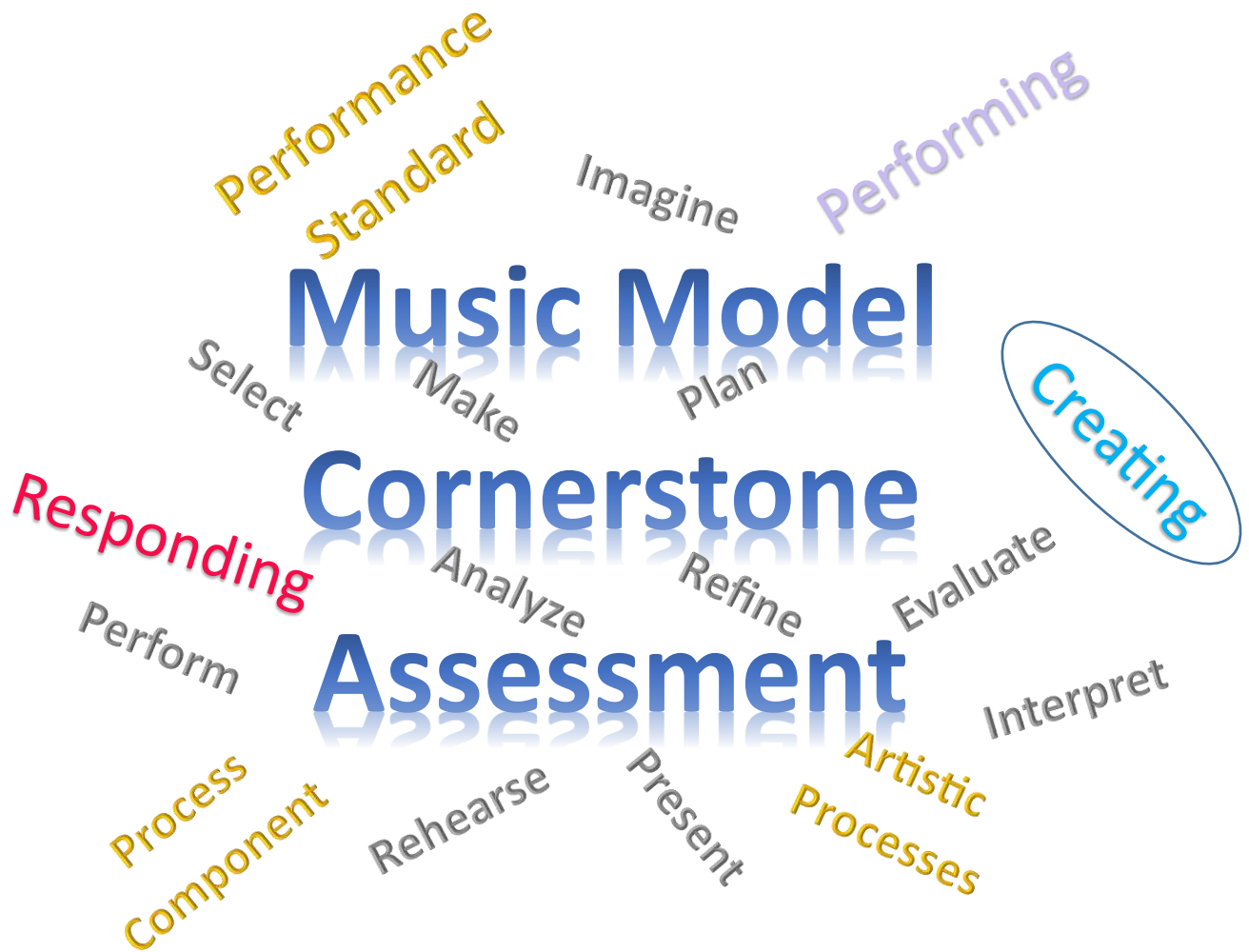




National Association  
for Music Education



Guitar/Keyboard/Harmonizing Instruments  
Harmonizing a Melody  
Proficient for Creating

## 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.

## Description of the MCA

Students will harmonize a recorded major (do-based) pentatonic folk song by analyzing the melody aurally and from written notation. Using previously learned chords, students will individually plan a harmonic accompaniment that best fits the melody, notate their harmonization using an analysis system (e.g., chord letter names or functional harmony), and rhythmic accompanying patterns (e.g. strumming patterns, block chords, or arpeggios). Finally, students will present their harmonization to a peer or group of peers, and thoughtfully respond to a classmate's harmonization.

## Curricular Integration of the Assessment Task

This assessment task is to be incorporated into classroom instruction using the harmonizing instrument(s) for which your class is designed. It is to be administered in a safe, appropriately supervised environment following school policy and procedures. Accommodations based upon student IEP, 504 Plan, etc. will determine the implementation of this assessment task for applicable students. Printable copies of worksheets and scoring devices with additional links to editable.doc documents are included. Students will need the following materials and resources to complete this assessment task:

- Student copies of the Harmonization Assignment & Project Expectations Sheet, Imagination Sheet, Harmonization Plan Worksheet, Peer Evaluation Form, Presentation Preparation Worksheet, and Self-Evaluation Form,
- Recording of the chosen major (do-based) pentatonic folk song
- Device to listen to the recording
- Pencils and erasers
- Guitars, keyboards, and/or other harmonizing instruments
- Rehearsal/Presenting space(s)

This assessment is comprised of students' **creating** a harmonization to a prescribed melody, **presenting** their own harmonization to the class, and **responding** to classmates' harmonization. Individual teachers can determine the length of time required to complete the assessment. Teachers should administer the task in the way that is most practical for their classrooms and the allotted time periods, implementing the task to his/her available class time and schedule. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#).

**Model Cornerstone Assessment, Guitar/Keyboard Classes:  
 Creating**

**Harmonizing a Melody**

**Imagine**

**MU:Cr1.1.H.1a** Generate melodic, rhythmic, and harmonic ideas for **improvisations, compositions** (forms such as **theme and variation** or 12-bar blues), and *three-or-more* chord accompaniments in a *variety of patterns* (such as *arpeggio, country and gallop strumming, finger picking patterns*).

**Assessment Strategy 1**

Students imagine ideas for harmonization and accompaniment patterns. Using a starting chord, student use three or more chords and patterns to imagine an accompaniment using an imagine worksheet. (Step 1)

**Plan and Make**

**MU:Cr2.1.H.1a** Select, develop, and use **standard notation** and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of **improvisations, compositions** (forms such as **theme and variation** or 12-bar blues), and *three-or-more-chord* accompaniments in a *variety of patterns* (such as *arpeggio, country and gallop strumming, finger picking patterns*).

**Assessment Strategy 2**

1. Students experiment, improvise, and organize their harmonization using the Harmonization Worksheet. Then students rehearse and record a first draft of their harmonization.
2. Students notate their harmonization to perform it for another class member for peer-feedback using a Peer Evaluation Form. Then, students refine their harmonization using the Presentation Preparation Worksheet. (Step 2)

(Step 3 – Evaluate & Refine)

**Perform**

**MU:Cr3.2.H.1a** **Perform** final versions of **improvisations, compositions** (forms such as **theme and variation** or 12-bar blues) and *three-or-more-chord* accompaniments in a *variety of patterns* (such as *arpeggio, country and gallop strumming, finger picking patterns*), demonstrating **technical skills** in applying principles of composition/improvisation and originality in developing and organizing **musical ideas**.

**Assessment Strategy 3**

The teacher distributes the Self-Evaluation Form and students present their completed harmonization. The teacher scores the Presentation Preparation Worksheet, self-evaluation, and recorded presentation. (Step 4)

## Model Cornerstone Assessment Harmonizing Instruments: Proficient

### Harmonizing a Folk Song

#### Create – Step 1 - Imagine

<b>Teacher Preparation for Assessment</b>	<ul style="list-style-type: none"><li>• Address the following <b>Prerequisite Skills and Knowledge</b> with students. This will include chords, chord functions, chord notation, and rhythmic accompanying patterns incorporated in the regular course of instruction.</li><li>• Listen to recordings of a major (do-based) pentatonic folk songs with the possibility of being harmonized with three or more chords.</li><li>• “Rocky Mountain” is provided as a major do-based pentatonic folk song. While it would be ideal if students used this song for the MCA Assessment research, other major do-based pentatonic folk song may be substituted as approved by the music teacher.</li><li>• Reproduce a classroom set of student <a href="#">Harmonization Assignment &amp; Project Expectations Sheet</a> and <a href="#">Imagination Sheets</a> (<a href="#">link to .docx version</a>).</li></ul>
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#### Assessment Procedures:

1. The teacher reviews the project using the [Harmonization Assignment & Project Expectations Sheet](#)
2. “Rocky Mountain” is provided as a major do-based pentatonic folk song as an example, but you may select any work appropriate for your curriculum. In this song, students are asked to listen for melodic direction/repetition, formal structure, underlying beat, and rhythmic content while the teacher performs (*or plays recorded* [voice](#) / [soprano recorder](#)) the selected [major do-based pentatonic folk song](#) melody.
3. The teacher provides a quiet time for students to audiate possible chords to fit the melody.
4. Students share their ideas through discussion with the teacher, so they can consider additional options.
5. The teacher distributes the [Imagination Sheet](#) and students independently generate and describe the possible strumming patterns (such as finger picking) or keyboard patterns (such as block or broken chord) that best fit the melody.
6. Students should harmonize the melody to support the phrase structure of the melody, using chords that provide clear cadences, while avoid dissonance.
7. The teacher collects the student Imagination Sheets for scoring and provides feedback using the [Imagine Scoring Device](#). ([.docx version](#))

## Imagine Scoring Device

Criteria	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Imagine: Generate and conceptualize artistic ideas and work.</b>					
<b>Imagine</b>	Imagined a harmonization using only one or two chords with minimal rhythmic or harmonic variety and generally did not support the melody with unreasonable dissonance.	Imagined a harmonization using three or fewer chords with rhythmic repetition that periodically supports the phrase structure without cadences.	Imagined a harmonization using at least three chords and rhythmic variety supporting the phrase structure with appropriate placed cadences.	Imagined a harmonization using at least three chords and rhythmic variety supporting the phrase structure with appropriate placed cadences.	<b>MU:Cr1.1.H.1a</b> Generate melodic, rhythmic, and harmonic ideas for <i>improvisations, compositions (forms such as <b>theme and variation</b> or 12-bar blues), and three-or-more chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).</i>

Teacher feedback

## Create – Step 2 – Plan and Make

### Teacher Preparation for Assessment

- Provide harmonizing instruments (guitars, keyboards, etc. )
- Provide appropriate paper for notating drafts of the harmonization (staff paper, plain paper, etc.) and recording device.
- Reproduce a classroom set of student [Harmonization Plan Worksheet](#) for final version of harmonizations. ([link to .docx version](#))

### Assessment Procedures:

1. The teacher provides the selected melody on recorded audio files for students. The recordings can be created in a range of tempos (using software such as Audacity) so that students can coordinate their performance with the given melody.
2. The teacher returns the student Imagination sheets collected during Step 1.
3. Students independently experiment, improvise and organize their harmonization using the [Harmonization Plan Worksheet](#). In this worksheet students will: (a) analyze key meter, and mode; (b) notate their planned harmonization [they must notate their harmonization including chord symbols in such a way that it is readable and performable by you, or others]; and (c) describe why their harmonic accompaniment best fits the melody.
4. Students will rehearse and record their draft versions of the harmonization.
5. The teacher collects the recorded and notated versions of their harmonization and the Harmonization Plan Worksheet from each student for scoring with the [Plan and Make Scoring Device \(.docx version\)](#) providing feedback to guide further refinement.

## Plan and Make Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Plan and Make:</b> Select and develop musical ideas for defined purposes and contexts.					
Documentation of Harmonization	Developed and documented with chords and accompaniment with errors in nearly all of the imagined patterns and had difficulty explaining a relationship to the melody.	Developed and documented many but not all of the chords and accompaniment patterns with some errors and the explanation included some errors.	Developed and documented with minimal errors nearly all of the imagined chords and accompaniment patterns through appropriate notational devices, and explained how they relate to the melody.	Developed and accurately documented all of the imagined chords and accompaniment patterns through appropriate notational devices, and explained how they relate to the melody.	<b>MU:Cr2.1.H.1a</b> Select, develop, and use <b>standard notation</b> and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of <b>improvisations, compositions (forms</b> such as <b>theme and variation</b> or 12-bar blues), and <i>three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i> .

Teacher Feedback

## Create – Step 3 – Evaluate and Refine

### Teacher Preparation for Assessment

- Explain the criteria students should use to evaluate, interpret, and refine the technical and expressive aspects of their harmonization, as well as its craftsmanship and originality.

### Assessment Procedures:

1. The teacher returns student harmonization drafts collected during Step 2, and provides paper for notating additional drafts.
2. Students independently perform their harmonization for another class member who evaluates the harmonic, melodic, and rhythmic fit of the student-created accompaniment to the melody, and provides feedback using the [Peer Responding Form](#). ([link to .docx version](#))
3. The harmonizing student then interprets the feedback from their peer and from the teacher to guide final refinement of their evolving draft, keeping in mind that their harmonization should demonstrate craftsmanship and originality.
4. After revisions are complete, students independently prepare legible final drafts of their harmonization and [Presentation Preparation Worksheet](#) ([link to .docx version](#)) for practice leading to final presentation.



## Step 4 – Present

### Teacher Preparation for Assessment

- Reproduce a classroom set of student [Self-Evaluation Forms](#) ([link to .docx version](#))
- Prepare the digital audio or video recording device (*if you choose to record the student presentations*), and the performance space.
- Prepare a presentation order and the [Harmonizing Presentation Scoring Device](#) for each student presentation. ([.docx version](#))

### Assessment Procedures:

1. The teacher distributes to the students the Self-Evaluation Form.
2. Students submit the final harmonization to the teacher, and then present their harmonizations to the class. The presentation consists of:
  - Announcing the title of the harmonization.
  - Persuasively describing what they chose the chords and accompaniment pattern.
  - Performing their harmonization with the recorded melody for the class.The teacher simultaneously scores the harmonization and presentation with the **Harmonization Presentation Scoring Device**.
3. Following the presentation, students complete the Harmonization **Self-Evaluation Form**.
4. The teacher collects the **Presentation Preparation Worksheet** and **Self-Evaluation Form**. These will be scored using the **Harmonization Presentation Scoring Device** by comparing the final notated/recorded performance to the earlier notated/recorded draft.

## Harmonization Presentation Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Perform/Present:</b> Share creative musical work that demonstrates craftsmanship and exhibits originality.					
<b>Recognition of Notation</b> <i>(scoring the Presentation Preparation Worksheet)</i>	Notation was not legible and / or did not use a consistent notation system; included no indications of musical elements.	Notation was partially legible and / or was inconsistently notated; included no indications of musical elements.	Notation was mostly legible and used a consistent notation system; included some indications of musical elements.	Notation was legible, used a consistent notation system; included many indications of musical elements.	<p><b>MU:Cr3.2.H.1a Perform</b> final versions of <b>improvisations, compositions</b> (forms such as <b>theme and variation</b> or 12-bar blues) and <i>three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i>, demonstrating <b>technical skills</b> in applying principles of composition/improvisation and originality in developing and organizing <b>musical ideas</b>.</p>
<b>Feedback for Refinement</b> <i>(scoring the Presentation Preparation Worksheet)</i>	Evidence indicated no feedback was used to refine the technical aspects of the harmonization.	Evidence indicated that feedback had minimal influence on refinement of the technical and musical aspects of the harmonization.	Evidence indicated some feedback was used to refine the technical aspects of the harmonization.	Evidence clearly indicated that feedback led to refinement of both the technical and the musical aspects of the harmonization in multiple instances.	
<b>Verbal Presentation</b> <i>(scoring the recorded presentation)</i>	The presentation did not explain how the chords and accompaniment patterns fit the given melody	The presentation included some explanation of how the chords and accompaniment patterns fit the given melody.	In most instances, the presentation adequately explained how the chords and accompaniment patterns fit the given melody.	In all instances, the presentation thoroughly explained how the chords and accompaniment patterns fit the given melody.	
<b>Technical Accuracy and Expressive Qualities of Performance</b> <i>(scoring the recorded presentation)</i>	Performance was technically inaccurate and had few, if any, expressive qualities.	Performance was sometimes technically accurate and had some expressive qualities.	Performance was mostly technically accurate and had some expressive qualities.	Performance was technically accurate and had consistently demonstrated expressive qualities.	
<b>Melodic Interpretation</b> <i>(scoring the self-evaluation form)</i>	Demonstrated no interpretive choices and did not provide for the effective use of chords or accompaniment patterns.	Demonstrated some interpretive choices that provided for the effective use of chords or accompaniment patterns.	Demonstrated many interpretive choices that provided for the effective use of either chords or accompaniment patterns.	Demonstrated interpretive choices that provided for the effective use of both chords and accompaniment patterns.	

# Harmonization Assignment and Project Expectations

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## Guidelines for Harmonization

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You must meet the following guidelines when creating a harmonization for the folk song your teacher presents using the vocabulary of chords you have learned. The harmonization must demonstrate your understanding of the melody and provide the best fit for that melody.

- When listening to the melody, pay particular attention to direction/repetition, formal structure, underlying beat, and rhythmic content, then imagine possible harmonizations.
- Notate your harmonization using chord symbols so that it is readable and performable by you, or others.
- Perform the harmonization using your choice of patterns (e.g., strumming patterns, block chords, broken chords, Alberti or waltz bass styles).

## Project Expectations

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The harmonization is to show your understanding of pitch and rhythm in a given melody by providing the best harmonic accompaniment for the given melody, and at an appropriate level of performance for your performance skills (or your classmate's performance skills if someone else performs your harmonization). In order to accomplish this, you are expected to:

- Identify and address the technical, stylistic, and musical challenges of the harmonization as they relate to you and your classmates' performance skill.
- Apply your understanding of theoretical and structural principles to harmonize the given melody at an appropriate level to challenge the player's performance skills.
- Present your harmonization in an appropriate notation form, in performance, and a narrative description of your: (1) choice of chords, (2) choice of rhythmic pattern [strumming patterns such as finger picking or keyboard patterns such as block or broken chord and Alberti or waltz bass styles], and (3) harmonic frequency.
- Analyze and respond to your classmates' harmonizations by identifying how they treated pitch and rhythm of the given melody. Then, comment on the appropriateness, fit, similarity or uniqueness of their harmonizations.

# Imagination Sheet

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

Date \_\_\_\_\_

After listening to the given melody, fill in all the possible chords and accompaniment patterns. Check that your harmonization supports the phrase structure, uses chords that provide clear cadences, and avoids dissonance.

Key _____ Meter _____ Mode (indicate major or minor) _____	Identify the chords for each harmonic function <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Harmonic Function *</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Name</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Spelling</th> </tr> </thead> <tbody> <tr> <td>I (tonic)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>IV (subdominant)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>V (dominant)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>vi (submediant)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>ii (supertonic)</td> <td>_____</td> <td>_____</td> </tr> </tbody> </table> <p>* a 7<sup>th</sup> may be added to any of these chords if desired</p>	Harmonic Function *	Chord Name	Chord Spelling	I (tonic)	_____	_____	IV (subdominant)	_____	_____	V (dominant)	_____	_____	vi (submediant)	_____	_____	ii (supertonic)	_____	_____
Harmonic Function *	Chord Name	Chord Spelling																	
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V (dominant)	_____	_____																	
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ii (supertonic)	_____	_____																	

Measure Number	1-Introduction	2-Introduction
Chord Choice		
Accompaniment Pattern		

Measure Number	3	4	5	6
Chord Choice				
Accompaniment Pattern				

Measure Number	7	8	9	10
Chord Choice				
Accompaniment Pattern				

Measure Number	11	12	13	14
Chord Choice				
Accompaniment Pattern				

Measure Number	15	16	17	18
Chord Choice				
Accompaniment Pattern				



## Harmonization Plan Worksheet

**Student Name:** \_\_\_\_\_

**Date** \_\_\_\_\_

Use this sheet to make your final decisions on your harmonization and chord progressions for the given melody.

Key _____ Meter _____ Mode (indicate major or minor) _____	Identify the chords for each harmonic function <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Harmonic Function</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Name</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Spelling</th> </tr> </thead> <tbody> <tr> <td>I (tonic)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>IV (subdominant)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>V (dominant)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>vi (submediant)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>ii (supertonic)</td> <td>_____</td> <td>_____</td> </tr> </tbody> </table> * a 7 <sup>th</sup> may be added to any of these chords if desired	Harmonic Function	Chord Name	Chord Spelling	I (tonic)	_____	_____	IV (subdominant)	_____	_____	V (dominant)	_____	_____	vi (submediant)	_____	_____	ii (supertonic)	_____	_____
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Measure Number	1-Introduction	2-Introduction
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Accompaniment Pattern				

Measure Number	11	12	13	14
Chord Choice				
Accompaniment Pattern				

Measure Number	15	16	17	18
Chord Choice				
Accompaniment Pattern				

Describe why your harmonic accompaniment best fits the melody .

## Peer Responding Form

Harmonizer's Name: \_\_\_\_\_

Date \_\_\_\_\_

Listener's Name: \_\_\_\_\_

*This section to be complete by the listener*

**What works well?**

(chord choice,  
accompaniment  
patterns, etc.)

**What would  
improve the  
harmonization?  
Why?**

**What did you learn from the peer feedback that will help you make to the harmonization better? What changes are you going to make based on your peer evaluation? Describe how and why you are going make these changes?**

*This section to be completed by the harmonizer.*

# Presentation Preparation Worksheet

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

Date \_\_\_\_\_

For the class presentation of your harmonization, you will submit a final notated version of your harmonization to the teacher, and then present your harmonization for the class as follows:

- Announce the title of the harmonization.
- Persuasively describe to your classmates how you chose the chords and accompaniment pattern.
- Perform your harmonization with the given melody.
- Complete a self-evaluation.
- At the end of class, submit to the teacher:  
**Presentation Preparation Worksheet, Peer Responding Form, a recording of your harmonization, and Self-Evaluation Form.**

*(complete the following to prepare your presentation)*

**Student inserts chord choices with strumming patterns or harmonization patterns in rhythmic notation on the blank staff provided below.**

A series of 12 blank musical staves, each consisting of five horizontal lines, provided for the student to write their chord choices, strumming patterns, or harmonization patterns in rhythmic notation.

**Explain your harmonic and rhythmic choices.**

A large empty rectangular box with a black border, intended for the student to write an explanation of their harmonic and rhythmic choices.

## Self-Evaluation Form

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

Date \_\_\_\_\_

*Circle the descriptors that match your harmonization and presentation. Then answer the three questions below.*

	<b>Emerging</b>	<b>Approaching Criterion</b>	<b>Meets Criterion</b>	<b>Exceeds Criteiron</b>
<b>Presentation</b>	The presentation was generally not accurate and did not match the written harmonization.	The presentation was sometimes accurate and sometimes did not match the written harmonization.	The presentation was generally accurate and usually matched the written harmonization.	There were no noticeable errors in the either the accuracy of the presentation, and it exactly matched the written harmonization.
<b>Melodic Interpretation</b>	The chord choices and accompaniment pattern did not fit or support the melody.	The chord choices and accompaniment pattern sometimes fit or supported the melody.	The chord choices and accompaniment pattern usually fit and supported the melody.	The chord choices and accompaniment pattern nearly always fit and supported the melody.

a. Describe what you discovered about harmonizing a melody.

b. Describe how your understanding of playing your instrument changed after harmonizing this melody.

c. Explain how your understanding of chords and accompaniment patterns helped you achieve your musical goals.





## 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 journal entries 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.