

# *Artsource*<sup>®</sup>

*The Music Center's Study Guide  
to the Performing Arts*

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## GLOSSARY OF MUSICAL TERMS

**Accent:**

Emphasis on a beat, note or chord.

**Accented Beat:**

A beat which receives emphasis.

**Accompaniment:**

The musical background that supports a principal part.

**Accordion:**

A portable reed organ, dating in Europe from the early 19th century. It produces sound when air from a hand-operated bellows is forced past metallic reeds. Notes and chords are selected with buttons or studs with a piano-style keyboard for the right hand and buttons for the left. There are many varieties.

**Acoustic:**

The natural manner in which musical sounds are produced, unassisted by electronic means.

**Adagio:**

In a slow tempo; a slow passage movement or work.

**Air Column:**

The part of a wind instrument through which air vibrates.

**Allegro:**

Brisk or fast.

**Alternating Rhythm:**

At least two patterns of rhythm repeatedly alternated.

**Alto:**

A female voice of low range. It is also called contralto.

**Andante:**

Moderate speed or tempo.

**Antiphony:**

Sung or played in alternating groups.

**Aria:**

A composition for solo voice which figures prominently in operas, cantatas and oratorios.

**Arpeggios:**

Notes of a chord played in succession, rather than simultaneously.

**Art Song:**

A vocal composition written with serious intent, as opposed to a folk tune or one that is written as a popular composition. The songs of Schumann, Schubert and Brahms typify the art song.

**Aulos:**

An early Greek oboe, usually consisting of two pipes.

**Backbeat:**

The after beat. Any of the beats in a measure after the down beat. The accent on the second and fourth beat in much of jazz and rock music.

**Baritone:**

The male voice between the bass and the tenor.

**Bali:**

An Indonesian island east of Java.

**Balinese:**

The people who inhabit the island of Bali.

**Baroque:**

The ornate style of art, architecture and music of the 17th and 18th centuries.

**Bass:**

The male voice of lowest range.

**Bassoon:**

The bass instrument of the oboe family.

**Bastrangue:**

A French - Cajun term for the triangle.

**Beat:**

The temporal unit of a composition.

**Basic beat:** A regular recurring pulse.

**Beat pattern:** Based on the basic beat.

**Off-beats:** Beats that occur after the major accented beats. In jazz these beats are emphasized in the rhythm section.

**Be-Bop:**

A style of jazz which emerged in the mid 1940s, characterized by improvised instrumental solos with complex rhythmic patterns, fancy melodic lines and dissonant harmonic lines. Often nonsense syllables are sung. Dizzy Gillespie, Miles Davis and Charlie "Bird" Parker are credited with originating the style.

**Big Band:**

A term applied to jazz bands whose membership expanded beyond the traditional size of early jazz ensembles. Later the term also applied to the music they played.

**Blowholes:**

The hole across (or into) which a player directs a stream of air on a wind instrument.

**Blue Note:**

A note characteristically lowered by a small amount in jazz and blues.

**Blues:**

A musical style which originated in the United States during the first decade of the 20th century. It grew out of the folk songs and spirituals of African Americans. The blues have a distinctive form and harmonic structure. Unlike the spirituals, which were sung by groups, the blues emerged as a solo vehicle, sung in a declamatory style.

**Body Percussion:**

Sounds made by clapping or slapping different parts of the body, or by tapping or stamping the feet.

**Brass or Brasses:**

One of the wind instrument groupings or families whose members are made primarily of brass.

**Cajun Music:**

A distinctive style of folk music developed by French immigrants, called Acadians, who settled in the southern section of Louisiana.

**Call and Response:**

A form found in African, African American and jazz music in which the 'call' is performed in solo, and is answered by a 'response' from an ensemble.

**Calypso:**

A type of song which originated in Trinidad and employs an interesting mixture of French, English and African words. The earliest lyrics were satirical. **Chord/Chordal.** Three or more tones sounded simultaneously.

**Chromatic Scale:**

A scale which includes all twelve tones of an octave.

**Choral Speaking:**

Words spoken in unison by a group.

**Chorus:**

A group of singers performing together.

**Clarinet/Clarinet family:**

Single reed woodwind instruments, consisting of a cylindrical pipe with a bell-shaped opening at the end and a beak-like mouthpiece at the other end. It is played by means of holes and keys.

**Classic Blues:**

The early blues whose principal sources were African American work songs and spirituals.

**Coda:**

A special ending (or tail) introduced after the completion of the essential parts of a composition.

**Collage:**

A mixture of ideas or images.

**Community:**

A group with common interests or origins.

**Composer:**

A person who writes music.

**Conductor:**

The director of a musical performing group.

**Cornet:**

A valved, brass horn in B flat similar to the trumpet and frequently used in jazz.

**Counter melody:**

A melody that is performed at the same time a different melody is performed.

**Creole:**

A potpourri of bloodlines which has a different definition of the mixture in different places. In the Southern United States it usually refers to a mixture of Spanish or French with African, Caribbean or Native American bloodlines.

**Culture:**

The customs and arts of a particular group.

**Cycle:**

A series of events or operations that are regularly repeated in the same order.

**Dance Calling:**

The social dance practice of calling out steps as dancers perform. The calling is elaborate, and not just confined to calling the steps alone.

**Dance Floor Chants:**

A social dance practice of chanting specific chants while dancing.

**Decoration:**

As relates to Baroque music, the notes that are added to decorate the notes of the main melody.

**Diatonic Scale:**

Pertaining to an octave scale or mode constructed of five tones and two semitones, in which the two semitones are as widely separated from one another as possible.

**Dragon Flute:**

A Chinese flute. The player holds it vertically. See end-blown flute.

**Drums:**

A generic name for instruments with skin stretched over a frame or container which is played with the hands, or a stick (or sticks). See membranophones.

**Dynamics:**

The relative loudness or softness in music.

**Early Jazz:**

The beginning of the jazz sound which was derived from certain folk, African and slave music by contact with Western functional harmony. The characteristics of the form are improvisation, a regular metrical pulse, use of the Blue-note and small modifications of the regular pulse. Early jazz began in the late 19th century with ragtime and blues.

**Early Wooden Flute:**

A predecessor of the modern silver flute.

**Ecology:**

The scientific study of living things in relationship to each other and their environment.

**Electronic (Instruments):**

An instrument that produces its sound by synthesis or that modifies acoustically produced sound electronically.

**Elements of Music:**

Aspects of sound around which organized music takes place (melody, rhythm, pitch, harmony, form, dynamics, tempo, texture).

**Emotion:**

An intense mental feeling, such as love or hate.

**End-blown Flute:**

A type of flute whose blowhole is located at one end and is held vertically.

**English Horn:**

A member of the oboe family. It is in the alto range pitched a fifth below the oboe.

**Ensemble:**

A group of instrumentalists or singers.

**Environment:**

Surroundings, especially those affecting peoples' lives.

**Ethnomusicologist:**

A person who studies music, not only as a discipline, but also in relation to its cultural context.

**Exhibit:**

To display or present for the public to see.

**Expression:**

A manner of speaking, dancing or playing music that shows feeling for the meaning.

**Expressive Qualities:**

That which accounts for the emotional effect of music. This involves details of music elements, phrasing, accentuation and subjective interpretation.

**Fais-do-do:**

Meaning "go to sleep" in French. In the Cajun culture it refers to a social dance gathering or place.

**Falsetto:**

A high-pitched voice above one's natural range especially when used by male singers.

**Fiddle:**

A term used in country and Cajun music for the violin.

**Field Hollers:**

Tunes "sung-out" by African American workers to each other as they toiled. The subjects varied from calls for assistance to messages. Sometimes the lyrics told how they felt.

**Finger Holes:**

Holes in wind instruments which are covered and uncovered with the fingers or keys to produce different sounds.

**Flageolet:**

A small 17th-19th century whistle flute similar to the treble recorder but with fewer holes and a cylindrical mouthpiece. Historically, it was used to teach canaries to sing tunes written for them.

**Flute:**

A wind instrument consisting of a long pipe with holes stopped by fingers or keys and a mouth hole at the side.

**Folk Ensemble:**

A group of musicians who perform folk music.

**Folk Music:**

The music of an ethnic community uninfluenced by popular and art music. It is usually transmitted through oral tradition.

**Forebear:**

An ancestor.

**Form (Musical):**

The basic scheme that governs the structure of a musical composition.

**Forte:**

*f*- loud (see dynamics).

**Fortissimo:**

*ff*- very loud (see dynamics).

**Found Instruments:**

Sound producers found in the environment.

**Fusion:**

The process of blending.

**Gamelan:**

A Balinese metallophone instrument, the music it plays or the instrumental ensembles.

**Gamelan Gender Kantilan:**

Instruments found throughout Indonesia with an incredible diversity of design and function. The basic instrument is like a metallophone, with a carved wooden frame with ten bamboo pieces supporting ten tuned bars suspended over the tubes. The bars and tubes are graduated from large to small to make sounds from low to high.

**Gospel Music:**

A particular sacred song-style which evolved in African American urban settings during the second decade of the 20th century. It is sometimes called the sacred counterpart of the city blues. It is usually sung with piano, guitar or instrumental ensemble accompaniment.

**Gregorian Chant:**

Music of the Middle Ages, named after Pope Gregory I (The Great). Originally called plainsong, it was generally set to the words of the psalms, poetry from the Old Testament of the Bible, and was not accompanied by musical instruments.

**Groove:**

A slang term to really feel or get into the music.

**Guitar:**

A stringed musical instrument played by plucking with the fingers or plectrum.

**Harmony:**

Two or more pitches sounded simultaneously.

**Harpsichord:**

A piano-like instrument, but with the strings sounded by a mechanism that plucks them. Used especially in the 16th to 17th centuries.

**Heritage:**

What has been passed on to a person from ancestors, e.g. customs, property, money, beliefs.

**Hip-Hop:**

A fusion of music and dance. The music is characterized by a driving beat. The dancing was first identified as break dancing. It grew out of street dancing, scratching and rapping in the Bronx and Harlem during the 1970s.

**Idiophones:**

Instruments/objects made of material such as glass, metal or wood which can produce sound.

**Imagery:**

Images or the use of metaphorical language to produce picture in the minds or readers or listeners.

**Improvisation:**

The art of performing music spontaneously.

**Instrument:**

A device used for producing musical sounds.

**Instrumental families:**

Referring to the four groupings of instruments which are: percussion, strings, woodwinds and brass.

**Instrumentation:**

The selection of instruments for a composition.

**Interlude:**

A short piece of music inserted between main sections or verses.

**Interpretation:**

Giving personal meaning to something which has been previously created.

**Jazz:**

A style of music created by African Americans, rooted in the African American folk styles of the late nineteenth and early twentieth centuries. It is characterized by solo improvisations over a particular set of harmonic progressions. It has many substyles: blues, ragtime, cool jazz, swing, be-bop, rock 'n' roll, soul, etc.

**Jig-saw Cooperative Learning:**

Dividing a subject or area of study into smaller parts which are researched by small groups who come back together and share their knowledge; thus giving a full picture when all parts are revealed.

**Kalilan:**

Kulintang performances.

**Kalimba:**

A Western adaptation of the traditional African *mbira*, commonly known as 'thumb piano.'

**Key:**

The tonal center to which all of the notes are related.

**Keys:**

On woodwind instruments the levers covering the side holes which are pressed and released by the player.

**Koto:**

A Japanese stringed instrument.

**Kulintang:**

Interchangeably refers to a Filipino instrumental ensemble and the solo melody instrument.

**Landscape:**

The scenery of a land area.

**Libretto:**

The text of a large vocal work.

**Lip Plate:**

Part of the mouthpiece of a flute or piccolo.

**Lute:**

A guitar-like instrument with a pear-shaped body, popular in the 14th-17th centuries.

**Lyricist:**

A person who writes the words to a song.

**Lyrics:**

The words to a song.

**Mbira:**

An African instrument with metal or bamboo tines which are plucked with the finger tips; often resonated in, or over, a calabash (gourd).

**Measure:**

A grouping of notes marked off by bar lines.

**Melodic Direction:**

The upward, downward or repeated movement of a sequence of single tones.

**Melodic Rhythm:**

A rhythm based on the pattern of notes in the melody.

**Melody:**

Musical pitches organized sequentially and rhythmically.

**Membranophones:**

A category of percussion instruments whose sound producing agent is a stretched skin.

**Metallophones:**

Instruments having metal bars of different sizes, producing sounds when struck by a mallet (or mallets).

**Meter/Meter signature:**

A set pattern of temporal units. The signature indicates the specific set of units assigned to a composition. Examples: 3/4, 4/4, 6/8, 2/4.

**Metric beat:**

A rhythm which correlates with the meter of a given composition.

**Mezzo-Forte:**

*mf* - moderately loud (see dynamics).

**Middle C:**

The note "C" that occurs near the middle of the piano keyboard.

**Minstrel Songs:**

A type of musical entertainment which became popular during the last quarter of the nineteenth century. Minstrel shows featured large entertainment troupes of singers, dancers, comedians, acrobats and instrumentalists.

**Mobile Society:**

An organized community that is not fixed.

**Modes:**

A designation of types of scales or melodies used in liturgical music of the Middle Ages.

**Modern Jazz:**

An imprecise term usually used to refer to the bop jazz of the 1950s. It has many different meanings.

**Monophony:**

Music for a single voice or part, usually unaccompanied, such as plainsong.

**Mood:**

The type of feeling evoked by the music.

**Mouthpiece:**

The part of a wind instrument (woodwind/brass) that is placed against the player's lips or inserted into the mouth.

**Music Elements:** See Elements of Music.

**Narration:**

The telling of a story, or a recital of events.

**Narrator:**

The person who narrates.

**Nay:**

A rim-blown flute of Africa and the Near East.

**Neumes:**

Graphic notational signs which represent pitch and rhythm, used mainly during the Middle Ages.

**Non-tonal (atonal):**

The absence of tonality or of a tonal center.

**Nose Flutes:**

Flutes whose sound is produced by blowing air from the nose.

**Notation:**

Symbols and signs used for written music.

**Notch:**

A small cut in the mouthpiece of a wooden flute.  
Example: Shakuhachi (Japan).

**Oboe:**

A double reed woodwind instrument related to the English horn, bassoon and contra-bass.

**Off-beats:**

The beats that occur after the main or accented beats. In jazz these beats are emphasized by the rhythm section.

**Opera:**

A drama in which music is the essential factor.

**Orchestra:**

A large group of instruments, usually comprised of the four instrumental families.

**Ornamentation:**

The art of expanding, enlivening, embellishing or varying a melody.

**Ostinato:**

A short melodic pattern that is repeatedly performed with a principal melody.

**Pads:**

The soft underside of woodwind instrument keys.

**Pakukulintang:**

A master Kulintang player.

**Panpipes:**

Ancient predecessors of modern woodwind instruments. They consist of several attached pipes of different lengths.

**Passing Games:**

Games, usually set to a song or rhythmic beat, which involve passing something, such as a stone, in a synchronized way from person to person sitting in a circle.

**Patterns:**

A specific arrangement of notes of a rhythm or melody.

**Percussion:**

One of the four instrumental families whose sounds are produced either by hitting, scraping or shaking.

**Periods (Musical):**

A specific period of time in which a certain style of music became popular, delineated by a title, such as Baroque, Classical, Romantic, etc.

**Perspective:**

A view of a visible scene or of facts and events.

**Phrase:**

The division of lines of music, usually compared to a phrase or sentence in prose.

**Piano:**

p - softly (see dynamics).

**Piccolo:**

The smallest member of the woodwind family. It resembles the flute in construction.

**Pitch:**

The location of a tone on a tonal scale.

**Plainsong (Plainchant):**

A term used during the Middle Ages for Gregorian Chant. See Gregorian Chant.

**Polyphony:**

Music in more than one part, especially music in which the parts have relatively independent melodic and rhythmic character.

**Program Music:**

Music that suggests a story, scene, event or idea.

**Program Notes:**

Information provided in printed concert programs about the composers and their works.

**Radio Jive:**

A style of talking over music which was popularized by disc jockeys.

**Rap Music:**

A contemporary style of music incorporating rhythmic chanting and percussion sounds. It was born out of the young, urban hip-hop culture. Its rhymed messages are performed against cool rhythmic patterns, driven by a strong basic beat. The message often addresses social and political concerns. Its sources reach back to West African cultures.

**Recorder:**

An early woodwind instrument which has retained its popularity.

**Reeds:**

A popular reference in swing and jazz bands referring to the woodwinds.

**Pincullo:**

A South American whistle flute made of wood, cane or bone with three to seven holes.

**Ragtime:**

A type of popular music prevalent in the U.S. from the late 19th century to the end of World War I. Characteristics of ragtime are a syncopated rhythm in duple or quadruple meter and a series of 16-bar themes.

**Refrain:**

The phrase or verse repeated at the end of each stanza of a song (or poem), sometimes referred to as a chorus.

**Reggae:**

A style of music which originated in the Caribbean during the late 20th century. The vocals are accompanied by a distinctive rhythm.

**Renaissance:**

The revival of art, dance, music, theatre and literature in Europe during the 14th - 16th centuries.

**Repetition:**

Same or similar music repeated.

**Rest:**

A silence of a definite length.

**Rhythm:**

An organized sequence of musical notes, each having a particular duration.

**Rhythm & Blues:**

A style of blues singing usually accompanied by strong rhythms on electric guitars, basses and percussion.

**Rhythmic Pattern:**

One of the principal elements of music, it is the distinctive grouping of sounds and silence in time,

based on such factors as duration of tone and strong and weak stresses.

**Rhythm Pattern:**

A grouping of sounds and silences forming a distinctive rhythm which is usually repeated.

**Rhythm Section:**

The percussion section, string bass and guitar who maintain the basic beat.

**Ride Cymbal: (Ride pattern)**

A suspended cymbal used in jazz since the 1930s to mark the regular metric accents or after beats.

**Ritmo Colonial:**

A technique of playing two specific rhythms simultaneously. Often found in Mexican music.

**Rock:**

A contemporary style of music developed from rock and roll, usually amplified.

**Rock & Roll:**

A style of music characterized by a driving beat, sometimes with vocals, usually accompanied by amplified instruments.

**Round:**

A manner of performing a single melody by groups who begin the composition at different times, creating harmony.

**Sacred Music:**

Music which is religious or spiritual in intent.

**Saxophone:**

Created in 1846, this instrument is considered a hybrid woodwind, having a clarinet mouthpiece, oboe keywork and a flared brass bell.

**Scat Singing:**

A technique of jazz singing in the manner of an instrument, using meaningless syllables.

**Score:**

A layout, or chart, of musical notation showing the individual parts allocated to each member of an ensemble. The parts are arranged one underneath the other on staves.

**Secular Music:**

Music which is not religious or spiritual.

**Sesquialtera Rhythm:**

Often heard in Mexican music, it is the technique of alternating meters and rhythms.

**Shakuhachi:**

A Japanese end-blown flute.

**Shawm:**

An ancestor of the oboe and some brass instruments.

**Signifying:**

Satirical poetry, having its roots in the West African tradition of “telling someone off” in rhyme.

**Singing Games:**

Games which are intricately connected to a song and usually have actions which express the words or involve a rhythmic movement such as passing a stone or stick (lumni sticks) on the beat or at a specific phrase.

**Solo:**

A piece for one performer, with or without accompaniment.

**Solo-Chorus (tutti):**

A vocal performance in which a solo voice is repeatedly followed by a group usually singing the refrain.

**Soprano:**

The highest female voice.

**Soul:**

An African American musical style.

**Southern Music:**

Regional styles of music in the south that share similar qualities, yet sound very different. They include: Cajun, Dixieland jazz, New Orleans marching street band jazz, traditional and modern jazz, Creole, Gospel, etc.

**Spirituals:**

Folk songs with religious-based texts, usually of African American origin.

**Staff:**

A set of lines serving as a guide for writing notes and indicating their relative position. For most music, a five line staff is used.

**Steady Beat:**

A regular, recurring beat in music.

**Storyboard:**

An illustrated sequence of events, with each event pictured separately.

**Strings:**

One of the four instrumental families whose sounds are produced by the vibration of strings.

**Strophic Song:**

A song whose stanzas have an identical melody.

**Styles:**

Referring to different types of music whose sounds are unique.

**Suite:**

A musical composition containing a number of movements, each in the character of a dance and in the same key.

**Sustained Pitch:**

A pitch which is held for a long duration.

**Swing:**

A style of jazz popular in the 1930s and 1940s, emphasizing large ensembles and a greater degree of solo improvisation. The music tends to have a more even stress on the four beats of the bar and was usually drawn from popular music of the day.

**Syncopation:**

A temporary shifting of the rhythmic accent from an accented beat to a normally unaccented beat.

**Taiko Drums:**

Very large Japanese drums, whose playing technique requires vigorous movement.

**Technique:**

The method of doing or performing something.

**Tempo:**

The rate of speed at which a musical composition is performed.

**Tenor:**

The highest natural voice of men.

**Text (music):**

The words in a song as distinguished from the music.

**Texture:**

The degree of thinness or thickness of musical sound. This term refers to the sounds created by the horizontal and vertical succession of musical sounds.

**Theme:**

A specific melody that usually recurs in a musical composition or on which a work is based.

**Theme and Variations:**

The repetition of a theme or rhythmic pattern with modifications or embellishments.

**Through-Composed:**

When new music is provided for each stanza of the song.

**Timbre:**

The characteristic quality of a sound.

**Tonal (tonality):**

A musical or vocal sound, especially with reference to its pitch, quality, duration and strength. Tonal refers to tones. The tone is the quality or character of a sound.

**Tone Color:**

The particular quality of music sound.

**Tonnette:**

A small plastic recorder with a range of just over an octave.

**Tonic:**

The main (and first) note of a key (key note).

**Top:**

In music, “from the top” means “from the beginning.”

**Transverse Flute:**

The standard slide-blown flute.

**Troubadour:**

The name for a large number of 12th and 13th century poet-musicians.

**Trumpet:**

A member of the brass instrument family, having a cup-shaped mouthpiece and a narrow, cylindrical tube which widens into a bell. Pitches are changed by manipulation of the lips in combination with valve changes and air pressure.

**Two-step:**

A basic dance step done in both Cajun dances and American ballroom dance of the late 19th and early 20th century or a step used in the Foxtrot. It is a basic step-together-step, which alternates sides of the body.

**Unaccented Beat:**

The beat without the stress or accent.

**Underlying Beat (steady beat):**

The basic pulse beneath the rhythm.

**Unison:**

An ensemble performing a single melody.

**Variations:**

The modified restatements of a theme.

**Verse (Music):**

A stanza of a song.

**Verse-Refrain Form:**

A song whose refrain is repeated after each verse.

**Vibration:**

The rapid fluctuation of air whose movement creates sound.

**Viola:**

The alto-tenor member of a family of bowed, stringed instruments.

**Violin:**

The soprano member of a family of bowed, stringed instruments.

**Violincello: (Violoncello)**

The bass member of a family of bowed, stringed instruments. Usually called 'cello, tuned an octave below the viola, it is played in a vertical position.

**Walking the bass:**

A steady, regular bass line, moving in even note values, usually somewhat longer than those of the upper parts. In jazz, a regular bass line played pizzicato by the double bass.

**Waltz:**

A ballroom dance, dating from the 18th century, in triple time (can be 3/4 or 6/8 meter); also a basic Cajun dance step in waltz time.

**Wave-form:**

The shape of vibrations, each unique to the generator and resonator of an instrument.

**Whistling Fish:**

A ceramic wind instrument in the shape of a fish with a blow-hole and finger holes along the side. An ancestor of the flute.

**Woodwinds:**

One of the wind instrument families whose members are primarily made of wood.

**Zydeco Music:**

A mix of Afro-Caribbean, Cajun, rhythm-and-blues and rock music.

## MUSIC CRITERIA AND RUBRIC

### WHAT IS PERFORMANCE BASED ASSESSMENT?

The term *assessment* encompasses all the ways that a teacher checks on the progress and understanding of students as they learn. It involves questions which cause them to reflect on the experiences they have just had and encourages them to make connections to their lives, or other things they know about.

Performance Based Assessment places responsibility for learning on the students and helps them pick up new threads of understanding and perception, encouraging them to weave them into the larger tapestry of their total experience.

Ideally, assessment questions should be embedded throughout the lesson, rather than just at the end. It is important to note, however, that you do not want to disrupt the flow of energy in a dance lesson by interrupting the physical energy which has been created. The balance between assessment and flow of energy is one which requires intuition and experience.

### WHY ASSESS THE ARTS?

The arts are core subjects, K-12 grades. In order to present them with integrity and meaning, the skills and knowledge gained by students must be assessed. Art lessons need to be more than just an activity or recreational. Rather, the arts should be presented as an authentic learning experience with clear objectives and measurable student outcomes.

When an art task is presented to students, the teacher should present criteria. Work with the students to develop a rubric which can measure their success in achieving the criteria. Then, students are clear on what they are working toward, the elements and principles which should be included in the project, and other pertinent information.

When the students understand the criteria and how it will be measured, they are more focused and motivated to do their best. It also objectifies the work so that students themselves can see what they need to work on.

**CRITERIA:** It is very important that the specific criteria components are the same for each level of the rubric. The same ingredients must be measured at each level of the score, but with differing degrees of fulfillment and quality in completing the task.

## SUGGESTED COMPONENTS FOR BUILDING MUSIC CRITERIA

When designing a culminating task or study for a lesson, think about what you want the students to know and do, then create criteria which clearly identifies each aspect of the task. See the *Assessment* section, page iv, in the Artsource Introduction for definitions of *assessment*, *criteria*, and *rubric*.

### SUGGESTED COMPONENTS FOR BUILDING CRITERIA AND A RUBRIC IN MUSIC:

*Arts Propel: A Handbook for Music*, edited by Ellen Winner, states that “ongoing assessment, both formal and informal, by students themselves and by teachers yields revealing profiles of development and promotes learning and new levels of achievement. The California Framework for the Visual and Performing Arts suggests that in an activity that connects creation, perception, and reflection in a particular student creation might engage the student in developing drafts of a composition, trying out notation systems, making tapes of practice sessions, and making suggestions about how to rehearse a work. Also discipline necessary to produce a work in reinforced.

### DIFFERENT ASPECTS OF ASSESSMENT

1. written essays about specific aspects of music, such as historical or cultural information of style
2. reflective journals
3. recorded audiotapes of original work or practice
4. analyze and discuss own and others work

### SOME THINGS TO CONSIDER WHEN SETTING CRITERIA

1. focus and effort
2. beginning, middle, end for the study or work
3. criteria for the specific assignment
4. understanding of specific elements and principles of music are evident in the study and reflects knowledge of and experience with these elements.
5. imagination, experimentation and creative expression are apparent in the work
6. ability to discuss and analyze work
7. cooperation and collaborative skills are demonstrated between partners or group members

**RUBRIC SAMPLE** - based on a score of 1-4, with 4 being the highest and 1 the lowest.

This is a way that students can score themselves or a teacher can score them for an assignment.

- 4
  - demonstrates a consistently high level of focus and effort throughout
  - has a clear beginning, middle and ending
  - goes beyond the assignment in fulfilling criteria
  - incorporates many elements and principles
  - demonstrates exceptional imagination, experimentation and expression
  - extraordinary ability to discuss and analyze work
  - effectively cooperates and collaborates with a partner or group
- 3
  - demonstrates a high level of focus and effort throughout
  - mostly has a clear beginning, middle and ending for the assignment
  - does a very good job in fulfilling all the criteria for the assignment
  - incorporates specific elements and principles
  - demonstrates very good imagination, experimentation and expression
  - strong ability to discuss and analyze work
  - cooperates and collaborates well with a partner or group
- 2
  - demonstrates some focus and effort, needs to be more consistent
  - has a beginning, middle and ending, but needs to be clearer and stronger
  - leaves out two or more aspects of criteria for the assignment
  - incorporates a few elements and principles, but needs more
  - demonstrates some imagination, experimentation and creative expression, but needs work
  - very little ability to discuss and analyze work
  - has some problems cooperating and collaborating with a partner or group
- 1
  - needs more focus and effort during performance
  - is missing a beginning, middle or ending for the assignment
  - leaves out three or more aspects of criteria for the assignment
  - does not incorporate elements and principles
  - shows little imagination, experimentation or expression
  - almost no ability to discuss and analyze work
  - has lots of problems cooperating and collaborating with a partner or group