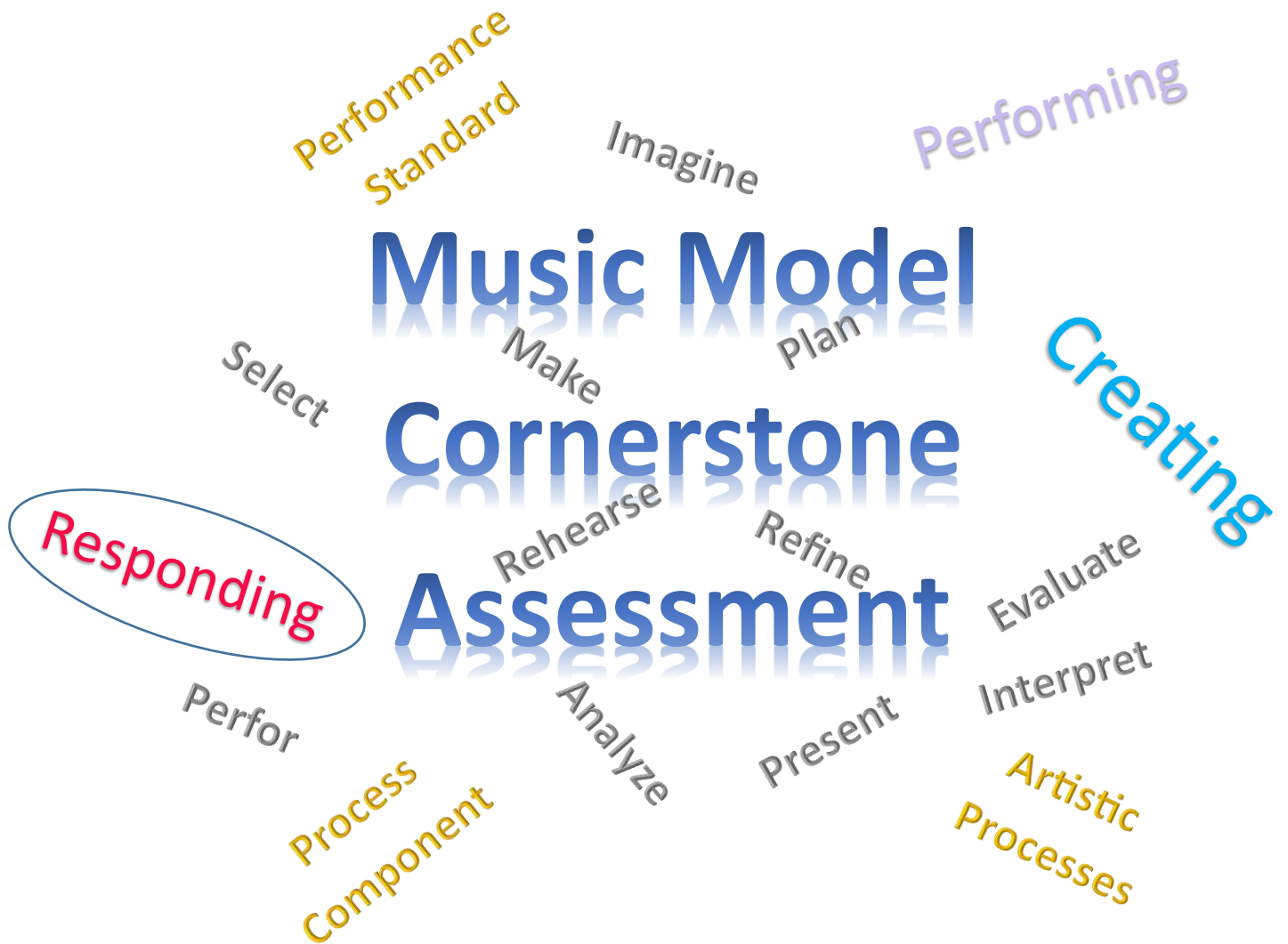




National Association  
for Music Education



Artistic Process: Responding  
Ensembles

# Anchor Standards / Enduring Understandings / Essential Questions

<b>Common Anchor #7.1:</b>	<b>Choose music appropriate for a specific purpose or context</b>
<b>Enduring Understandings</b>	Individuals' selection of musical works is influenced by their interests, experiences, understandings.
<b>Essential Question(s)</b>	How do individuals choose music to experience?
<b>Common Anchor #7.2:</b>	<b>Analyze how the structure and context of varied musical works inform the response</b>
<b>Enduring Understanding</b>	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
<b>Essential Question(s)</b>	How does understanding the structure and context of music inform a response?
<b>Common Anchor #8:</b>	<b>Support interpretations of musical works that reflect creators'/performers' expressive intent</b>
<b>Enduring Understandings</b>	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
<b>Essential Question(s)</b>	How do we discern the musical creators' and performers' expressive intent?
<b>Common Anchor #9:</b>	<b>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</b>
<b>Enduring Understandings</b>	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
<b>Essential Question(s)</b>	How do we judge the quality of musical work(s) and performance(s)?

## Intent of the Model Cornerstone Assessments

Model Cornerstone Assessments (MCAs) in music assessment frameworks to be used by music teachers within their school's curriculum to measure student attainment of process components defined by performance standards in the National Core Music Standards. They focus on one or more Artistic Process (i.e., Creating, Performing, or Responding) and are designed as a series of curriculum-embedded assessment tasks, each of which measures students' ability to carry out one or more process components. The MCAs can be used as formative and summative indications of learning, but do not indicate the quality of teaching or effectiveness of a school's music program.

Although each MCA is designed so that it can be administered within an instructional sequence or unit, teachers may choose to spread the component parts of one MCA across multiple units or projects. Student work produced by the national pilot is available on the NAFME website that illustrates the level of achievement envisioned in the National Core Music Standards.

## General Description of the Assessment Task

Students will individually or collaboratively select, analyze, interpret, and evaluate music based on skills and knowledge learned in an ensemble setting. It is the intent of this MCA to provide instructional suggestions and an assessment appropriate to enhancing student capacity of responding in an ensemble setting. This assessment can be introduced in one class period with the understanding that students must be provided sufficient time to listen, research, and evaluate the work(s) prior to submitting their final product. Individual teachers can determine the length of time required to complete the assessment. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#).

## Using the MCA document

This MCA is meant for any ensemble. You may tie this MCA as an extension to the Performing or Creating MCA or to other aspects of your ensemble rehearsal. It is available in a .pdf format with links for easy navigation within the document and to external links for .doc versions of worksheets. It is divided into student achievement levels but could be considered grade levels:

**Novice** (5<sup>th</sup>/6<sup>th</sup> grade or an equivalent to 2 years of study in an ensemble in addition to general music);

**Intermediate** (7<sup>th</sup>/8<sup>th</sup> grade or an equivalent to 4 years of study in an ensemble in addition to general music);

**Proficient** (One or more years of high school study);

**Accomplished** (Proficiency exceeding average performance proficiency for high school study);

**Advanced** (Preparing for collegiate study in music).

## Responding Scoring Device - Novice

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
<b>Novice</b>					
<b>Select</b>	Reasons for selecting the music were incomplete with limited connection to the characteristics found in the music.	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined as to the characteristics found in the music.	Reasons for selecting the music were demonstrate intermediate level insight into the characteristics found in the music	<b>MU:Re7.1.E.5a</b> Identify reasons for selecting music based on characteristics found in the music, <b>connection</b> to interest, and <b>purpose</b> or <b>context</b> .
<b>Analyze</b>	Comparisons identified an awareness of repetition, similarities and contrasts but specific areas were inconclusive.	Comparisons identified an awareness of repetition, similarities and contrasts with the ability to identify one specific area.	Comparisons identified at least two areas of repetition, similarities and contrasts with a novice depth of recognition.	Comparisons identified an intermediate depth of recognition to the use of repetition, similarities and contrasts.	<b>MU:Re7.2.E.5a</b> Identify how knowledge of <b>context</b> and the use of repetition, similarities, and contrasts inform the response to music.
<b>Interpret</b>	Recognition of expressive intent was inclusive.	References were made to expressive intent without tying them to elements of music or basic compositional content.	References were made to elements of music and basic compositional content when identifying expressive intent.	References were made to elements of music and basic compositional content showing a level of understanding beyond novice when identifying expressive intent.	<b>MU:Re8.1.E.5a</b> Identify <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , referring to the <b>elements of music, contexts</b> , and (when appropriate) the <b>setting of the text</b> .
<b>Evaluate</b>	There is little evidence of how interest, effect of knowledge and analysis is related to their musical response.	Description of interest, effect of knowledge and analysis on affective response to music was inferred but not clear.	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Description provided a depth of understanding beyond novice as to how interest, knowledge and analysis impact affective response to music was evident.	<b>MU:Re9.1.E.5a</b> Identify and describe the effect of interest, experience, <b>analysis</b> , and <b>context</b> on the evaluation of music. .

## Responding Scoring Device - Intermediate

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
<b>Intermediate</b>					
<b>Select</b>	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	Cited specific characteristic from the music as to why the work was selected.	Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.	<b>MU:Re7.1.E.8a</b> Explain reasons for selecting music <i>citing</i> characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .
<b>Analyze</b>	Comparisons identified an awareness of repetition, similarities and contrasts with the ability to identify one specific area.	Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.	Comparisons identified how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons identified demonstrate a depth of understanding as to how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	<b>MU:Re7.2.E.8a</b> Describe how <i>understanding context</i> and the way the <b>elements of music</b> are manipulated inform the response to music.
<b>Interpret</b>	References were made to expressive intent without tying them to elements of music or basic compositional content.	References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent.	Identified advanced levels of interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent.	<b>MU:Re8.1.E.8a</b> Identify and support <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , <i>citing as evidence the treatment of the elements of music, contexts</i> , and (when appropriate) the <b>setting of the text</b> .
<b>Evaluate</b>	Description of interest, effect of knowledge and analysis on affective response to music was inferred but not clear.	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Explained the influence of experience, knowledge and analysis impact affective response to an interest in music.	Explanation demonstrated an advanced depth of understanding as to the influence of experience, knowledge and analysis impact affective response to an interest in music	<b>MU:Re9.1.E.8a</b> Explain the influence of experiences, <b>analysis</b> , and <b>context</b> on interest in and evaluation of music.

## Responding Scoring Device - Proficient

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
<b>Proficient</b>					
<b>Select</b>	Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	Cited specific characteristic from the music without tying them to prescribed criteria as to why the work was selected.	Applied specific criteria in the selection of music and cited characteristic in the music to support the selection.	Applied specific criteria in the selection of music that demonstrated a high level of understanding of characteristic in the music to support the selection.	<b>MU:Re7.1.E.1a</b> Apply <b>criteria</b> to select music for specified purposes, supporting choices by citing characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .
<b>Analyze</b>	Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.	Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced analysis of the work exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	<b>MU:Re7.2.E.1a</b> Explain how the <b>analysis</b> of passages and understanding the way the <b>elements of music</b> are manipulated inform the response to music.
<b>Interpret</b>	References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.	Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.	Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.	<b>MU:Re8.1.E.1a</b> Explain and support <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , citing as evidence the treatment of the <b>elements of music</b> , <b>contexts</b> , (when appropriate) the <b>setting of the text</b> , and <i>personal research</i> .
<b>Evaluate</b>	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Explained the influence of experience, knowledge and analysis impact affective response to an interest in music.	Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.	Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and exposed an understanding of options for the performer's interpretation.	<b>MU:Re9.1.E.1a</b> Evaluate works and <b>performances</b> based on <b>personally- or collaboratively-developed criteria</b> , including <b>analysis</b> of the <b>structure</b> and <b>context</b> .

## Responding Scoring Device - Accomplished

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
<b>Accomplished</b>					
<b>Select</b>	Cited specific characteristic from the music without tying them to prescribed criteria as to why the work was selected.	Applied specific criteria in the selection of music and cited characteristic in the music to support the selection.	Justified selection with specific criteria that demonstrated a high level of knowledge of characteristic in the music.	Justified selection with specific and insightful criteria that demonstrated intricate knowledge of characteristic in the music.	<b>MU:Re7.1.E.IIa</b> Apply <b>criteria</b> to select music for a <i>variety of purposes</i> , justifying choices citing knowledge of the music and the specified <b>purpose</b> and <b>context</b> .
<b>Analyze</b>	Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced and detailed analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	<b>MU:Re7.2.E.IIa</b> Explain how the <b>analysis</b> of <b>structures</b> and <b>contexts</b> inform the response to music.
<b>Interpret</b>	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.	Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.	Cited understandings gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.	Cited understandings gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning as it pertains a variety of settings, or addressing composer's intent.	<b>MU:Re8.1.E.IIa</b> Support <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> citing as evidence the treatment of the <b>elements of music</b> , <b>contexts</b> , (when appropriate) the <b>setting of the text</b> , and <i>varied researched sources</i> .
<b>Evaluate</b>	Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.	Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.	Explanation of affective response as a result of musical interpretation was clearly based on knowledge attained from a researched source and exposed an understanding of options for the performer's interpretation.	Provided an insightful explanation of affective response as a result of musical interpretation was clearly based on knowledge attained from a researched source and exposed an understanding of options for the performer's interpretation.	<b>MU:Re9.1.E.IIa</b> Evaluate works and <b>performances</b> based on <i>research</i> as well as <b>personally- and collaboratively-developed criteria</b> , including <b>analysis</b> and <b>interpretation</b> of the <b>structure</b> and <b>context</b> .

## Responding Scoring Device - Advanced

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
<b>Advanced</b>					
<b>Select</b>	Applied specific criteria in the selection of music and cited characteristic in the music to support the selection.	Justified selection with specific criteria that demonstrated a high level of knowledge of characteristic in the music.	Justified selection with specific and insightful personally-developed criteria that demonstrated intricate knowledge of characteristic in the individual and ensemble music.	Justified with great detail selection with specific and insightful personally-developed criteria that demonstrated intricate knowledge of characteristic in the individual and ensemble music.	<b>MU:Re7.1.E.IIIa</b> Use research and <b>personally-developed criteria</b> to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble <b>purpose</b> and <b>context</b> .
<b>Analyze</b>	Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced and detailed analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform performance decisions, as well as musical response in the listener.	Detailed comparisons demonstrated an advanced and detailed analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform performance decisions, as well as musical response in the listener.	<b>MU:Re7.2.E.IIIa</b> Demonstrate and justify how the <b>analysis</b> of <b>structures, contexts</b> , and performance decisions inform the response to music.
<b>Interpret</b>	Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.	Cited understandings gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.	Justified interpretations supported by comparing and synthesizing information gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning as it pertains a variety of settings, or addressing composer's intent.	Justified detailed interpretations supported by comparing and synthesizing information gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning as it pertains a variety of settings, or addressing composer's intent.	<b>MU:Re8.1.E.IIIa</b> Justify <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> by comparing and synthesizing varied researched sources, including reference to other art forms.
<b>Evaluate</b>	Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.	Explanation of affective response as a result of musical interpretation was clearly based on knowledge attained from a researched source and exposed an understanding of options for the performer's interpretation.	Provided an insightful evaluation of music and performances with criteria, personal decisions, research, and understanding of context justifying affective response as a result of musical interpretation.	Provided a detailed and insightful evaluation of music and performances with criteria, personal decisions, research, and understanding of context justifying affective response as a result of musical interpretation.	<b>MU:Re9.1.E.IIIa</b> Develop and justify evaluations of music, <b>programs</b> of music, and <b>performances</b> based on <b>criteria</b> , personal decision-making, research, and understanding of <b>contexts</b> .

## Assessment Strategy

### Prerequisite Skills and Knowledge

- Explain why music may interest them (students).
- Recognize the purposes for which music is created.
- Know the vocabulary and aurally identify at appropriate grade-level expectations (articulation, dynamics, harmony, historical/cultural style, tempo, timbre, texture, differentiate instrumentation, and recognize appropriate performance practice).

### Class Preparation

#### Ways to prepare students for this assessment

- Promote developmentally appropriate aural understanding (e.g., music analysis, tonality, meter, expressive elements, form) of all music being performed.
- Teach students how to locate recordings of ensemble music.
- Play different versions and interpretations of the same work.
- Discuss music and teach skills and understandings for comparing musical performances.
- Help students locate music reviews, share them with students and have them listen to reviewed recordings to (a) help them develop a precise musical vocabulary and (b) see if they hear and agree with reviewer's comments.
- Provide opportunities for individuals (students, professionals) and small ensembles performing class and discuss stylistic features, historical/cultural context, expressive intent, and interpretative decisions.
- Look through [Supplemental Materials](#) for instructional options.

### Assessment Preparation

#### The teacher will:

- Prepare [Responding Worksheets](#) for the class. ([.docx version](#))

### Assessment

#### Responding to performing ensemble literature or to music outside of the ensemble experience, students will:

- Review the directions on the **Responding Worksheet**.
- Select a variety of styles or genres of music to listen or from your ensemble folder.
- Select one work of literature that interests you (*accomplished level will select two and advanced level will select three*).
- Find at least two recorded performance examples of the literature selected.
- Research the composer and the cultural/historical context.
- Compare the performances by analyzing expressive and interpretive qualities.
- Complete the **Responding Worksheet** and submit it to the teacher.
- Collect **Responding Worksheets** and assess with **Scoring Devices** ([Novice](#); [Intermediate](#); [Proficient](#); [Accomplished](#); [Advanced](#))



**Responding Worksheet**

Student Name \_\_\_\_\_

In each box, identify three different styles/genres/ensemble music that you like and a brief statement about the context/purpose you feel it may have been written/performed.

<b>Styles/Genres/Ensemble music I like</b>	

Select a work from one of the above categories to study \_\_\_\_\_

Describe the criteria used to choose this work

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➤ Those on the accomplished level choose a second \_\_\_\_\_

Describe the criteria used to choose this work

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➤ Those on the advanced level choose a third \_\_\_\_\_

Describe the criteria used to choose this work

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**Responding Worksheet – p.2** *(copy as necessary for accomplished and advanced levels)*

Find two recordings of each work selected for comparison. Identify link or recording found.

☐#1 \_\_\_\_\_

☐#2 \_\_\_\_\_

Research the creator/performer and the cultural/historical context and write a one-page (double spaced) essay for each selected work on what you discovered and how knowing about the composer, performer, work, or arranger this informs your listening experience.

Then analyze the recorded examples using the comparison form below (e.g., prominent features, form, compositional devices or techniques, use of harmony, instrumentation, texture, rhythm).

Identify the characteristics heard in the first recording.	Common to both	Identify the characteristics heard in the second recording.
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____

How do the characteristics in the music help you to interpret what the creator/performer intended to express?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Describe your affective response to each recorded performance and identify the criteria used to make this decision

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*(add more pages for your response if needed)*

# Supplementary Materials

## Promising Practices that Promote Responding

1. Students engage in choosing and/or creating original music to use with a movie clip.
2. Listening journals or shared playlists tied to grade or extra points.
3. Learning vocabulary for critical reviews of music by reading and encouraging students find examples to share in class or on discussion boards.
4. Reinforcing precise musical vocabulary by creating a vocabulary list/word wall.
5. Encouraging and rewarding students for attending diverse musical performances .

## Explore the musical internet.

- Mathematical Music Box (CONNECT) <http://whitneymusicbox.org/>
- Invent your own, unique compositions of music with the click of a button (CREATE) <http://www.dinahmoelabs.com/theme/>
- Play, hum, or sing a melody and this website will automatically create a harmonic accompaniment (CREATE) <http://www.chordbuff.com/>
- Enter what you want to see & hear and this site will generate a music video out of gifs. <http://www.seehearparty.com/>
- Madeon has their own music mixer. Madeon's Adventure Machine. (CREATE) <http://www.madeon.fr/adventuremachine/?t=4,7,16,19>
- A music discovery website where you obtain points and complete quests by listening to undiscovered music. <http://www.thesixtyone.com/>
- Another simple music making tool. <http://www.tony-b.org/>
- The Music Splitter - 40 popular Songs split up into the used instruments, each instrument (de)activatable separately <http://blog.zanorg.com/?perm=545>
- Fly over a landscape generated dynamically from music <http://dan.nea.me/audiolandscape/>
- Plink, an online multiplayer game where anyone can jump in and make music in the moment. (PERFORM) <http://plink.dinahmoe.com>
- Music Valley: Pick up an instrument and make music with others (PERFORM) <http://manyland.com/musicvalley>
- A music map. It suggests other bands/artists you might like. (RESPOND) <http://www.music-map.com/>
- Similar Spotify app (RESPOND) <https://artistexplorer.spotify.com/>
- A technical map of electronic music over the decades with samples <http://techno.org/electronic-music-guide/>
- Type in a date (your birthday) and see what the world was like then! (movies, music, politics, etc) (CONNECT) <http://takemeback.to/>
- A beautiful WebGL interactive music video <http://somethingnothing.net/>
- More:
  - <http://film-v-music.com/>
  - <http://balldroppings.com/>
  - <http://game.darwintunes.org/play/>
  - <http://www.justarefektor.com/>
  - <http://www.seaquence.org/>

## Differentiation Strategies

(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)

Resource: (sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

pre-assess to determine levels of student prior knowledge and abilities.
determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed.
create independent enrichment/enhanced work for students who show mastery.
group students to accommodate learning needs.
use provocative, complex questioning to stimulate high level thinking.
devise open-ended tasks to allow students of all ability levels to achieve success at their own levels.
tier tasks to address levels of abilities and support students within each tier.
assure that students are given choice in tasks in order to address their learning styles, interests, etc.
allow students to respond to tasks in alternative ways if the defined response in the MCA hinders an individual's means of demonstrating learning.

**Extension Experience:** Have students write in journals and/or essays reflecting on their composition experiences. Using the language of the Composition Rubric, they should include why their melody worked or didn't work, what they will do differently in their next compositions, and an assessment of their efforts on the project. A brief reminder of the Six-Trait Writing Model might be in order.