

From Assessment to Ownership

Creating Self-Directed Learners

Presented by Frank Troyka, assisted by Ryan Starcher
Materials adapted from a presentation at the 2012 Midwest Clinic

OBJECTIVES

- Develop competent musicians at every level. Create appropriate challenges and opportunities at the very top.
- Encourage participation for the long haul.
- Develop quality-seekers.
- Develop self-directed learners.
- Develop responsible, contributing musicians.

STRATEGY

- Use assessment tools that kids can understand and use in collaboration with the teacher.
- Create some form of short-term, genuine success that forms the foundation for long-term results.
- Provide structure, direction and vision.
- Be available. This is a time-intensive process.
- Pedagogy must be systematic and sequential: What is taught early on must be compatible with what is expected later (back to short-term and long-term). Skills must build one upon another.

TOOLS

- Rubrics, student and teacher versions.
- Scale strips for immediate, concrete feedback.
- Spreadsheets to track results.
- Classroom displays so students can monitor the process and their progress within it.

APPLICATION

- Information
 - The teacher must become an expert and must be perceived as one (ask questions, embrace your ignorance!).
 - The teacher must be able to diagnose accurately and prescribe solutions (systematic pedagogy!).
 - Information must be delivered on various levels (large ensemble, small ensemble, individual)
- Accountability
 - Move the commitment up front. Establish thresholds (involve students in establishing standards).
 - Constantly point out the connection between practice and progress.
 - Keep accountability high so that success is encouraged and highly likely. This leads to ownership!
 - Challenge them appropriately and be flexible.

- Creating success: Going from external to internal.
 Insure understanding of the process (“You earned,” not “I gave you”).
 Reflect on the process, momentarily and over time.
 Build safeguards in the process: students always keep their highest scores.
 Ownership.

SCORES VS. GRADES

- Etude and scale scores are NOT grades!
- Converting scores to grades
- Thresholds vs. one-point increments

FINAL THOUGHTS (and a few cautionary words)

- All great teachers are lifelong learners. Never pretend you know something you don’t! The answers are out there! (That’s why we’re all here!).
- Among the most rewarding outcomes of this process is the strengthened musical relationship between the individual student and the teacher. Every “pass-off” is really a short private lesson partnership.
- Since students are able to chart their progress and achievement, they can more accurately predict outcomes (band placement, audition results, etc.). It doesn’t come down to just one audition (or having a “good” or “bad” day).
- **The system presented here evolved over a period of years. It can easily overwhelm both the student and the teacher. If students are not accustomed to high accountability, start with small, achievable objectives.**
- Adapt the materials to suit the specific circumstances (even the language may need to be modified). The materials presented here undergo annual revisions.
- Look for kids who fall behind. Spend extra time with them so they stay encouraged.

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STUDENT VERSION

ETUDE PERFORMANCE LEVELS

- 0-9: An unsuccessful attempt was made to play the etude. The student may not have finished the excerpt.
 10-20: Minimal preparation. Frequent wrong notes and/or rhythms. Little or no attention to articulation and dynamics. The student's instrument may not be in working condition.
 21-40: **Evidence of a focused effort at preparing the excerpt. Slow, accurate performance is rewarded.** The instrument is in good playing condition. Occasional note errors. Tone quality is developing properly. Pulse may be unsteady and/or significantly slower than required. There is some attention to dynamics. Frequent stops.
 41-60: **Note errors are rare. Frequent stops do not occur. Steady, accurate performance is rewarded even if the tempo is significantly below what is required.** Rhythms are performed competently. There is attention to articulation. Dynamic contrast is present to some degree. Ornaments (trills, turns, mordents, grace notes, etc.) must be performed in order to achieve a score of 50 or higher. Tone quality is appropriate. Phrasing (breathing) has been worked out. **A score of 55 or higher demonstrates qualities consistent with a UIL Division I rating.** Virtually all notes, rhythms, articulations, dynamics, tempos, and phrasing are correct and performed confidently. Errors, if they occur, are handled maturely. **The performer demonstrates qualities worthy of membership in the 5-A All-Region Band.**
 76-88: **The performer plays the entire etude and executes virtually all of the technical demands of the piece fluently.** The performance would be worthy **Outstanding Soloist recognition** at the RISD Chamber Music Festival and may qualify the performer to advance to the **Area or State level.**
 89-95: There are no distractions to the listener and the technical execution of the piece is perceived as virtually flawless. Articulation and tone quality are clear and fully developed. **The performance is comparable to that of a professional musician.**
 96-100: This performance challenges the listener's concept of the ideal. Professional in all aspects, the performer and the presentation may be compared to the finest musicians on the instrument.

MAJOR & MINOR SCALE PERFORMANCE LEVELS

- 1: The student attempted to play the scale but it is unrecognizable.
 2: Tone quality may be poor and **the student may have missed the key signature. The student may not have finished one of the octaves.**
 3: **Almost all of the notes are correct, particularly in the easier octaves.** Tone quality is acceptable. **Pulse is steady even though the tempo may be slow. The correct range may not have been attempted.**
 4: **The student understands the key and the easier octaves are correct.** Tone quality is acceptable. **The correct range was attempted but may not have been completed.**
 5: **All notes and fingerings are correct. The correct range was performed. Tone is developing properly.** Vibrato may or may not be present. Articulation is consistent but may be in need of further attention.
 6: Starts and articulation are clear and **tone quality is generally good.** The scale is not perceived as slow. Tuning is satisfactory. **Vibrato is present on long notes** (for designated instruments).
 6.5: **The scale takes on all positive characteristics of a "6" but at a faster tempo.**
 7-8.5: Tempos are approaching the maximum for the instrument. **Tone quality is consistent and well developed** over the range of the scale. Vibrato is refined and mature. Inconsistencies in pitch in extreme ranges may exist to a small degree. **Articulation is clear throughout and does not cause distraction.**
 9: Maximum tempo is used for the instrument. The scale is well in tune and the performance is perceived as effortless. There are no distractions.
 10: There are no discernible flaws to the most discriminating listener.
- ### CHROMATIC SCALE PERFORMANCE LEVELS
- 0-9: One or more of the following are present: note errors; incorrect fingerings; incorrect range; poor tone quality; inappropriately slow tempo; failure to use tuning slides or fingerings (when appropriate); multiple attempts.
 10-19: **All notes are correct; correct chromatic fingerings are used throughout.** correct range performed; minor to moderate inconsistencies in tone quality; moderate tempo.
 20-24: Tempos are approaching the maximum for the instrument; **tone quality is good, and is consistent over the range of the scale;** technique is fluent and even.
 25-30: All positive characteristics previously identified are present. There are few or no discernible flaws in technique, tone, articulation, or phrase direction.

Your highest score will be reached by playing the easier scales at a faster tempo and the more difficult scales at a slower tempo.
FAST AND SMEARY WILL NOT BE REWARDED.

		Name: _____						Date: / /			Director: _____					
Written Starting Pitch	C	C#/Db	D	Eb	E	F	F#/Gb	G	Ab	A	Bb	B	TOTAL	CHR		
SCALE EVALUATION <small>V=Varsity Range N=Non-Varsity Range</small>	V	V	V	V	V	V	V	V	V	V	V	V	120 pts. Possible	30 pts. Possible		
	N	N	N	N	N	N	N	N	N	N	N	N				
Circled items need attention.	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Notes/Key Range / Arp Tone / Pulse/Rhy Stops / Artic Fingerings	Chromatic Scale: Notes Range / Uneven Stops / Tone Fingerings	

ORDER	NAME	INST	GR	ST	V/NV	BAND	ET1-9th	ET1-Var	ET2-9th	ET2-Var	ET3-9th	ET3-Var	ET SUB	SCALE	LOW	CHR	GR TOT
1	Bellah, Carmella	Horn	12	L	Var	1SI	63	64	64	62	64	64	381.0	78	6	26	485.0
2	Oram, Mathew	Horn	10	L	Var	1SI	60	61	62	65	61	61	370.0	76	6.5	22	468.0
3	Bodner, Ashlee	Horn	11	L	Var	1SI	62	58	65	63	56	63	367.0	69.5	6	17	453.5
4	Rossell, Lonnie	Horn	12	L	Var	1SI	59	62	51	60	54	61	347.0	58	3	16	421.0
5	Shaeffer, Earnestine	Horn	12	L	Var	2SII	53	52	49	59	52	52	317.0	77.5	5	24	418.5
6	Selig, Althea	Horn	12	L	Var	2SII	54	48	53	53	50	52	310.0	72	5.5	21	403.0
7	Murrieta, Noemi	Horn	12	L	Var	2SII	56	57	53	51	51	49	317.0	66	6	17	400.0

TEACHER VERSION

ETUDE PERFORMANCE LEVELS

- 0-9: An attempt was made to play the etude. Tone quality may be poor and many of the notes are wrong due to lack of preparation and/or fundamental skill. The student may not have finished the excerpt.
- 10-20: There is a superficial level of preparation and the presence of some fundamental technical skill. Wrong notes and rhythms are a constant distraction, and little or no attention to articulation and dynamics is evident. Characteristic sound may or may not be present. The student's instrument may not be in working condition.
- 21-40: **There is evidence of a focused effort at preparing the excerpt** and the instrument is in good playing condition. An awareness of the key is present though occasional errors in key signature may occur. Tone quality is developing properly but may be in need of improvement. **Tempos may be significantly slower** than indicated in the Performance Guide. An understanding of the rhythms is evident though errors may be frequent. There may be dynamic contrast to some degree. Frequent or occasional stops prevent any meaningful musical communication.
- 41-60: **Note errors are infrequent. Occasional stops do not occur at this level.** Rhythms are performed correctly but may be uneven or have a tendency to distort the tempo. There is attention to the written articulations although inconsistencies may exist. Dynamic contrast is present to some degree. **Ornaments (trills, turns, mordents, grace notes, etc.) must be performed in order to achieve a score of 50 or higher.** Tone quality is appropriate for the age/experience of the performer. Phrasing (breathing) has been addressed but may not be fully refined. **Tempos may be below those indicated in order to facilitate accurate performance.** The performer occasionally displays expressive qualities which elevate the piece beyond mere notes. **Performers who score 55 or above demonstrate qualities consistent with a UIL Division I rating.**
- 61-75: Virtually all notes, rhythms, articulations, dynamics, tempos, and phrasing are correct and performed confidently. Breathing supports the phrase and is natural; it rarely causes distraction. Errors, if they occur, are handled with maturity and poise. **The performer demonstrates qualities worthy of membership in the All-Region Band.**
- 76-88: **The performer plays the etude in its entirety** and executes all of the technical demands of the piece fluently. Inconsistencies in articulation, phrase direction, and tone quality in extreme ranges and at extreme dynamic levels may be present but are rare. Moments of credible artistic expression are frequent as all elements of a well-prepared performance are in place. The performance would be worthy of **Outstanding Soloist recognition** at the RISD Chamber Music Festival and may qualify the performer for membership in the **All-Region Orchestra and to advance to the Area or State level.**
- 89-95: There are no distractions to the listener and the technical execution of the piece is perceived as flawless. Articulation and tone quality are clear within every style and are never a distraction. Expressive and artistic in every way, any question regarding the musicality of the performance is reduced to a matter of personal taste. **The performance is comparable to that of a professional musician.**
- 96-100: This performance challenges the listener's concept of the ideal. Professional in all aspects, the performer and the presentation may be compared to the finest musicians on the instrument.

12/01/12

MAJOR & MINOR SCALE PERFORMANCE LEVELS

- 1: The student attempted to play the scale but it is unrecognizable.
- 2: Tone quality may be poor and many of the notes are wrong, or **the student did not finish the scale.**
- 3: Some of the notes are correct. Tone quality may be poor and **the correct range may not have been performed.**
- 4: **The student understands the key and the easier octaves are correct.** Tone quality may not be refined but would not be considered poor. **The correct range was attempted but may not have been completed.**
- 5: **All notes and fingerings are correct. The correct range was performed. Tone is developing properly** but may be inconsistent in the extreme ranges. Vibrato may or may not be present. Articulation is consistent but may be in need of further attention.
- 6: Starts and articulation are clear and **tone quality is generally characteristic.** Technique is even and **there is no smearing.** The scale is not perceived as slow. Pulse is steady. Octave tuning is satisfactory though there may be inconsistencies in the extreme ranges. **Vibrato is present on long notes** (for designated instruments) and the last note finishes the phrase musically.
- 6.5: **The scale takes on all positive characteristics of a "6" but at a faster tempo.** There is melodic direction and **the scale begins to take on a refined feeling.**
- 7-8.5: Tempos are approaching the maximum for the instrument. **Tone quality is consistent and well-developed** over the range of the scale. Vibrato is refined and mature. Inconsistencies in pitch in extreme ranges may exist to a small degree. **Articulation is clear throughout and does not cause distraction.** Scales are performed one to the next with a sense of continuity and tonal relationship.
- 9: Maximum tempo is used for the instrument and there is complete clarity of technique and articulation. The scale is well in tune and the performance is perceived as effortless. The performer plays the scale melodically with clear phrase direction, shape, and tonal energy; all elements of a musical performance are present.
- 10: There are no discernible flaws to the most discriminating listener. The presentation takes on all positive characteristics of a professional performance.
- CHROMATIC SCALE CRITERIA**
- 0-9: One or more of the following characteristics are present: frequent errors; incorrect range; significant inconsistencies in tone quality; inappropriately slow tempo; incorrect chromatic fingerings; failure to use tuning fingerings (when appropriate); multiple attempts.
- 10-19: **All notes are correct, correct chromatic fingerings are used throughout,** correct range performed; minor to moderate inconsistencies in tone quality; conservative to moderate tempo.
- 20-24: Tempo is moderate or faster; **tone quality is characteristic and consistent over the range of the scale;** technique is fluent and even.
- 25-30: Tempos are approaching the maximum for the instrument; all positive characteristics previously identified are present. There are few or no discernible flaws in technique, tone, articulation, or phrase direction.

The highest total scale score will be reached by playing the easier scales at a faster tempo and the more challenging scales at a slower tempo.
FAST AND SMEARY WILL NOT BE REWARDED.

CONCERT BAND I FULL-CREDIT REQUIREMENTS:

Minimum score of 5 on every scale (only 9 scales are required). Total score must reach or exceed 45. Chromatic scale score must be 10 or higher. Etudes must each earn a score of 35 or higher.

SYMPHONIC BAND III FULL-CREDIT REQUIREMENTS:

Minimum score of 5 on every scale. Total score must reach or exceed 60. Chromatic scale score must be 10 or higher. Etudes must each earn a score of 41 or higher (only the freshman cut is required for Symphonic III placement). Students wishing to advance to Symphonic II must prepare all three etudes in their entirety.

SYMPHONIC BAND II FULL-CREDIT REQUIREMENTS:

Minimum score of 5 on every scale. Total score must reach or exceed 66. (A score of 5 on every scale results in a total score of 60). Chromatic scale score must be 15 or higher. Etudes must each earn a score of 51 or higher.

SYMPHONIC BAND I FULL-CREDIT REQUIREMENTS:

Minimum score of 6 on every scale. Total score must reach or exceed 76. (A score of 6 on every scale results in a total score of 72). Chromatic scale score must be 20 or higher. Etudes must each earn a score of 61 or higher.

12/01/12

GRADING CRITERIA for the 3RD SIX WEEKS, 2012

GRADING SUMMARY	SKILLS (etude preparation).....25%	DAILY PARTICIPATION25%
	FUNDAMENTALS (scales).....25%	PERFORMANCE25%

ALL-STATE ETUDES Twenty-five percent (25%) of the third six-weeks band grade is determined by achievement on each of three All-State etudes (SKILLS grade). Full Credit on etudes means the student's performance represents a focused effort and a high level of achievement appropriate for the concert band for which he/she qualified at the end of the last semester (Symphonic I, Symphonic II, Symphonic III, or Concert I). Partial Credit means the student's performance reflects effort and attention to quality and is worthy of receiving some, but not all, of the points available for that assignment. Zero credit means that the performance fell short of the student's potential and that extra effort is needed to earn credit. **NOTE:** Students in Symphonic III or Concert I are responsible for the Freshman Cuts only UNLESS they wish to be considered for Sym I or Sym II, in which case they must prepare the entire etude and participate in the All-Region Band audition on December 1 & 3, 2012. **THE DEADLINE TO PLAY ETUDES IS THE END OF CLASS ON FRIDAY, NOVEMBER 30.**

SCALES Scales are worth 25% of the third six-weeks grade (FUNDAMENTALS grade). All students will perform the Extended Range scales (Varsity ranges for Sym I and II; Non-Varsity ranges for Sym III and Concert I). Concert I members are required to prepare ONLY nine scales as identified on the scale sheet. Once a student's scale score reaches the level for his band, all points are awarded in full. There is no partial credit on scales. **THE DEADLINE TO PLAY SCALES IS THE END OF CLASS ON MONDAY, DECEMBER 10.**

ETUDE/SCALE CREDIT BY BAND	<u>SYM I GRADING CRITERIA</u>		<u>SYM II GRADING CRITERIA</u>		<u>SYM III GRADING CRITERIA</u>		<u>CON I GRADING CRITERIA</u>	
	Etudes		Etudes		Etudes		Etudes	
	Score of 61 or higher	Grade of 100	Score of 51 or higher	Grade of 100	Score of 41 or higher	Grade of 100	Score of 35 or higher	Grade of 100
	Score of 56-60	Grade of 90	Score of 46-50	Grade of 90	Score of 36-40	Grade of 90	Score of 33-34	Grade of 90
	Score of 51-55	Grade of 75	Score of 41-45	Grade of 75	Score of 31-35	Grade of 75	Score of 31-32	Grade of 75
	Score of 45-50	Grade of 60	Score of 35-40	Grade of 60	Score of 25-30	Grade of 60	Score of 25-30	Grade of 60
	Major Scales: Total score of 72		Major Scales: Total score of 66		Major Scales: Total score of 60		Major Scales: Total score of 45	
	Chromatic Scale: 20 or higher		Chromatic Scale: 15 or higher		Chromatic Scale: 10 or higher		Chromatic Scale: 10 or higher	

PARTICIPATION The daily PARTICIPATION grade is worth 25% and is awarded in full. Deductions are made for: Failure to attend or arrive punctually to all morning and/or afternoon rehearsals; failure to have music, pencils, tuners and microphones, etc.; failure to complete procedures such as having measures correctly numbered. HONORS BAND materials are considered part of the PARTICIPATION grade.

PERFORMANCE The PERFORMANCE grade is worth 25% and is based strictly on punctuality and attendance at all required performances. There is no make-up assignment for a missed performance. There are five performances scheduled during the 3rd six weeks: Varsity football game vs. Skyline (11/9); Gridiron Echoes concert (11/15); All-Region Phase I OR Richardson Christmas Parade (12/1); All-Region Phase II (12/3); Holiday Concert (12/13).

THRESHOLDS FOR BAND PLACEMENT

- Symphonic Band I:** Score of 61 or higher on each etude excerpt. Major scale score of 72 or higher with no single scale score lower than 6. Chromatic scale score of 20 or higher. Must have a favorable record of academic eligibility. Students must agree to participate in and meet the expense of spring travel (per the Band Handbook).
- Symphonic Band II:** Score of 51 or higher on each etude excerpt. Major scale score of 66 with no single scale score lower than 5. Chromatic scale score of 15 or higher. Must have a favorable record of academic eligibility. Students must agree to participate in and meet the expense of spring travel (per the Band Handbook).
- Symphonic Band III:** Score of 41 or higher on each etude excerpt. Major scale score of 60 with no single scale score lower than 5. Chromatic scale score of 10 or higher. Must have a favorable record of academic eligibility. Students must agree to participate in and meet the expense of spring travel (per the Band Handbook).
- Concert Band I:** Score of 35 or higher on each etude excerpt. Major scale score of 45 (9 major scales only) with no single scale score lower than 5. Chromatic scale score of 10 or higher. Must have a favorable record of academic eligibility. Students ARE STRONGLY ENCOURAGED to participate in and meet the expense of spring travel.
- Concert Band II:** Score below of 35 on ANY etude excerpt. Major scale score of below 35. Chromatic scale score below 10.

A student will advance a band provided he/she reaches the thresholds specified above **and provided the instrumentation is balanced for that ensemble**. Exception: There is no instrumentation restriction on placement in Symphonic Band III or Concert Band I. Every student who qualifies for either of these two ensembles will be accepted.

SCHEDULE CONFLICTS If a schedule conflict prevents a student from placement in the band for which he/she has qualified, the student will be placed in the next band lower. Students will not be placed in a higher band for scheduling purposes without meeting the requirements for that ensemble.