festival Association, Inc. ([NEMFA], 2005).

The production of a characteristic tone on an instrument is understood to be elemental in good performance. Casey states, “Teachers must have a clear idea themselves of a good tone to teach others how proper breathing will create that tone. Students also need a clear idea of tone, so they can develop what they have been taught” (1991, p.283).” The previously cited associations identify a characteristic tone as an element of playing important enough to evaluate during performance. On the adjudication forms for each of the festival adjudications, tone is always included and often identified with descriptors such as clarity, control, consistency, warmth, and focus (IGSMA, 2005; IHSMA, 2004; MSBOA, 2005; MSHSL, 2004; NEMFA, 2005; WSMA, 2004). These descriptors help students define what qualities comprise an excellent tone. Many method books have extensive sections on developing good, characteristic tone

(Arban, 1982; Klose, 1946; Weissenborn, 1950). Based on these resources, it is logical that for the purposes of this project, tone must be assessed as part of the basic skills of performance.

Musical expression is the goal of every musician. Once experienced, musical expression is that quality which can motivate students to pursue an even deeper comprehension of music however, music teachers often have a difficult time defining expression to their students. Teaching such an abstract concept in an understandable way is difficult. Lisk (1991) defines this problem clearly.

The expressive qualities are the slight differences in the way each of us perceive and project our perceptions of a musical composition. These differences express the individuals inner feelings, spirit, character, beauty, and meaning. Essentially, the expressive qualities are the result of the interaction between the conductor and performers, relative to the composition and composers intentions.

Too often teaching techniques fail to stress the importance of perception, conceptual images, and expressive qualities. These are difficult concepts to present because students and teachers will frequently lose their patience and revert to the mechanical demands. We are dealing with things unseen, unheard, or difficult to verbally define. This is the area where all humans are unique in their feelings of emotion. The feelings are internal images and students should not be expected to verbalize these images. Such an approach will only inhibit the students imaginative abilities and attempt to satisfy the directors description. The images must remain as a personal thought or 'picture' and not tampered with by the director (p.12)

Lampl (1996) states:

“...before we can sound musical we have to know what sounds we want to produce, what to listen for. It is not enough to ‘play the notes.’ We must have a concept of the music, an aural blueprint, so to speak, to which to match our performance” (p. 1).

In order for students to learn to develop musical expressiveness, they must be given opportunity for personal choice while performing instead of being told or shown by a conductor what the musical style might be. Casey (1991) gives a practical solution:

“When students try those choices they are learning to define a style for the piece or for the phrase. If they do not know which is appropriate, they can make a choice and judge if they like it that way or not. If they are uncertain, they can try several alternatives until they begin to hear a style they think is musical: they do not have to know the correct choice in advance. Through this process, the student in the first years of musical study can develop style-consciousness and the ability to make judgments” (p. 354)

Allowing students to make choices about their musical expression will help them learn to develop a constant awareness in regards to musicality.

The literature discussed is imminently clear in defining those skills and elements of musical performance that are essential for a successful musical experience. An effective assessment tool for use in the classroom would focus upon those same crucial skills.

Assessment

Music teachers struggle with the assessment of their students musical performance due to the inherent and perceived subjectivity of their subject.

“Some music teachers reject the idea of assessment on the grounds that much music learning is highly subjective. It is likely that no single measure can fully define a student’s creative ability, perceptual skills, or love of music, but it is possible to assess most of the behaviors that are associated with those traits.” (MENC, 1996, p. 3)

Asmus (1999) states that “three factors are inherent in all music teaching and learning: 1) The music instruction content and process, 2) The ongoing assessment during instruction, and 3) The outcome of instruction” (p.3). Additionally, Asmus states, “Well-specified learning targets inform the teacher and the student about what is to be learned and point toward specific means for assessing the learning” (1999, p.2) . Structuring specific goals

about what is to be learned will assist in creating the basis for assessment of the goals, which is a key element of this project.

O'Toole (2003) defines assessment as the "act of gathering data about learning while evaluation is the process of analyzing or interpreting data in order to make judgments about what the data means (p.70)." The assessment of music students is critical in fostering student learning. Information gathered during assessment can provide important feedback for the teacher and student and help to determine the direction of the student's further study. According to Asmus (1999):

"It should be understood that assessment is not an add-on to instruction. Rather, it is an integral part of the instructional process, and it can inform both the teacher and the learner. The teacher is provided information for selecting appropriate materials, experiences, and methods. The learner is provided information about what has been learned and what strategies foster learning, as well as the motivation to further improve in the art of music" (p. 2).

One major advantage of music education is that students are involved in using the very skills learned when they perform. Asmus states that "authentic assessment is used to determine student progress while the student is involved in real-world activities where learned knowledge and skills can be applied," (1999, p. 20).

There are many purposes of assessment. The focal point of this project is to assess the performance skills of band students. O'Toole (2003) states the following as some of the purposes of assessment:

To make instructional decisions about-

- Where to begin with instruction
- What has been learned
- What has to be taught or re-taught
- Individualizing instruction

To collect evidence for students about-

- Strengths
- Weaknesses
- Interests
- Learning Styles

To collect evidence for teachers regarding-

- The effectiveness of instruction
- The effectiveness of curriculum

To collect evidence for stakeholders about-

- Achievement of stated standards
- Innovation or reform
- The effectiveness of curriculum (p. 71)

O'Toole's definition of the purposes of assessment provides an excellent outline for the purposes of this project. Finally, this project fulfills O'Toole's purposes of assessment for stakeholders because it will provide data regarding achievement, improvement, and the need for change either for the student or the program. By defining the purpose of assessment through O'Toole's model, the projects can be designed, benchmarks can be established, and the outcomes determined. The next logical step in the process is to evaluate the evidence gathered.

Evaluation and Design

Making a judgment about the evidence collected during assessment will allow the teacher to act in some manner regarding the information gathered (O'Toole, 2003, p. 71). Teachers must learn how to interpret the information they have gathered through assessment. Typically during a music lesson, a teacher might require a student to review material, require them to practice at home, assign a grade, or assign further instruction. The assignment of the grade can be questioned by students and parents if the parameters of the assessment are not clear (Robinson, 1995). The expectations of the teacher and the

accompanying assessment tools for performance are critical for student understanding of the outcomes of evaluation. Brandt (1998) states that there are four elements that must be thoughtfully addressed when designing assessment. Utility, validity, credibility, and fairness must be addressed during the planning process or the value of the assessment is likely to be limited (p. 13). The four elements are further defined as:

Utility

- What is the purpose of the assessment? What specifically is to be assessed and what is to be done with the results?
- How much student time can be spared for the assessment?
- Must the assessment yield individual scores, or are group scores sufficient? Is sampling permissible?

Validity

- How broad is the domain to be tested, and how complete must coverage be?
- Will the assessment be focused on particular knowledge and skills or on use of the knowledge and skills in an applied performance? Can the abilities to be assessed be measured most accurately and efficiently by selected-response items, constructed-response items, performance tasks, or a combination of formats?
- Do scoring procedures ensure reliability of the results?

Credibility

- Are student scores to be reported in relation to what other students have done or in relation to fixed standards? Which approach will be most meaningful to users?
- Will those expected to use assessment results consider them believable?
- To what extent will the assessment be consistent with current views of good teaching and learning? For example, will students be assessed both as individuals and as group members?

Fairness

- What adaptations in the assessment or testing conditions are proper for students with disabilities?
- What provisions will be made for students with limited proficiency in English?
- Are items free from cultural or gender bias?
- How much time will students be allowed to complete the assessment? (Brandt, 1998, p. 13-14).

The elements of utility, validity, credibility, and fairness must be considered in the design of the final assessment tool.

Summary

The body of literature examined establishes that music students require a set of performance standards that are basic to success as a performer. National and state standards set well-defined goals for performance, while method books and adjudication forms outline specific skills needed to attain excellence in performance. Literature discussing musical expression relates the importance of forming an aural concept of quality performance. In addition, the literature in assessment conveys the importance of gathering data about learning through a variety of methods. The ideas conveyed in these works can be used to form the basis of an assessment tool to evaluate the progress of instrumental music students.

Chapter Three-The Method

Based on the review of literature, I have identified the following skills as being basic to a student's musical performance: technical facility, characteristic tone, and expression. The purpose of this project is to develop an assessment tool to be used with students in the Edgerton High School band at the conclusion of each quarterly term. The performance goals for each term are to play scales and rhythms for increased technical skill and to play two short melodic excerpts for the assessment of tone and expression. One excerpt will come from the student's current band literature and the other will be an eight bar musical example that is musically "blank" to which the student will add appropriate expression marks. The student will then perform the phrase to demonstrate transfer of knowledge for expression.

Scales

In developing technical facility, the study of all major and minor scales is critical for instrumentalists. The study of scales is recognized as the basis for technical facility in many band method and lesson books (Fussell, 1939; Pearson, 1995; Voxman & Gower, 1939, Pares, 1941). Scales provide students with a systematic method for developing their technical skills in all major, minor, and chromatic keys. The technical facility mastered in scales applies directly to the student's ability to perform music in all keys.

I have developed a set of quarterly study sheets that allow the pupils to study the major, minor, and chromatic scales over the sixteen terms of his/her high school band experience. For each term, the student will study a chromatic scale, a major scale, the relative minor scales in the three customary forms, and the arpeggios for the major and

minor scales. The scale studies are written for treble and bass clef instruments within a two-octave range. The scale study sheets begin with the key of C major and A minor because those keys have no flats or sharps in the key signature. In order to strengthen the student's understanding of the relationship of the keys, the scale study continues in progressive order around the circle of fifths by adding first one sharp key and then one flat key until all of the major and minor key signatures have been learned. All scales and arpeggios will be played at a tempo of quarter note equals mm120. The study of the chromatic scale is being correlated to the study of rhythm patterns in this project and will develop from one octave through the entire range of each instrument.

In the first term of study, a student will learn a C major scale, A minor scales, the arpeggios for those keys, and a one-octave chromatic scale performed in quarter notes. In the second term, the student will study the keys and arpeggios with one flat: F major and d minor. The chromatic scale remains at one octave and is played in eighth notes. In the third term, the keys of G major and e minor will be studied. The chromatic scale is extended to 1 ½ octaves in sixteenth notes. The fourth term will include the study of Bb major and g minor with the chromatic scale being played for 1-½ octaves in a dotted eighth and sixteenth note pattern.

In the fifth term, students will study the keys of D major and b minor with a chromatic scale played 1-½ octaves in 3/8 time. For the sixth term, the student will study Eb major and c minor, and chromatic scale in 6/8 time for 1 ½ octaves. A major and f# minor are the scales that will be studied for the seventh term. The chromatic scale will be extended to 2 octaves using sixteenth notes in 6/8 time. In the eighth term, the

student will study Ab major and f minor. The chromatic scale will be studied for 2 octaves in cut-time eighth notes.

At the beginning of the junior year and 9th term of study, the student will learn E major and c# minor along with a chromatic scale of 2 ½ octaves in a rhythm pattern of eighth note triplets. Db major and b flat minor will be studied in the tenth term with the chromatic scale being studied in 9/8 time. In the eleventh term, the keys of B major and g# minor will be studied while the chromatic scale will extend to three octaves for instruments capable of a three octave range and will be played in 5/4 time. At the conclusion of the junior year or twelfth term, the student will study Gb major, c flat minor, and a three octave chromatic scale in 12/8 time.

In the thirteenth term at the beginning of the senior year, F# major and d# minor scales will be studied. The chromatic scale will be studied for the entire range of each instrument in 5/8 time. Cb major and A flat minor will be studied in the fourteenth term with the chromatic scale in a mixed meter using 2/4, 2/2, and 3/4 time. Finally, in the fifteenth term of study, the final keys of C# major and a# minor will be learned. The chromatic scale will be played in a mixed meter including 3/8, 5/8, and 7/8 time. In the final and sixteenth term of study, the assessment of the scales will be a “director’s choice” with the teacher choosing any of the major and minor scales to be played. The chromatic scale final assessment should be the entire range of the instrument at the fastest possible tempo.

The actual scoring of the scales will be done with the use of a simple rubric (appendix D). Each scale, “major, minor, and chromatic” will be evaluated on a scale of

one to four. An “insufficient” scale will receive one point, a “developing” scale will receive two points, a proficient scale will receive 3 points, and an advanced scale will earn 4 points for a total of twelve points possible in the scale portion of the assessment. The scores for the tone and expression assessments will be added to the scale and rhythm assessment to reach a total score. That score will be added to the grade book to be included in each student’s grade for the term.

Rhythm

To compliment the technical facility gained through the study of scales, this project includes a progressive study of rhythm. The intention of this portion of the project is to reinforce rhythms that have been learned previously and to introduce new and difficult rhythms in a clear and progressive manner outside of musical literature.

The rhythm studies begin with the first term of the freshman year. In the first term, whole notes, half notes, quarter notes, and their rests will be reviewed in both common and cut time. In the second term, eighth notes, syncopation, and dotted quarter notes will be reviewed. Sixteenth notes and mixed sixteenth and eighth note patterns will be reviewed in the third term. In the fourth term of the freshman year, dotted eighth note and sixteenth note syncopation patterns will be studied.

In the sophomore year, $3/4$ time and $3/8$ time will be compared in the first term. In the second term, $6/8$ time will be reviewed. In the third term, sixteenth notes in $6/8$ time will be studied and in the fourth term, cut time eighth notes and rests will be reviewed.

At the beginning of the junior year, triplet patterns in half, quarter, eighth, and sixteenth notes will be studied. In the second term, 9/8 time will be reviewed. In the third term, meters of 5/4, 6/4, and 7/4 will be studied. In the final term of the junior year, 12/8 time will be reviewed.

In the first term of the senior year, 5/8 and 7/8 time will be studied. The second term introduces mixed meters of 2/4, 3/4, 4/4, and 2/2 time. In the third term, mixed meters of 3/8, 5/8, 6/8, and 7/8 will be studied and the final term of the senior year will be a review of 32nd and 64th notes.

The scoring of the rhythm studies will be rather simple in design and based on the Watkins-Farnum performance scale (Watkins & Farnum, 1954). Each measure will be worth one point and must be correct in its entirety to earn the point. If there is a mistake, a point will be deducted from the final score. The score for the rhythm portion of the assessment will be added to the scores for scales, tone, and expression to reach a final score. That score will then be added to the teacher's grade book for the purpose of grading at the end of each term. For a summary of the progression of the scale and rhythm studies, see Table 1.

Table 1: Scale and Rhythm Progression

Term	Scale	Rhythm
1	C Major, a minor, Chromatic	Whole, half, quarter notes in 4/4 and cut time
2	F Major, d minor, Chromatic	Eighth notes, syncopation, dotted quarter/eighth
3	G Major, e minor, Chromatic	16 th note patterns
4	Bb Major, g minor, Chromatic	Dotted 8 th /16 th note, 16 th note syncopation
5	D Major, b minor, Chromatic	$\frac{3}{4}$ and $\frac{3}{8}$ time signatures
6	Eb Major, c minor, Chromatic	6/8 time
7	A Major, f# minor, Chromatic	16 th notes in 6/8 time
8	Ab Major, f minor, Chromatic	8 th notes in Cut Time
9	E Major, c# minor, Chromatic	Triplets
10	Db Major, Bb minor, Chromatic	9/8 time
11	B Major, g# minor, Chromatic	Mixed meter-5/4,6/4,7/4
12	Gb Major, cb minor, Chromatic	12/8 time
13	F# Major, d# minor, Chromatic	5/8,7/8 time signatures
14	Cb Major, Ab Minor, Chromatic	Mixed meter-2/4,cut time, $\frac{3}{4}$
15	C# Major, A# minor, Chromatic	Mixed meter-3/8, 5/8, 7/8
16	Review of All Scales- Director's Choice	32 nd and 64 th notes

Tone

A pleasing and characteristic tone on an instrument is a basic element of good playing as cited previously. In addition to literature previously cited, four exemplary teachers were contacted regarding their interpretation of tone and were asked the following questions:

1. How do you describe tone quality to students?
2. How do you assess tone quality of players?
3. From where does your standard for tone quality come?

All four educators noted the need for an excellent aural example. Students learn best what quality tone is by listening to live performances or quality recordings of professionals and comparing their own sound to that profession level of tone. By comparing their tone to that of a professional, the student can then set the highest standard for their own playing. These expert teachers also state the importance of demonstration on the part of the teacher. David Reul, retired band director from Oconomowoc, Wisconsin, states, "Describing tone to someone is like teaching drivers education by a book only. It can't be done adequately. To teach tone one must demonstrate with what is an exemplary tone. The inner ear is functionary here. The tone is imprinted in the inner ear and students need that imprint to reference every time they blow a note."

In assessing the quality of the tone of a student, it becomes a matter of comparison to the established exemplary example. David Pelow, retired band director from Gillett, Wisconsin, states, "assessment of tone quality is purely a process of listening to the performer and then asking, 'Is what I'm hearing a characteristic sound for

the particular instrument?’” To help students establish a starting point for evaluation of tone, an assessment tool that defines the characteristics of exemplary tone is needed.

For the purpose of this project, I have developed a rubric to assess the tone quality of the student. Each term students will be assigned an eight bar phrase from their band literature that they will perform for the tone assessment. The criteria included on the rubric to be evaluated are clarity, breath support, embouchure, posture, and intonation. For each criterion, the student’s tone will be assessed as being advanced, proficient, developing, or insufficient. Point values are assigned for each level and a total score will be determined by adding up the individual criteria scores. That score will be added to the score for scales, rhythm, and expression to determine the final grade for the term assessment.

Expression

Musical expression is that part of musical performance that takes the mundane notation from a series of notes and rhythms on a piece of paper to an enjoyable performance experience. For the purpose of this project, expression will be approached in two different ways. The first is through an excerpt of the band literature that the students are currently studying. Each term, the teacher will assign an excerpt of approximately 8-16 measures for each section of the band. The goal of the student is to perform the excerpt with beauty of tone and appropriate musical expression. The tone of each student will be assessed using the tone rubric developed for this project. In addition, the student will be assessed at the same time and during the same excerpt for musical expression. An expression rubric has been developed to aid in the evaluation of the

musicality of the performance. The criterion for the rubric includes dynamics, articulation, tempo, and melodic line. For each criterion, the student will be assessed as advanced, proficient, developing or insufficient. As with the other rubrics developed for this project, each level will be worth points that will be totaled for a score. The score for expression will be added to that of scales, rhythm, and tone and added to the student's grade for the term.

The second part of the expression evaluation will help to show a student's ability to transfer understanding of expression, thereby developing the student's ability to interpret music on their own. A short melody will be provided by the teacher (see appendix C). The melody will be devoid of any expression markings. It will be the task of the student to add what he/she feels is appropriate expression marks. The student will then perform the piece following his/her expression marks. An additional rubric has been developed to evaluate this portion of the expression assessment. The score will be part of the total score for the expression assessment.

The final evaluation of the student for the term will include a summary of the scores for each of the defined tasks as stated previously including scales, rhythm, tone, and expression. For each term, the scores for each section of the evaluation will be added together to form the total points earned by each student. That score will be converted to a percentage out of the total possible points and added to the teacher's grade book as a performance grade for each term.

Conclusion

The purpose of this project is to create a set of tools that will help students to establish basic performance skills and provide an efficient method for assessing those basic skills. I believe that the scale study sheets, the rhythm assessments, and the rubrics for tone and expression will aid me in achieving the overall goal for my students, which is to enhance their level of performance through the systematic study of some basic playing skills. This project will be implemented in the fall of 2005 and evaluated for its effectiveness after the conclusion of the 2005-2006 school year. At that time, any necessary revisions will be made. The project will be evaluated at the conclusion of each year until the students who first used it as freshman in the fall of 2005 are seniors in the spring of 2009. At that time, the effectiveness of the project in total will be able to be evaluated. It is my hope that those students will benefit from the added attention to the basics of performance and the band program as a whole will benefit from this study.

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Appendix A

Proficiency 1 Treble Clef Scales

C Major



Arpeggio



a minor-natural



a minor-harmonic



a minor-melodic



Arpeggio



Chromatic



Proficiency 1 Bass Clef Scales

C Major



Arpeggio



a minor-natural



a minor-harmonic



a minor-melodic



Arpeggio



Chromatic



Proficiency 2 Treble Clef

F Major



Musical notation for F Major scale in treble clef, starting on F4 and ending on F5.

Arpeggio



Musical notation for F Major arpeggio in treble clef, starting on F4 and ending on F5.

d minor-natural



Musical notation for d minor-natural scale in treble clef, starting on D4 and ending on D5.

d minor-harmonic



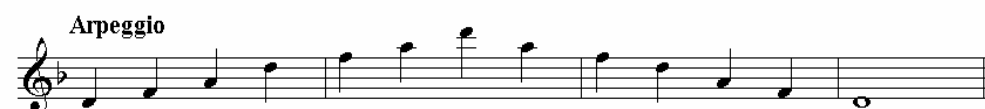
Musical notation for d minor-harmonic scale in treble clef, starting on D4 and ending on D5.

d minor-melodic



Musical notation for d minor-melodic scale in treble clef, starting on D4 and ending on D5.

Arpeggio



Musical notation for d minor arpeggio in treble clef, starting on D4 and ending on D5.

Chromatic



Musical notation for chromatic scale in treble clef, starting on D4 and ending on D5.



Musical notation for chromatic scale in treble clef, starting on D4 and ending on D5.



Musical notation for chromatic scale in treble clef, starting on D4 and ending on D5.

Proficiency 3 Treble Clef Scales

G Major



e minor-natural



e minor-harmonic



Arpeggio



Proficiency 3 Bass Clef Scales

G Major



e minor-natural



e minor-harmonic



e minor-melodic



Arpeggio



Proficiency 4 Treble Clef

Bb Major



g minor-natural



g minor-harmonic



g minor-melodic



Chromatic



Proficiency 4 Bass Clef

Bb Major



g minor-natural



g minor-harmonic



g minor-melodic



Chromatic



Proficiency 5 Bass Clef Scales

D Major



Arpeggio



b minor-natural



b minor-harmonic



b minor-melodic



Arpeggio



Chromatic



Proficiency 6 Bass Clef Scales

E \flat Major



Arpeggio



c minor-natural



c minor-harmonic



c minor-melodic



Arpeggio



Chromatic



Proficiency 6 Treble Clef Scales

Eb Major



Arpeggio



c minor-natural



c minor-harmonic



c minor-melodic



Arpeggio



Chromatic



Proficiency 7 Bass Clef Scales

A Major



f# minor-natural



f# minor-harmonic



f# minor-melodic



Chromatic



Proficiency 7 Treble Clef Scales

A Major

f# minor-natural

f# minor-harmonic

f# minor-melodic

Chromatic

Proficiency 8 Bass Clef Scales

Ab Major



Arpeggio



f minor-natural



f minor-harmonic



f minor-melodic



Arpeggio



Chromatic



Proficiency 8 Treble Clef Scales

Ab Major

Arpeggio

f minor-natural

f minor-harmonic

f minor-melodic

Arpeggio

Chromatic

Proficiency 9 Bass Clef Scales

E Major



Arpeggio



c# minor-natural



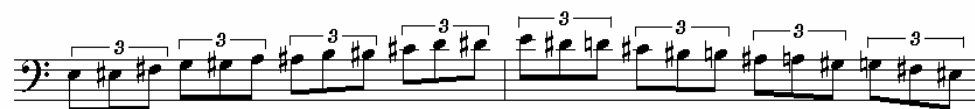
c# minor-harmonic



Arpeggio



Chromatic



Proficiency 9 Treble Clef Scales

E Major



Arpeggio



c# minor-natural



c# minor-harmonic



Arpeggio



Chromatic



Proficiency 10 Bass Clef Scales

Db Major



Arpeggio



Bb minor-natural



Bb minor-harmonic



Bb minor-melodic



Arpeggio



Chromatic



Proficiency 10 Treble Clef Scales

Db Major



Arpeggio



Bb minor-natural



Bb minor-harmonic



Bb minor-melodic



Arpeggio



Chromatic



Proficiency 11 Bass Clef Scales

B major



Arpeggio



g# minor-natural



g# minor-harmonic



g# minor-melodic



Arpeggio



Proficiency 11 Treble Clef Scales

B major



Arpeggio



g# minor-natural



g# minor-harmonic



g# minor-melodic



Arpeggio



Proficiency 12 Bass Clef Scales

Gb Major



Arpeggio



eb minor-natural



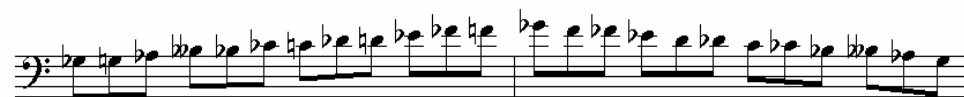
eb minor-harmonic



eb minor-melodic



Arpeggio



Proficiency 12 Treble Clef Scales

Gb Major

eb minor-natural

eb minor-harmonic

eb minor-melodic

Proficiency 13 Bass Clef Scales

F# Major



Arpeggio



d# minor-natural



d# minor-harmonic



d# minor-melodic



Arpeggio



Proficiency 13 Treble Clef Scales

F# Major

Arpeggio

d# minor-natural

d# minor-harmonic

d# minor-melodic

Proficiency 14 Bass Clef Scales

Cb Major



Arpeggio



ab minor



ab minor



ab minor



Arpeggio



Chromatic

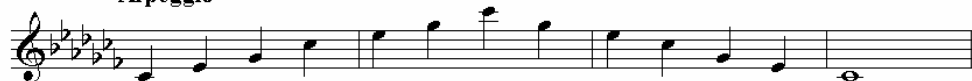


Proficiency 14 Treble Clef Scales

Cb Major



Arpeggio



ab minor



ab minor



ab minor



Arpeggio



Chromatic



Proficiency 15 Bass Clef Scales

C# Major



Arpeggio



a# minor-natural



a# minor-harmonic



a# minor-melodic



Arpeggio



Chromatic



Proficiency 15 Treble Clef Scales

C# Major



Arpeggio



a# minor-natural



a# minor-harmonic



a# minor-melodic



Arpeggio



Chromatic



Appendix B

Proficiency Assessment 1

Rhythm

The image displays three staves of musical notation for a rhythm assessment. The first staff is in 4/4 time and contains four measures: a whole note, a half note, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest. The second staff is in 2/4 time and contains four measures: a quarter note followed by a quarter rest, a quarter rest followed by a quarter note, a dotted half note, and a quarter note followed by a quarter rest. The third staff is in common time (C) and contains six measures: a whole note, a half note, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a half note, and a whole note.

Proficiency Assessment 2

Rhythm

The image displays four staves of musical notation, each representing a different time signature. The notation consists of rhythmic patterns using quarter notes, eighth notes, and rests, with a double bar line at the end of each staff.

- Staff 1 (4/4):** Four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter.
- Staff 2 (2/4):** Four measures. Measure 1: quarter, quarter. Measure 2: quarter, quarter. Measure 3: quarter, quarter. Measure 4: quarter, quarter.
- Staff 3 (3/4):** Four measures. Measure 1: quarter, quarter, quarter. Measure 2: quarter, quarter, quarter. Measure 3: quarter, quarter, quarter. Measure 4: quarter, quarter, quarter.
- Staff 4 (3/4):** Four measures. Measure 1: quarter, quarter, quarter. Measure 2: quarter, quarter, quarter. Measure 3: quarter, quarter, quarter. Measure 4: quarter, quarter, quarter.

Proficiency Assessment 3

Rhythm

The image displays four staves of musical notation for a rhythm assessment in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The notation consists of eighth and sixteenth notes, rests, and a double bar line at the end of each staff. The first staff contains two measures: the first measure has a continuous eighth-note pattern, and the second measure has a quarter rest, an eighth note, a quarter rest, an eighth note, and another eighth-note pattern. The second staff contains two measures: the first measure has an eighth-note pattern, a quarter rest, an eighth note, and a quarter rest; the second measure has a quarter note, an eighth note, and an eighth-note pattern. The third staff contains two measures: the first measure has a continuous eighth-note pattern, and the second measure has a quarter rest, an eighth note, a quarter rest, an eighth note, and another eighth-note pattern. The fourth staff contains two measures: the first measure has an eighth-note pattern, a quarter rest, an eighth note, and a quarter rest; the second measure has an eighth-note pattern, a quarter rest, an eighth note, and another eighth-note pattern.

Proficiency Assessment 4



Proficiency Assessment 5



Proficiency Assessment 6

The image displays four staves of musical notation for a proficiency assessment. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff concludes with a double bar line and a repeat sign. The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff concludes with a double bar line.

Proficiency Assessment 7

The image displays four staves of musical notation for a proficiency assessment. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff concludes with a double bar line and a key signature change to one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff concludes with a double bar line. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests.

Proficiency Assessment 8

The image displays three staves of musical notation for a proficiency assessment. The first staff begins with a treble clef and a common time signature (C). The music consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with a sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff contains a sequence of eighth notes: B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The notation includes stems, beams, and a final double bar line at the end of the third staff.

Proficiency Assessment 9

The image displays four staves of musical notation for a proficiency assessment. The music is written in 4/4 time, as indicated by the time signature on the first staff. The notation consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above a bracket) placed over groups of notes. The first staff begins with a treble clef and a 4/4 time signature. The second staff contains a measure with a fermata over a whole note, followed by a measure with a fermata over a half note, and then a measure with a fermata over a quarter note. The third and fourth staves continue the melodic line with various rhythmic patterns and triplet markings. The piece concludes with a double bar line at the end of the fourth staff.

Proficiency Assessment 10

The image displays four staves of musical notation for Proficiency Assessment 10, written in 9/8 time. The notation is as follows:

- Staff 1:** Starts with a treble clef and a 9/8 time signature. It contains three measures of music. The first measure begins with a dotted quarter note followed by an eighth rest, then a series of eighth notes. The second measure contains a dotted quarter note, an eighth rest, and eighth notes. The third measure contains eighth notes.
- Staff 2:** Contains three measures. The first measure has a dotted quarter note, an eighth rest, and eighth notes. The second measure has a dotted quarter note, an eighth rest, eighth notes, and a quarter note. The third measure has a dotted quarter note, an eighth rest, and eighth notes. The staff ends with a double bar line and a 9/8 time signature.
- Staff 3:** Starts with a treble clef and a 9/8 time signature. It contains three measures of music, all consisting of eighth notes.
- Staff 4:** Contains three measures. The first measure has a dotted quarter note, an eighth rest, and eighth notes. The second measure has a dotted quarter note, an eighth rest, eighth notes, and a quarter note. The third measure has a dotted quarter note, an eighth rest, and eighth notes. The staff ends with a double bar line.

Proficiency Assessment 11



Proficiency Assessment 12

The image displays four staves of musical notation in 12/8 time. The first staff contains two measures of eighth-note patterns. The second staff begins with a whole rest, followed by eighth-note patterns, and ends with a double bar line and a repeat sign. The third staff starts with a sixteenth-note triplet, followed by eighth-note patterns and a whole rest. The fourth staff begins with eighth-note patterns, followed by a sixteenth-note triplet, and concludes with a final double bar line.

Proficiency Assessment 13

The image displays four staves of musical notation for Proficiency Assessment 13. The first staff is in 5/8 time and contains four measures of music. The second staff is in 5/8 time and contains four measures of music. The third staff is in 7/8 time and contains four measures of music. The fourth staff is in 7/8 time and contains four measures of music. The notation includes various note values, rests, and bar lines.

Proficiency Assessment 14

The musical notation consists of four staves, each containing a sequence of notes and rests. The time signatures and rhythmic patterns are as follows:

- Staff 1:** Starts with a $\frac{2}{4}$ time signature. The first measure contains a quarter note followed by an eighth-note triplet. The second measure contains a quarter note. The third measure changes to a $\frac{3}{4}$ time signature and contains a quarter note followed by an eighth-note triplet. The fourth measure contains a quarter note, a quarter rest, and a quarter note. The piece ends with a double bar line.
- Staff 2:** Starts with a $\frac{2}{4}$ time signature. The first measure contains an eighth-note triplet followed by a quarter note and an eighth rest. The second measure changes to a $\frac{4}{4}$ time signature and contains a dotted quarter note, a quarter note, an eighth-note triplet, and a quarter note. The third measure contains a dotted quarter note, a quarter note, and a quarter rest. The fourth measure contains an eighth-note triplet, a quarter note, and a quarter note. The piece ends with a double bar line.
- Staff 3:** Starts with a $\frac{2}{4}$ time signature. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure changes to a $\frac{2}{2}$ time signature and contains a half note, a half note, and a half note. The third measure contains a quarter note, an eighth-note triplet, a quarter note, and a quarter rest. The fourth measure contains a dotted quarter note, a quarter note, and a quarter note. The piece ends with a double bar line.
- Staff 4:** Starts with a $\frac{2}{4}$ time signature. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure changes to a $\frac{4}{4}$ time signature and contains a half note, a quarter rest, and a quarter note. The third measure contains an eighth-note triplet, a quarter note, and a quarter note. The fourth measure contains an eighth rest, a quarter note, and a quarter note. The piece ends with a double bar line.

Proficiency Assessment 15

The image displays three staves of musical notation for Proficiency Assessment 15. The notation is written in a single melodic line across three staves. The first staff begins with a 3/8 time signature and contains four measures of music. The second staff begins with a 5/8 time signature and contains four measures. The third staff begins with a 7/8 time signature and contains four measures. The music consists of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line.

Proficiency Assessment 16

The image displays four staves of musical notation for Proficiency Assessment 16, all in 2/4 time. Each staff begins with a treble clef and a 2/4 time signature. The notation consists of eighth and sixteenth notes, often grouped in beams. The first staff contains four measures of music. The second staff also contains four measures. The third staff contains four measures, with the first measure featuring a dotted quarter note followed by an eighth note. The fourth staff contains four measures. Each staff concludes with a double bar line and a repeat sign.

Expression Study 1-Bass Clef

The musical score consists of three staves of music in 4/4 time, written in bass clef. The first staff begins with a treble clef and a 4/4 time signature. The melody starts on a whole note G2, followed by quarter notes A2, B2, and C3. The second staff continues with a whole note D3, followed by quarter notes E3, F3, and G3. The third staff continues with quarter notes A3, B3, and C4, followed by a whole note D4. The piece concludes with a double bar line.

Expression Study 2-Treble Clef

Three staves of musical notation in treble clef, 2/4 time, one flat key signature. The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody with some rests. The third staff concludes the piece with a final cadence, including a sharp sign on the second line of the staff.

Expression Study 2-Bass Clef

Three staves of musical notation in bass clef, 2/4 time, one flat key signature. The first staff features a melodic line with eighth and quarter notes. The second staff continues the melody. The third staff concludes with a final cadence, including a sharp sign on the second line of the staff.

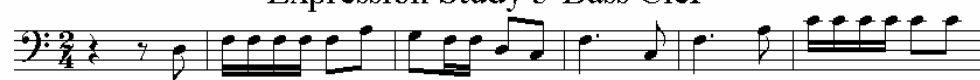
Expression Study 2-Low Bass Clef

Three staves of musical notation in low bass clef, 2/4 time, one flat key signature. The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody. The third staff concludes with a final cadence, including a sharp sign on the second line of the staff.

Expression Study 3-Treble Clef



Expression Study 3-Bass Clef



Expression Study 3-Low Bass Clef



Expression Study 5-Treble Clef

Musical notation for Expression Study 5-Treble Clef, consisting of three staves in 3/4 time with a key signature of two flats. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a double bar line and a 3/4 time signature.

Expression Study 5-Bass Clef

Musical notation for Expression Study 5-Bass Clef, consisting of three staves in 3/4 time with a key signature of two flats. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a double bar line and a 3/4 time signature.

Expression Study 5-Low Bass Clef

Musical notation for Expression Study 5-Low Bass Clef, consisting of three staves in 3/4 time with a key signature of two flats. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a double bar line and a 3/4 time signature.

Expression Study 6-Treble Clef

Three staves of musical notation for Expression Study 6-Treble Clef. The first staff contains the first measure of the study, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The second staff contains the second measure, and the third staff contains the third measure, ending with a double bar line and repeat dots.

Expression Study 6-Low Treble Clef

Three staves of musical notation for Expression Study 6-Low Treble Clef. The first staff contains the first measure, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The second staff contains the second measure, and the third staff contains the third measure, ending with a double bar line and repeat dots.

Expression Study 6-Bass Clef

Three staves of musical notation for Expression Study 6-Bass Clef. The first staff contains the first measure, starting with a bass clef, a key signature of two flats, and a 6/8 time signature. The second staff contains the second measure, and the third staff contains the third measure, ending with a double bar line and repeat dots.

Expression Study 7-Treble Clef



Expression Study 7-Bass Clef



Expression Study 7-Low Bass Clef



Expression Study 8-Treble Clef

Musical notation for Expression Study 8-Treble Clef, consisting of three staves in 3/2 time with a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody with dotted notes and eighth notes. The third staff concludes the study with a final note and a double bar line.

Expression Study 8-Bass Clef

Musical notation for Expression Study 8-Bass Clef, consisting of three staves in 3/2 time with a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody with dotted notes and eighth notes. The third staff concludes the study with a final note and a double bar line.

Expression Study 8-Low Bass Clef

Musical notation for Expression Study 8-Low Bass Clef, consisting of three staves in 3/2 time with a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody with dotted notes and eighth notes. The third staff concludes the study with a final note and a double bar line.

Expression Study 9-Treble Clef

Musical notation for Expression Study 9-Treble Clef. The piece is in G major (one sharp) and common time (C). It consists of two staves. The first staff contains the first six measures, featuring a repeat sign at the beginning and trills (marked '3') in the second and fourth measures. The second staff contains the final two measures, which include a first ending (marked '1.') and a second ending (marked '2.').

Expression Study 9-Bass Clef

Musical notation for Expression Study 9-Bass Clef. The piece is in G major (one sharp) and common time (C). It consists of two staves. The first staff contains the first six measures, featuring a repeat sign at the beginning and trills (marked '3') in the second and fourth measures. The second staff contains the final two measures, which include a first ending (marked '1.') and a second ending (marked '2.').

Expression Study 9-Low Bass Clef

Musical notation for Expression Study 9-Low Bass Clef. The piece is in G major (one sharp) and common time (C). It consists of two staves. The first staff contains the first six measures, featuring a repeat sign at the beginning and trills (marked '3') in the second and fourth measures. The second staff contains the final two measures, which include a first ending (marked '1.') and a second ending (marked '2.').

Expression Study 10-Treble Clef

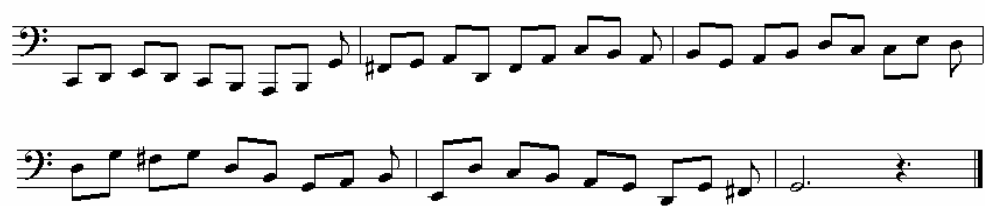
Musical notation for Expression Study 10-Treble Clef, consisting of four staves of music in G major and 9/8 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5. The second staff contains four measures of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The third staff contains four measures of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The fourth staff contains four measures of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, ending with a double bar line and repeat sign.

Expression Study 10-Bass Clef

Musical notation for Expression Study 10-Bass Clef, consisting of four staves of music in G major and 9/8 time. The first staff contains four measures of quarter notes: G2, A2, B2, C3; G2, A2, B2, C3; G2, A2, B2, C3; G2, A2, B2, C3. The second staff contains four measures of eighth notes: G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3. The third staff contains four measures of eighth notes: G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3. The fourth staff contains four measures of eighth notes: G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, ending with a double bar line and repeat sign.

Expression Study 10-Low Bass Clef

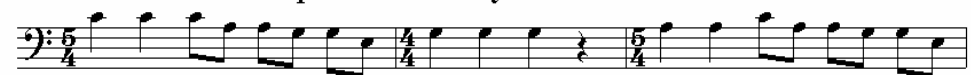
Musical notation for Expression Study 10-Low Bass Clef, consisting of two staves of music in G major and 9/8 time. The first staff contains four measures of quarter notes: G1, A1, B1, C2; G1, A1, B1, C2; G1, A1, B1, C2; G1, A1, B1, C2. The second staff contains four measures of eighth notes: G1-A1-B1-C2, G1-A1-B1-C2, G1-A1-B1-C2, G1-A1-B1-C2, ending with a double bar line and repeat sign.



Expression Study 11-Treble Clef



Expression Study 11-Bass Clef



Expression Study 11-Low Bass Clef

The musical score consists of four staves of music, all written in a low bass clef. The first staff begins with a 4/4 time signature and contains four measures: a quarter rest, a quarter note, a quarter note, and a quarter note. The second measure is a double bar line, followed by a 5/4 time signature and a quarter note. The third measure is a 4/4 time signature with a quarter note, and the fourth measure is a 5/4 time signature with a quarter note. The second staff starts with a 4/4 time signature and contains four measures of eighth notes. The second measure is a double bar line, followed by a 4/4 time signature and a quarter note. The third measure is a 3/4 time signature with a quarter note, and the fourth measure is a 4/4 time signature with a quarter note. The third staff begins with a 2/4 time signature and contains three measures of eighth notes. The second measure is a double bar line, followed by a 4/4 time signature with a quarter note. The third measure is a 5/4 time signature with a quarter note. The fourth staff starts with a 4/4 time signature and contains four measures of eighth notes. The second measure is a double bar line, followed by a 7/4 time signature with a quarter note. The third measure is a 4/4 time signature with a quarter note, and the fourth measure is a 4/4 time signature with a quarter note.

Expression Study 12-Treble Clef

Three staves of musical notation in treble clef, 12/8 time signature. The first staff contains three measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns with slurs. The third staff contains three measures of eighth-note patterns, ending with a double bar line.

Expression Study 12-Bass Clef

Three staves of musical notation in bass clef, 12/8 time signature. The first staff contains three measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns with slurs. The third staff contains three measures of eighth-note patterns, ending with a double bar line.

Expression Study 12-Low Bass Clef

Three staves of musical notation in low bass clef, 12/8 time signature. The first staff contains three measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns with slurs. The third staff contains three measures of eighth-note patterns, ending with a double bar line.

Expression Study 13-Treble Clef



Expression Study 13-Bass Clef



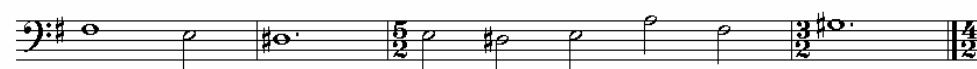
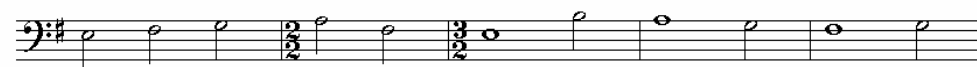
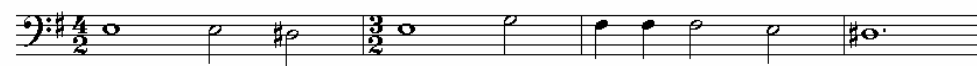
Expression Study 13-Low Bass Clef



Expression Study 14-Treble Clef



Expression Study 14-Bass Clef



Expression Study 14-Low Bass Clef



Expression Study 16-Treble Clef

Musical notation for Expression Study 16-Treble Clef, consisting of three staves in 3/4 time with a key signature of two flats. The first staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. A slur covers a quarter note C5, an eighth note D5, and an eighth note E5. The second staff continues with a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note Bb5. A slur covers a quarter note C6, an eighth note D6, and an eighth note E6. The third staff continues with a quarter note F6, a quarter note G6, a quarter note A6, and a quarter note Bb6. The piece concludes with a double bar line and repeat dots.

Expression Study 16-Bass Clef

Musical notation for Expression Study 16-Bass Clef, consisting of three staves in 3/4 time with a key signature of two flats. The first staff begins with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note Bb2. A slur covers a quarter note C3, an eighth note D3, and an eighth note E3. The second staff continues with a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. A slur covers a quarter note C4, an eighth note D4, and an eighth note E4. The third staff continues with a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note Bb4. The piece concludes with a double bar line and repeat dots.

Expression Study 16-Low Bass Clef

Musical notation for Expression Study 16-Low Bass Clef, consisting of three staves in 3/4 time with a key signature of two flats. The first staff begins with a whole rest, followed by a half note G1, a quarter note A1, and a quarter note Bb1. A slur covers a quarter note C2, an eighth note D2, and an eighth note E2. The second staff continues with a quarter note F2, a quarter note G2, a quarter note A2, and a quarter note Bb2. A slur covers a quarter note C3, an eighth note D3, and an eighth note E3. The third staff continues with a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. The piece concludes with a double bar line and repeat dots.

Appendix D

Scale Assessment Rubric

Major Scale/ Arpeggio	Advanced-4	Proficient-3	Developing-2	Insufficient-1
Accuracy	Perfect notes and tempo	1-2 notes missed but appropriate tempo or correct notes but slow tempo	More than 3 missed notes and/or slow tempo	Many missed notes. Tempo unsteady or very slow.
Minor Scale/ Arpeggio	Advanced-4	Proficient-3	Developing-2	Insufficient-1
Accuracy	Perfect notes and tempo	1-2 notes missed but appropriate tempo or correct notes but slow tempo	More than 3 missed notes and/or slow tempo	Many missed notes. Tempo unsteady or very slow.

Scale Assessment Rubric

Chromatic Scale	Advanced--4	Proficient-3	Developing-2	Insufficient-1
Accuracy	Perfect notes and tempo	1-2 notes missed but appropriate tempo or correct notes but slow tempo	More than 3 missed notes and/or slow tempo	Many missed notes. Tempo unsteady or very slow.

Score Total: _____

Appendix E

Tone

	Advanced-4	Proficient-3	Developing-2	Insufficient-1
Clarity	Clear, clean sound with vibrato	Consistent, clear sound most of the time. Trouble in extreme ranges.	Airy in some ranges but clear in others. Inconsistent	Airy, breathy, unfocused
Breath Support	Strong, fast air at all times.	Strong, fast air most of the time but inconsistent at times. Needs to develop control of air use.	Air use is inconsistent- sometimes fast and sometimes slow. Need consistent support.	Slow air or not enough air used. Needs to move air faster.
Embouchure	Classic, appropriate Formation of embouchure	Good formation most of the time. Loses good shape when tired.	Is working on changing to a better formation of embouchure. Shape changes when tired.	Embouchure is incorrect.
Posture	Sits straight, feet flat on floor. Horn and body are in proper playing position all of the time.	Sits straight with feet flat on floor. Horn and body in proper playing position most of the time.	Inconsistent playing posture. Sits up sometimes. Horn and body position are correct sometimes.	Does not sit up straight, legs crossed or bent. Horn is not in proper position.
Intonation	Control of intonation is consistent with good sound. Adjusts appropriately for range and dynamics.	Is adjusting for tuning problems most of the time but has trouble in extreme ranges and dynamics.	Is aware occasionally of tuning problems but doesn't know how to adjust appropriately	Is not aware of tuning problems. Does not understand how to adjust or change tuning.

Score: _____

Appendix F

Musicality

	Advanced-4	Proficient-3	Developing-2	Insufficient-1
Dynamics	Marked dynamics followed. Excellent contrast and control of dynamic levels	Most marked dynamics followed. Some lack of control in extreme dynamic levels.	Marked dynamics are followed sometimes. Lacks control of dynamic levels. Little contrast.	Dynamic levels not followed. No contrast in dynamic level.
Articulation	Articulations are correctly and musically performed.	Most articulations performed correctly. Some lack of attention to articulation details.	Some articulations followed but lacks precision and musicality.	Articulations not played correctly or ignored.
Tempo	Tempo is appropriate and correct.	Tempo is a bit slow or fast but beat is steady.	Tempo is slower or faster than marked tempo. Beat is not always steady.	Tempo is incorrect. Played too slow or too fast. Lacks steady beat.
Melodic Line	Melodic line has shape and direction.	Melodic line has some shape but lacks direction.	Melodic line makes sense as a phrase but lacks shape and direction.	Lacks attention to melodic line

Score: _____

Interpreting Expression

	Advanced	Proficient	Developing	Insufficient
Dynamics	Added dynamics are appropriate and effective	Some added dynamics but could add more.	Dynamics did not make sense or were ineffective.	Dynamics were lacking.
Articulation	Added articulations were appropriate and effective.	Articulations were added but some did not make sense or were not played effectively.	Very few added. Not effective.	No articulations were added.
Tempo	Tempo was correctly interpreted.	Tempo slightly fast or slow but within acceptable range.	Tempo was not correct for this style. Somewhat inconsistent.	Tempo very slow or very fast. Tempo was inconsistent.
Creativity	Creative and effective use of musical elements to create musical performance	Some creative musical additions.	Little creative musical additions.	No creative additions.

Score: _____

Appendix G

Edgerton High School Band
Basic Skills Evaluation

Name: _____

Term: 1 2 3 4

Year: _____

Scales: _____

Rhythm: _____

Tone: _____

Musicality: _____

Expression: _____

Total Points Earned: _____

Total Points Possible: _____

Appendix H

Question #1: How do you describe tone quality to students?

Answers:

Alex Vaver: I address tone many times in terms of colors depending on the timbre required by the music. The desired quality you want. Purple, red, dark blue, or bright lime green, quickly impart a mind set.

David Reul: “Describing” tone to someone is like teaching drivers ed by a book only. Can’t be done adequately. To teach tone one must demonstrate with what is an “exemplary” tone. The inner ear is functionary here. The tone is imprinted in the inner ear and students need that imprint to reference every time they blow a note.

David Pelow: I have always described tone quality for my students in terms of what they hear when they listen to professional, or otherwise highly proficient performers, either in live or recorded performance. I tell them that what they hear is the characteristic, acceptable tone quality of that particular instrument.

Tonya Broyles-Broulliard: I use two methods for describing tone quality to students. #1- Model on the instrument (aural perception) and 2. Describe the appropriate tone with descriptive words (language). Example-dark, bright, fuzzy, thin, airy, focused.

Question #2- How do you assess tone quality of players?

Answers:

Alex Vaver: Well, that’s the art of it all. Use the ears. Teachers must be carefully trained and refined at the college level. You must know what part of the mouthpiece, instrument, reed, tongue position/action, lip setting, pressure, embouchure, instrument angle, buzzing surface, position of teeth/jaw, throat, air support, etc. play in tone production. All these factors interact differently in each student and we must know how to put these aspects in balance.

David Reul: Assessment is relatively simple because all it involves is comparison-student against exemplary example. And it’s important here thin that if the instructor can’t demonstrate an exemplary tone he/she MUST get someone to do the same for him. Recordings are OK-live performance is best. I’ve always maintained that it’s no so important that we can master every instrument, BUT we MUST be able to demonstrate an exemplary tone on each and every one. The alternative is time and effort costly.

David Pelow: Assessment of tone quality is purely a process of listening to the performer and then asking, “Is what I’m hearing a characteristic sound for that particular

instrument?" If documentation is necessary, then a recording can be made, as would be done in the "portfolio" model for assessment.

Tonya Broyles-Broulliard: My assessment of tonal quality are conducted aurally and visually.

Question #3- From where does your standard for tone quality come?

Alex Vaver: Characteristic sounds of professionals and teachers. A band sound. The Luther Band, for example, sounds different than UW-? for a reason. Numbers and placement are a factor but a band's tone quality is the sum of its players sound.

David Reul: Live performance by the pros. Listening carefully and examining the qualities of the tone-vibrance, light, dark, use of vibrato. Recordings are second. I got my trumpet tone initially from listening to Raphael Mendez recordings as a teen. After hearing guys like Bud Herseth, I learned to alter it. That led to examining types of instruments that the pros used, etc.

David Pelow: My standard for tone quality is directly related to listening to professionals. After an assessment is made, then we as teachers have the responsibility to help our students achieve a tone quality that equals, or nearly equals the "standard."

Tonya Broyles-Broulliard: My standards for tone quality are based upon 1) personal preference and 2) a rubric that students use to evaluate individual development. The rubric identifies four levels of performance criteria 1)Advanced, 2)Proficient, 3)Developing, and 4) Insufficient. The criteria addresses breath support embouchure, body posture, and grade level appropriate tonal concept.