

The Music & Language Literacy Skills Test Battery

MIENC version 7 rev 8

Tester Version

(adapted for use by MIENC the University of Southern Mississippi; fully defined level 5;
additional revisions in composition tasks)

Purpose of the Test:

This test is designed to measure students' abilities to demonstrate understanding of musical literacy, musical aspects of language literacy, and of fundamental concepts of literacy shared *between* music and language arts. This test has been used for both students who have studied music and for those who have no musical background. Because each performance item is a problem-solving task that is preceded by a warm-up activity, virtually all students, regardless of musical background, are able to provide relevant responses throughout the administration of the test.

This version of the test was developed for MIENC Learning Laboratory School Network (LLSN) sites. This version contains a complete battery of test items that can be adapted by any school interested in music and literacy.

Therefore each site can select which test items are most relevant to their needs and can be administered within practical time limits and according to their purposes. For example some schools may omit the language literacy portion because they are only interested in music literacy assessment. Other schools may wish to focus on the rhythm examples to the exclusion of pitch.

The questionnaire and reflection questions can be administered separately from the performance test items and/or the rhythm and pitch sections can be tested at different times. Some tasks can be adapted for classroom administration.

Resources needed of testing: flat desktop space free of distractions; copies of MLST tester, student, and scoring sheets; set of one or more octave bells and mallets (to be played vertically) or best substitute available (keyboard, marimba, harmonium, etc.);

To see how this test has been applied and analyzed in great detail see [The New Ventures Report](http://www.music-in-education.org/docs/MVreport.pdf) (<http://www.music-in-education.org/docs/MVreport.pdf>).

Scoring Considerations:

The assessment key below is to be used for all performance tasks in the MLST.

MLST Assessment Key

- 1.0 GROUND ZERO.** Shows no understanding (relevant response) of the problem solving tasks or concepts presented.
- 1.5** Shows some understanding of the concept, but has difficulty applying it to the task.
- 2.0 BEGINNING.** Sometimes accurate in simple tasks but not enough fluency to able to take or solve medium level tasks
- 2.5** Some fluency with simple tasks, approaching accuracy in medium level tasks.
- 3.0 DEVELOPING.** Accurate and fluent in simple tasks, some accuracy in medium tasks.
- 3.5** Accurate and fluent in simple and medium tasks, not yet able to take or solve difficult tasks.
- 4.0 SECURE.** Mostly accurate and fluent in medium tasks, somewhat accurate in advanced tasks.
- 4.5** Accurate and fluent in simple and medium tasks; mostly accurate and fluent in advanced tasks
- 5.0 PROFICIENT.** Virtually always accurate, fluent, and often gives indications of advancement beyond the task requirements (reflective thinking, self assessment, etc.) while solving the most difficult tasks.

Scoring notes:

- Test may be administered in sections (rhythm separate from pitch tasks) especially for kindergarteners and kids having trouble staying on task. Questionnaire and reflection questions may be done at another time as well.
- The reliability of collected assessment data is dependent on three factors: 1) adequate warmup of each task to ensure that the student understands the concepts and problem solving nature of each task; 2) no further instruction is provided on tasks after the warm-up period; 3) “conservative scoring” of performance (i.e. If there is any question as to a scoring level, take the lower score); and 4) grade-neutral/absolute assessment standards are applied to each student (i.e., assess each performance the same way, regardless of grade level or background. Avoid relative judgments like “that was very good for a 1st Grader”)
- In the scoring key, a whole number (1.0, 2.0, 3.0) indicates categorical ratings. A decimal “point five” number (2.5, 4.5) indicates progress towards the next categorical level.
- Once the warm-up is completed, do not give feedback or differentiated response to the student. However, after each attempt, the tester should provide a stock response “Very good. Are you confident that you did it correctly, or would you like to try again?” thereby letting the students make their own judgments about how well they did and whether they would like another attempt.
- Most sections of this test have five progressively more difficult examples. All students should be administered the warm-up and the first two examples. If at any point thereafter it is clear that the student has no capacity to attempt a more difficult example, or if the student runs out of time, the rest of the items for that section should be skipped and a judgment made on what has already been heard.
- Keep in mind that a score of 5 requires evidence of the student being able to respond to advanced performance beyond that specified in the task (e.g., high speed response, more complex tasks improvised by the tester, combining task items together, high degree of sophistication in reflective remarks or self assessment, etc.). Furthermore a student can only qualify for higher scores when achieved strictly within the time allotted for the task.

Duration: 2-4 mins.

Optional Preliminary Questions

(can be adapted according to the need for demographic data and administered separately):

These sample questions are intended to provide background information on each student's familiarity and comfort talking about music, music learning, and music's place in their life experience.

We want to know about the importance of music in your life.

1. How often do you listen to music?
2. Do you sing along with recorded music? Do you sing with others?
3. What is your favorite music to listen to? Why?
4. Can you sing or hum a favorite song? Is this easy to do or hard? Why?
5. What is your family background with respect to music? Who plays music in your family?
6. Do you play or sing music at home? At school? Somewhere else? Do you
play music with others? By yourself? How often?
7. Do you know how to play a musical instrument? Please list instruments you have played
and when you started.
8. Have you had lessons in playing an instrument? Or Singing? Or Music Reading?
9. About how long have you studied music? About how many lessons have you had?
10. Can you read music? Can you write music? How did you learn to do this?
11. Do you make music or write down music on your own? Please describe how you do this.
12. What does music mean to you?
13. How do you feel about music when you listen to it?
14. How do you go about performing or making up music?
15. What do you think is the most important purpose of music while at home? While watching a
movie? When listening to the radio? While at school?

PART I: RHYTHM (MUSIC AND LANGUAGE TASKS 1-6)

Music Literacy Task. Duration: 3-4 mins.

1A. Differentiate Rhythm Pattern and Pulse:

Listen to the rhythm pattern and find a steady beat.

(organization of rhythm patterns through pulse; differentiate rhythm patterns from pulse)

Warmup: Demonstrate and ask the student to keep a steady pulse (something that doesn't change) by clapping (student may use rhythm sticks or another familiar method throughout this test). While the student continues, the tester demonstrates how patterns can fit on a steady pulse by improvising single, duple, triple, and quadruple patterns over the student's pulse. Next the tester keeps a pulse while the student improvises up rhythmic patterns that fit with the pulse.

Warmup:



The Task: Ask the student to close his/her eyes. For each of the five rhythmic patterns, the tester claps the rhythmic pattern and the student identifies and indicates the pulse/steady beat by clapping along. If s/he is successful, change the tempo twice more (slower and faster), and each time has the student find the pulse. Tester asks, "Did you find the pulse or did you copy my pattern? If you copied my pattern, let's try it one more time!" Then proceed to the next example.

Example 1:



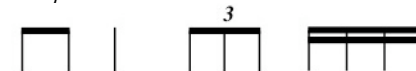
Example 2:



Example 3:



Example 4:



Example 5:



Scoring the task: When scoring, consider number of attempts required to find an organized pulse and the ability to differentiate rhythmic patterns from the pulse. A high score can be given if the student finds a pulse quickly in each of the 4 conditions and adapts to the rhythm patterns in different tempos. A score of 4.5 is not possible without attempting example 5. The highest score requires determining the pulse of more complex combinations of items, improvised syncopated items, unsolicited reflections on the problem solving process or self assessment, etc.

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Optional Language Literacy Application. Duration: 2-3 mins.

1B. Differentiate Rhythm Pattern and Pulse of Words: Listen to the word-syllable patterns and find a pulse that organizes the sounds from the words.

Have the student listen to the word patterns spoken by the tester and find a way to organize each word through steady clapping.

Warm-up: First ask the student to close his/her eyes. The tester says the warm-up example in natural speech (without conveying the pulse of the words with accents or tapping), and then the student echoes back (clapping) a steady beat which organizes the word/syllable patterns into pulses. The tester should change the speech tempo twice more (slower and faster), and each time have the student find the pulse. Finally, the student reads the words and claps the pulse independently in different tempos. Tester asks, “When you read the words, did you clap the rhythm of the words, or did you clap the pulse that goes with the words? If the student is not successful the task is repeated.”

Warmup Example:

Zoo, Zoo, Zoo, Monkey

The Task: The student is now challenged to independently read out loud the following four scored examples while clapping the pulse (if the student cannot read the words, the tester can say the words in natural speech, pause, and then the student can proceed with the task). Tester asks, “When you read the words with clapping, did you clap the rhythm of the words or did you clap the pulse that goes with the words? If you clapped the pattern of the words let’s try it one more time!”

Example 1:

Zoo, Zoo, Monkey, Zoo

Example 2:

Monkey, Zoo, Monkey, Zoo

Example 3:

Zebra, Alligators, Hippos, Too

Example 4:

Monkey, Zoo, Buffalo, Alligators

Example 5:

Zoo, Zebra, Buffalo, Cat, Alligators, Monkeys, Cow, Llama

Scoring the task: When scoring, consider number of attempts required to find an organized pulse and the ability to differentiate speech patterns from the pulse. A high score can be given if the student finds a pulse quickly in each of the 4 conditions and adapts to the speech patterns in different tempos. A score of 4.5 or higher is not possible without attempting example 5. The highest score requires determining the pulse to combined or more complex combinations of words, unsolicited reflections on the problem solving process or self assessment, etc.

Music Literacy Task. Duration: 2-3 mins.

2A. Rhythm Pattern Memory: Listen to the rhythm pattern with eyes closed and clap it back.

(imitate, echo rhythm patterns)

The Task: Clap the following rhythms (one measure at a time), having the student listen first with eyes closed, then echo each one. Tester asks, “Did you clap back my clapping pattern? If you are not sure, let’s try it one more time!”

Warm-up Example:



Example 1:



Example 2:



Example 3:



Example 4:



Example 5:



Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 5 measures, fluency of response, and increasingly quick or adaptation to difficult tasks. Thus, when scoring, consider the student’s ability to keep the pulse and accurately reproduce what they have heard. Higher scores should be given to a student who is able to alternate between listening and repeating what they have heard without stopping or losing beats. A score of 4.5 or higher is not possible without attempting example 5. The highest scores require combining patterns and/or more complex items, plus unsolicited reflections on the problem solving process or self assessment, etc.

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Optional Language Literacy Application. Duration: 2-3 mins.

2B. Memory of Word Syllable Patterns: Listen to the word patterns with eyes closed and clap back the patterns of syllables.

The Task: First the student listens to a natural speech pattern with eyes closed. Then the student is challenged to clap the patterns (all the sounds and not just the pulse) of the words they hear without saying the words out loud. Tester asks, “Did you clap the patterns of the words you read? If you are not sure, let’s try it one more time!”

Warmup Example:

Zoo, Zoo, Zoo, Monkey

Example 1:

Zoo, Zoo, Monkeys, too

Example 2:

Zoo, Zebras, Hippos, too

Example 3:

Zoo, Monkeys, Buffalo, too

Example 4:

Zebra, Alligators, Monkeys, Zoo

Example 5:

Monkeys, Zebra, Zoo, Zoo, Alligators, Hippos, Buffalo, Too

Scoring the task: As with the previous task, the overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 5 measures, fluency of response, and increasingly quick adaptation to difficult tasks. Thus, when scoring, consider students’ ability to keep the pulse and accurately reproduce what they have heard. Higher scores should be given to students who are able to alternate between listening and repeating what they have heard without stopping or losing beats. A score of 4.5 or higher is not possible without attempting example 5. Highest score requires clapping back combined patterns, plus unsolicited reflections on the problem solving process or self assessment, etc.

Optional Language Literacy Application. Duration: 2-3 mins.

3B. Clapping the Rhythm of Word-Syllables: While reading the words silently, clap the rhythm of the words.

Warm-up: First, demonstrate to the student how reading words in rhythm works by saying the words below *while* tapping the pulse. Eventually the student is challenged to read the words by only clapping the pattern of the sound of the words without saying the words out loud.

Warm-up Examples:

Zoo, Zoo, Zoo, Zoo

Zoo, Zoo, Monkey, Buffalo

The Task: The student is challenged to read the word patterns below only by clapping “the rhythm of the words” without saying the words out loud. (N.B., if the student is unsure of a word, the tester can demonstrate the word pronunciation only one word at a time and not in rhythm). Tester asks, “Did you clap the patterns of the words that you read silently? If you are not sure, let’s try it one more time!”

Example 1:

Zoo, Zoo, Monkey, Zoo

Example 2:

Zoo, Monkey, Monkey, Zoo

Example 3:

Zoo, Monkey, Buffalo, Zoo

Example 4:

Zebra, Alligators, Hippos, Too

Example 5:

Monkeys, Zebra, Zoo, Zoo, Alligator, Hippos, Buffalo, Too

Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 5 items, fluency of response, and increasingly quick adaptation to difficult tasks. Thus, when scoring, consider the student’s ability to keep the pulse and accurately reproduce what they have heard. Higher scores should be given to a student who is able to alternate between listening and repeating what they have heard without stopping or losing beats plus unsolicited remarks about the problem solving process. A score of 4.5 or higher is not possible without attempting example 5. Highest score requires combining and/or more complex words, plus unsolicited reflections on the problem solving process or self assessment, etc.

Music Literacy Task. Duration: 3-4 mins.

4A. Rhythm Reading Error Detection: Listen to the rhythm pattern performed by the tester while looking at notation and circle the beats where performance and notation do not match.

Warm Up: Tester shows the student rhythm notation for the warmup example and tells the student that on one or more beats the pattern will be clapped incorrectly. It is their job to find the mistake(s) and circle it in the notation. For each example (warm-up and test) they will have two chances to listen and check their work.

Warmup Example:

Student sees:



Tester claps:



Scored Tasks: Next the student is challenged to find the errors in the next five patterns on their own. Tester asks, “Did I clap the rhythm patterns that you read on the page correctly? If you are not sure, you need to mark which ones were not correct. If you are not sure, let’s try it one more time!”

Student Sees:

Example 1:



Tester Claps:



Example 2:



Example 3:



Example 4:



Example 5:



Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 5 items, fluency of response, increasingly quick adaptation to difficult tasks, plus unsolicited reflective comments about the problem solving process or self assessment, etc. A score of 4.5 or higher is not possible without attempting example 5.

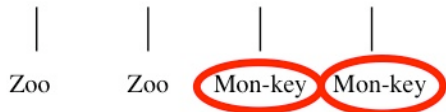
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Optional Language Literacy Application. Duration: 2-3 mins.

4B. Word Rhythm Error Detection: Listen to the rhythm pattern of the claps and circle the word/syllable patterns that don't match the clapping by the tester (error detection of word-syllable patterns in relation to music rhythm patterns).

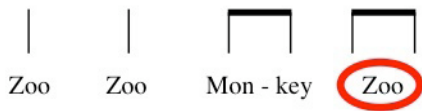
Warmup: The student is challenged to listen to the clapped rhythms while reading the words to determine if the clapping pattern matches the syllable patterns of the words. If the rhythm does not match the word segmentation pattern, then the word is circled. Students are given extra credit if they can identify and demonstrate the mistake precisely. Tester asks, “Did I clap the word rhythm patterns that you read on the page correctly? If you are sure, you need to mark which ones were not correct. If you are not sure, let’s try it one more time!”

Warmup Example:



The Task: Next the student is challenged to check through each of the word patterns below to see if they match the amount of claps the tester performs. Incorrect words are circled. Students are given extra scoring credit if they can identify and demonstrate the mistake precisely.

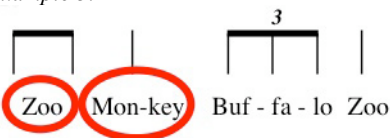
Example 1:



Example 2:



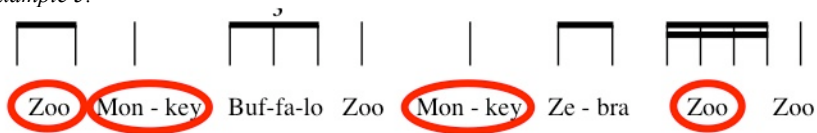
Example 3:



Example 4:



Example 5:



Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 5 items, fluency of response, and increasingly quick adaptation to difficult tasks, plus unsolicited reflections about the problem solving process or self assessment, etc. A score of 4.5 or higher is not possible without attempting example 5.

Music Literacy Task. Duration: 3-4 mins.

5A. Rhythm Dictation of Clapping Patterns: Write down the clapping pattern that you hear.

(dictation and verification)

Warm-up: The tester claps the items below and challenges the student to write down the clapping pattern using the provided examples of stick notation as a guide. The tester demonstrates that, in order to do this, the student must select symbols appropriate to the sound patterns heard in the warm-up examples:

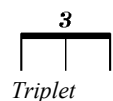
Warm-up Example 1:



Warm-up Example 2:



The tester then points out that the stick notations indicate how many sounds are on each beat, demonstrating a 3 sound beat (triplet) and a 4 sound beat (quadruplet) by modifying warm-up example number 2 (above), increasing the number of sounds on beat four.



The Task: Clap the five examples (one at a time -- each in the same tempo). Have the student listen to the rhythm with their eyes closed and write down what they heard in the space provided on their test copy. The tester may repeat each example up to 3 times. Encourage students to check their work by clapping it back. Tester asks, “Did you write down the word rhythm patterns that you heard on the page correctly? If you are not sure, let’s try it one more time!”

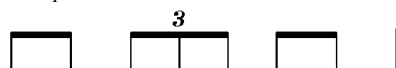
Example 1:



Example 2:



Example 3:



Example 4:



Example 5:



Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 4 items, fluency of response, number of repetitions required to complete the tasks, increasingly quick adaptation to difficult tasks, plus unsolicited reflections about the problem solving process or self assessment, etc. A score of 4.5 or higher is not possible without attempting example 5.

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Optional Language Literacy Application. Duration: 2-3 mins.

5B. Rhythm Dictation from Word Syllables: Write down the rhythm pattern from words. Say it back and self-correct errors (*Word rhythm pattern dictation and verification*)

Warm-up: The tester demonstrates how stick notation can indicate the sounds of word-syllable patterns in the items below:

Warmup Example:

Zoo, Zoo, Zoo, Monkey

The Task: The student is then challenged to listen to word rhythm with eyes closed and then write the stick notation patterns for the following word-syllable patterns. Tester asks, “Did you write down the word rhythm patterns that you heard correctly? If you are not sure, let’s try it one more time!” “If you corrected your first draft notation, what did you change and why?”

Example 1:

Zoo, Zoo, Monkey, Zoo

Example 2:

Monkey, Zoo, Zoo, Monkey

Example 3:

Monkey, Buffalo, Monkey, Zoo

Example 4:

Zoo, Monkey, Alligator, Zoo

Example 5:

Zoo, Alligator, Monkey, Zoo, Buffalo, Zoo, Zoo, Zebra

Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the 4 items, fluency of response, number of repetitions required to complete the tasks, increasingly quick adaptation to difficult tasks, plus unsolicited reflections about the problem solving process or self assessment, etc. A score of 4.5 or higher is not possible without attempting example 5.

Music Literacy Task. Duration: 4-6 mins.

6A. Improvise, Compose, and Verify Rhythm Patterns: Create (compose) four-beat rhythm patterns. Create rhythm patterns, write them down, and compose variations on them.

Warmup: Tester asks the student to improvise a 4-beat rhythm pattern while the tester keeps a steady pulse and counts the beats from one to four (tester counts to four, then counts to four again while the student improvises). Tester then asks “Did your pattern add up to four beats? How do you know?” in order to assure understanding of the task. Next, tester explains, “Now we are going to alternate making up rhythm patterns. We are both going to clap the pulse in four beat segments. First I’m going to improvise a pattern, while you keep the pulse over four beats, then we’ll both clap the pulse for four beats, and then you improvise a pattern while I keep the pulse for four beats.” Next tester explains, “We’re going to do that again, but listen to my rhythm pattern and make your pattern respond to it, then I’ll respond to yours and so on... It will be like we’re having a rhythm pattern conversation!”

The Task: The student is challenged to a) improvise rhythm patterns in a variety of circumstances, b) remember what they improvised, c) write it down, and then d) compose variations on it.

Part 1

Ask the student, twice, to improvise four-beat rhythm patterns in the call-and-response format that was used in the warmup. Leave as much space as needed between call and response.

Part 2

Repeat Part 1, but tester explains that this time there will be no space between the tester’s improvisation and the student’s (continuous call and response).

Part 3

Tester explains, “This time when we are ready to improvise two four-beat rhythm patterns, pay close attention. Once we’ve finished with one complete eight-beat cycle, we’re going to stop and try to repeat it with the EXACT same rhythms again.” When finished, ask the student “Did we both do exactly the same thing both times? How do you know?” What was different?

Part 4

Tester asks the student to repeat part 3 again (either with the same rhythm pattern or with a newly improvised one), but at the end of the exercise student knows he/she will be asked to write down the improvisation (both tester and student portions) in stick notation.

Part 5

Now tester asks the student to perform a “theme and variations” on what was written down from Part 4: “We’re going to perform this piece that you’ve written down *five* times in a row (without stopping): First we’ll perform exactly what you wrote down there, then we’ll go through it three times and improvise increasingly complex *variations* on what is written there, and then the last time we’ll do exactly what’s written there again.”

Scoring the Task: The overall score for this task should be a judgment that considers various factors including fluency and complexity of improvisation, sophistication of composed rhythms, accuracy improvising within the pulse, and ability to understand/repeat/write down what they improvised. Higher scores should be given for fluency of response, increasingly quick adaptation to difficult tasks, plus unsolicited reflections about the problem solving process or self-assessment, etc. A score of 4.5 or higher is not possible without attempting part 5.

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Optional Language Literacy Application. Duration: 2-4 mins.

6B. Text-setting to rhythms: Create words to fit with the rhythm patterns below. Say the words while tapping the pulse to show how they fit the rhythm pattern.

(match of syllables to notation, ability to think of words that fit, and performance of the patterns)

Warm-up: The student is shown the warm-up notation and asked to compose a series of words whose syllables will have the same rhythm pattern (like “zoo, zoo, monkey, zebra” or “mom, pop, sister, uncle”). Once the student has come up with words, they should perform them by saying the words while tapping a steady beat to show how they fit the rhythm. After performing, the tester asks, “Did your words fit the rhythm pattern? How do you know?”

Warm-up:



The Task: The student is asked to compose words and perform the following two examples. After the student is done setting text and performing each pattern, the tester asks, “How do you know the words fit the rhythm patterns? Have you performed the rhythms correctly? How do you know?” What is the difference between the two patterns?

Example 1 A & B:



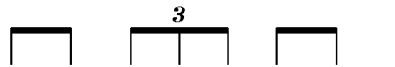
Example 2 A & B



For examples 1B & 2B (repeating 1A & 2A), the tester then improvises several texts for each example, sometimes containing one error, and performs them for the student. Tester then asks, “Did my words fit the rhythms correctly? If I made an error, where was it? How do you know?”

If the student does well, ask them to attempt the task above with the following three examples:

Example 3:



Example 4:



Example 5:



Scoring the Task: The overall score for this task should be a judgment that considers various factors including the average of the scores for each of the four items in terms of fluency of composing, accuracy of fit of words with rhythms, performance of compositions, and error detection. Higher scores should be given for fluency of response, increasingly quick adaptation to difficult tasks, unsolicited remarks about the problem solving process or self assessment, etc. A score of 4.5 or higher is not possible without attempting example 5.

PART II: PITCH (PITCH AND LANGUAGE TASKS 7-13)

Music Literacy Task. Duration: 2-3 mins.

7A. Sing a Familiar Song: Sing your favorite song! (Row your Boat, Hot Cross Buns, ABC song, etc.)

Perform a song of choice: Ask the student to sing their favorite song. After hearing the song, the tester asks the student to sing it again with a starting note from a bell set, marimba, or keyboard. Tester should play and sing the tonic whenever demonstrating the pitch. If necessary, tester should demonstrate how to sustain a random pitch and slide the voice down to match pitch on the bells. Tester asks, “How do you know that you sang the song the way it is supposed to go?”

If the student does well singing a song of their choice, the tester asks them to sing a song that is unfamiliar to them -- the Giraffe song (below). First the tester sings and plays the song, twice, and then gives the student a starting pitch and asks them to sing it back by ear. The tester may ask the student to sing a specific section of the music by showing the student the music pointing at a specific starting point.

Gi - raffe, Gi - raffe, tall - est of the tall. Gi - raffe, Gi - raffe,

7 makes us feel so small. Can you i-mag - ine a - ny-thing as tall as a gi - raffe?

13 Gi - raffe, Gi - raffe, I think I'm going to laugh!

Scoring the Task: The overall score for this task should be a judgment that considers various factors including accuracy of fit of rhythms, pitch accuracy, maintaining the tonic reference (key), phrasing, ability to learn the unfamiliar song, and performance fluency. Highest scores are awarded for speed of response, willingness to perform the song in different ways, plus unsolicited reflections about the song, singing, text, pitch or rhythm self assessment, etc.

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Optional Language Literacy Application. Duration 3-4 mins.

7B. Singing Diction, Phonemic Awareness: Learn I Like to Eat Apples and Bananas with vowel changes.

Warm-up: Tester sings the first phrase of the song with the bell set, and allows time for the student to sing it back, and repeats with the second phrase. If the student is having problems pitch matching, the tester can demonstrate how to sustain an E or C by sliding the voice down to match pitch played on the bells. In this case, students are allowed several tries at pitch matching before learning the song (in the key of C -- beginning on the note E and singing down to C).

Standard rendition of the song:

The image shows two staves of musical notation in treble clef, 4/4 time. The first staff has lyrics: "I like to eat, eat, eat ap - ples and ba - nan - as". The second staff has lyrics: "I like to eat, eat, eat ap - ples and ba - nan - as". The melody is simple, starting on E4 and ending on C4.

After learning the song with standard lyrics, the student is challenged to sing the song while substituting different vowels for the ones in the lyrics “eat, apples, and bananas.” Tester explains to the student how this works and demonstrates the song as it is written out below, by playing the bells and singing the first four notes with _ (“long o”) sounds and prompting the student to sing the song without bell accompaniment:

The song with different vowel changes (long and short); the tester sings and plays the first four notes every time)::

The image shows two staves of musical notation in treble clef, 4/4 time. The first staff has lyrics: "I like to oat, oat, oat oh - ples and boh - nohn - ohs". The second staff has lyrics: "I like to oat, oat, oat oh - ples and boh - nohn - ohs". The melody is the same as the standard rendition, but the lyrics are changed to use long and short vowel sounds.

After learning the song two different ways, the tester asks, “How did you learn the new song? How do you know how to change the sound of the vowels in the song?” in order to assure that the student understands the expectations of the remaining tasks.

The Task: The tester then asks the student to perform the song five times with the following substituted long and short vowel sounds: __, __, __, __, __. Tester first demonstrates each individual vowel sound during the first four notes with bells and then asks the student to perform the rest of the song with that vowel alone. If the student does well with the five prompted vowels changes, the tester repeats the process, but instead of demonstrating the tester simply points to the required vowel sound (testing symbol awareness; a vowel sound chart is printed in the *student version*).

If the student has done well on all these tasks, the student is asked to perform the song with spontaneously chosen vowel sounds prompted by the tester. As the student performs, the tester points to new vowels every one or two measures!

Scoring the Task: The overall score for this task should be a judgment that considers various factors including accuracy of fit of word diction, rhythms, pitch accuracy, maintaining the tonic reference (key), phrasing, and performance fluency. Highest scores for speed of response, willingness and ability to perform the song with different vowels, plus unsolicited reflections about the problem solving process, self assessment, etc.

Music Literacy Task. Duration: 1-2 mins.

8A. Pitch Matching: Listen to the voice and bells, then sing the note you heard.

Warmup: Warm up by playing/singing middle C on the neutral syllable “du” and having the student match the pitch. If they are having trouble matching the pitch, as in the previous task, slide into and hold the note until they tune with it (using high-low hand signals and vocal warm-ups if necessary). Then repeat the same note with a shorter duration to see whether they can match it in the absence of a sustained pitch.

The Task: Pick a tonic that is comfortable for the student and then play and sing the following scale degrees (one at a time, all within the same octave) on the neutral syllable “du” and have the student match each pitch. For the tester, sample note-names are given as if C were the tonic chosen.

Part 1:

1 (C) 5 (G) 6 (A) 2 (D) 4 (F) 3 (E)

Play each tone once, but allow for two tries. Make a tally of correctly and incorrectly matched pitches, then give an overall score based on the outcome. After each first attempt, the tester asks, “How do you know you have matched the pitch correctly? If you are not sure, you can try it just one more time!”

If the student is doing well matching pitches, then, in same manner play and sing the following scale degree *pairs and triads*. Ask students for reflection, offer second chance, and tally the results as above.

Part 2:

1 - 3 (C - E) 5 - 2 (G - D) 3 - 6 (E - A) 5 - 1 (G - C)

Part 3:

1 - 5 - 6 (C - G - A) 2 - 4 - 3 (D - F - E) 1 - 4 - 7 (C - F - B)

Please note, occasionally using the key of C does not work comfortably for an unusual child. If so, then change to another key.

Scoring the Task: The overall score for this task should be a judgment that considers various factors including pitch accuracy, maintaining the tonic reference (key), and performance fluency. Highest scores for speed of response, willingness and ability to match other pitches, sing combined strings of large pitch intervals, plus demonstration of reflective awareness and understanding through unsolicited reflections about the problem solving process, etc. A score of 4.5 or higher is not possible without attempting the pitch pairs and triads portion.

Continued on next page

Optional Language Literacy Application. Duration: 1-2 mins.

8B. Listen to, then match the sung word-syllables-phonemes: Sing the same pitches on the given phonemes

The Task: Say the word first, then simultaneously play-and-sing the following scale degrees on the neutral syllable “du” and have the student match each pitch. Each time, the tester asks, “How do you know that you have matched the word correctly? If you are not sure, let’s try it one more time!”

Part 1:

Row,	Pie,	Moo,	Ba...by,	Raw,	Ca...t,	Alligator
1 (C)	5 (G)	6 (A)	2 (D)	4 (F)	3 (E)	1 (C)

If the student is doing well in the first part, then, in same manner play and sing the following words and have students match the pitch sequences (note: for the comfort of the tester, each example is given twice, once notated with the scale degree and once with the pitch given a tonic of C):

Part 2:

notated with scale degrees

Ze - bra,
1 - 3

Gir - affe
5 - 2

Part 3:

El - e - phant,
3 - 6 - 2

Cant - a - loupe
1 - 4 - 7

notated with pitch names

Ze - bra
C - E

Gir - affe
G - D

El - e - phant
E - A - D

Cant - a - loupe
C - F - B

Scoring the Task: The overall score for this task should be a judgment that considers various factors including diction, phoneme accuracy, pitch accuracy, maintaining the tonic reference (key), and performance fluency. Highest scores for speed of response, willingness and ability to match other word pitches, singing a combined sequence of pitched words in intervallic leaps, plus demonstrate reflective awareness and understanding through unsolicited remarks about the problem solving process, self assessment, etc. A score of 4.5 or higher is not possible without attempting the pitch patterns portion.

Music Literacy Task. Duration: 2-3 mins.

9A. Pitch Perception Comparisons: Sing/Play Pitch Interval and perceive which is higher or lower.

Warmup: First demonstrate what is meant by high and low pitches by simultaneously singing (use the neutral syllable “du”) and playing pitches on the bell set (positioned vertically from high to low) and asking if the first note was higher or lower. If the student appears confused by the question, ask if the notes went up or down? Next have the student close his/her eyes and repeat the warmup without the visual cues.

If additional explanation is needed, sing scale degrees with numbers: 1-2, then 5-1 while playing the notes and have the child identify which pitch was higher which was lower.

Once understanding is reached through the visualization of the task, ask the student to close his/her eyes and listen while you simultaneously play-and-sing two pitches and have the student identify which pitch was higher or lower.

The Task: Once the task is understood, play-and-sing the following 5 pairs of pitches. Each time the tester asks, “Is the first pitch higher or lower? Does it go Low-High, or High-Low?” Each time, after student answers, tester asks, “Are you sure of your answer? If you are not sure, I can play it one more time!”

Part 1:

Ask: “Is the first pitch higher or lower?”

Notes are indicated as scale degrees, 1 is low 8 is high.

5 - 1 5 - 6 3 - 6 7 - 4 1 - 8 4 - 3

If the student does well on the first six examples, then in the same manner ask them to identify which pitch (i.e. first, second third, or fourth) is highest of the following four-note groups.

Part 2:

Ask: “Which pitch is highest of the four?”

5-1-5-6 3-6-7-4 1-8-4-3 1-6-3-7

Scoring the Task: Make a judgment by considering the average of correct answers and fluency with the task. Correctly and quickly identifying all pairs/quartets constitutes a score of 4.0. If the student does this very quickly, repeat task having the child sing back the patterns as a whole combined sequence plus demonstrate reflective awareness and understanding of perceptual processes through unsolicited remarks about the problem solving process for a score of 4.5 or 5.

Continued on next page

Optional Language Literacy Application. Duration: 2-3 mins.

9B. Compare Sung Word-Syllables: Which sung word or syllable is sung higher or lower?

The Task: Repeat task 9A using words (say the word or word phrase before singing). Tester asks, “Are you sure of your answer? If you are not sure, I can play it one more time!”

Part 1:

Ask: “Is the first pitch higher or lower?”

Ho...me	Ze-bra	Run-ning
5 - 1	5 - 6	3 - 6

Fa....r	Gir-affe	Slee-ping
7 - 4	1 - 8	4 - 3

If the student completes the first section well, then the tester uses longer examples, now asking “Which pitch was highest?”:

Part 2:

Ask: “Which pitch is highest of the four?”

Go Ho....me Ze-bra
5 5 - 1 - 5 - 6

Run-ning Fa....r,
3 - 6 - 7 - 4

Gi-raffe Slee-ping
1 - 8 - 4 - 3

Scoring the Task: Make a judgment by considering the average of correct answers, fluency with the task. Correctly and quickly identifying all pairs constitutes a score of 4.0. If the student does this very quickly, repeat task having the child sing back the word syllable patterns as a whole combined sequence plus unsolicited remarks that reveal reflective awareness and understanding of problem solving processes for a score of 4.5 or 5.

Music Literacy Task. Duration: 1-2 mins.

10A. Melodic Memory: Listen to a note pattern melody, sing it back.

Warmup: Ask the student to listen while you sing and play a basic melodic pattern, then ask them to sing exactly what they heard (like an echo) on the syllable “du”. Repeat (improvise very simple patterns) until they feel comfortable with the procedure.

The Task: Now test the students on the following patterns. After each time, the tester asks, “Are you sure you have sung the notes back correctly? If not, you can listen and try one more time!”

Example 1:



Example 2:



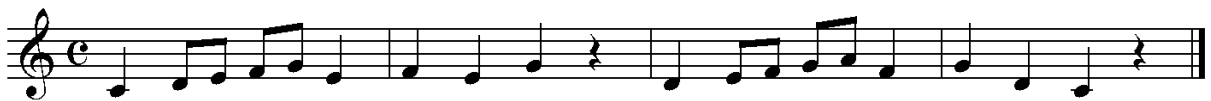
Example 3:



Example 4:



Example 5:



Scoring the Task: In scoring, consider student’s accuracy in pitch and rhythm and his/her ability to maintain tonality. Make a judgment by considering the average of correct responses, fluency with the task. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. Mark incorrect pitches by circling them on the examples printed on the students score sheet. If the student accurately returned to the tonic underline the final note in the example on the scoring sheet.

A score of 4.5 or higher is only possible if example 5 is attempted. If the student does this very quickly, the highest score can be achieved by having the child sing back combined sequence of melodic patterns, plus demonstrate unsolicited reflective awareness and understanding of music reading problem solving processes, self-assessment, etc.

Continued on next page

Optional Language Literacy Application. Duration: 1-2 mins.

10B. Melodic Memory with Words: Listen to a sung word pattern and sing it back.

The Task: Ask the student to listen while you sing and play each melody, then sing exactly what they heard (like an echo) with the words. Present the melodies one at a time. Tester asks, "Are you sure you have sung the notes and words back correctly? If not, you can listen and try one more time!"

Example 1:

Mon - key in the zoo

Example 2:

We are go - ing to the zoo

Example 3:

I'm go - ing to the zoo to - day

Example 4:

Mon-key mon-key run - ning run - ning home

Example 5:

I saw the mon-key play in the zoo, Ti - gers and Ze-bras and black bears, too!

Scoring the Task: In scoring, consider student's accuracy in diction, pitch and rhythm and his/her ability to maintain tonality. Make a judgment by considering the average of correct responses, fluency with the task. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. Mark incorrect pitches by circling them on the examples printed on the students score sheet. If the student accurately returned to the tonic underline the final note in the example on the scoring sheet. Mark incorrect words as well.

If the student does this very quickly, the highest score can be achieved by having the child sing back the combined sequence of melodic patterns with words, plus demonstrate unsolicited reflective awareness and understanding of music reading problem solving processes, self assessment, etc.

Music Literacy Task. Duration: 2-3 mins

11A. Melody Reading: Sing note patterns from matrix notation using scale degree numbers.

Warm-up: First familiarize the student with the pitch matrix and describing with some detail how it works. Warm up with the students singing the simple number patterns in the warmup.

5				5				
4			4		4			
3			3			3		
2		2					2	
1	1							1

								3
	2						2	
1		1						

The Task: Have students sing each melody (using the numbers or the neutral syllable “du”) and describe his/her strategy for reading the notes in each of the phrases below. After completion of the task, tester asks, “Did you sing the words as they are arranged in the matrix? If you are not sure, try one more time!”

5					
4					
3			3		
2		2		2	
1	1				1

				3		3
	2			2		
1		1				1

5							
4				4			
3			3			3	
2		2					
1	1			1			1

							5	
						4		
				3				
	2							
1		1			1			1

6							5	6	6					
5							5			5				5
4				4										
3				3		3					3			
2		2					2					2		
1	1		1											1

Scoring the Task: In scoring, make a judgment by considering the number of correct responses, fluency with the task. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. If the student does this very quickly, the highest score can be achieved by having the child sing back a combined sequence of the melodic patterns (example 5). If the student does this very quickly, the highest score can be achieved by having the child sing back a combined sequence of melodic patterns, plus unsolicited reflective awareness and understanding of music reading problem solving processes, self assessment, etc.

Continued on next page

Optional Language Literacy Application. Duration: 1-2 mins.

11B. Singing Melodies with Words from a Matrix: Read the following words as indicated on the pitch matrix chart
(read words, sing numbers, sing words)

The Task: Have students sing each melody while reading the words on the matrix and describe his/her strategy for reading the notes in each of the phrases below. Students can read the words first aloud if they need to. Tester Asks, “Did you sing the words as they are arranged in the matrix? If you are not sure, try one more time.”

Warmup Example 1:

5				No						
4			Go		No					
3		Go				No			Go	
2	Go						No			
1									No	

Example 1:

5					
4					
3			Go		
2		Go		Go	
1	Cat				Home

Example 2:

					Fast		Home
	Cat		Run				
Go		Cat				Run	

Example 3:

				Bro-		
		Sleep-			John	
	You			ther		
Are			ing			

Example 4:

				you		
			where			
		place				
	to the				be	
Go						long

Example 5:

						Fol-	low				
				So				Me			Some
			Like								
		I		To				And			
	Run				Run				Have		
Run		Run									Fun

Scoring the Task: In scoring, consider student’s accuracy in pitch and his/her ability to maintain tonality. Make a judgment by considering the number of correct responses, fluency with the task. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. If the student does this very quickly, the highest score can be achieved by having the child sing back a combined sequence of melodic patterns plus considering unsolicited reflective awareness and understanding about music reading problem solving processes, self assessment, etc.

Music Literacy Task. Duration: 2-3 mins.

**12A. Improvise, Compose, and Verify Pitch/Melodic Patterns:
Create (compose) four-beat melodic patterns. Create pitch patterns,
write them down, and compose variations on them.**

Warmup: Tester asks the student to improvise a 4-beat melodic pattern while the tester keeps a steady pulse and sings the pitches C, C, G-G, C (tester sings four beat melodic pattern, then sings it again while the student improvises on three pitches in any rhythm: singing C, D, E or 1, 2, 3 or do re mi). Tester then asks “How did your three notes fit with the given melodic pattern? How do you know?” in order to assure understanding of the task. Next, tester explains, “Now we are going to alternate making up melodic patterns. We are both going to sing the four beat segments. First I’m going to improvise a pattern, while you keep the melodic pattern going, then we’ll both sing four beat pattern, and then you improvise a melodic pattern while I sing the same four beat pattern you did.” Next tester explains, “We’re going to do that again, but listen to my melodic pattern and make your pattern respond to it, then I’ll respond to yours and so on... It will be like we’re having a melodic pattern conversation!”

The Task: The student is challenged to a) improvise melodic patterns in a variety of circumstances, b) remember what they improvised, c) write it down, and then d) compose variations on it.

Part 1

Ask the student, twice, to improvise four-beat melodic patterns in the call-and-response format that was used in the warmup. Leave as much space as needed between call and response.

Part 2

Repeat Part 1, but tester explains that this time there will be no space between the tester’s improvisation and the student’s (continuous call and response).

Part 3

Tester explains, “This time when we are ready to improvise two four-beat melodic patterns, pay close attention. Once we’ve finished with one complete eight-beat cycle, we’re going to stop and try to repeat it with the EXACT same melodies again.” When finished, ask the student “Did we both do exactly the same thing both times? How do you know?” What was different?

Part 4

Tester asks the student to repeat part 3 again (either with the same rhythm pattern or with a newly improvised one), but at the end of the exercise student knows he/she will be asked to write down the improvisation (both tester and student portions) in pitch sequence with rhythms attached as the student is able to provide.

Part 5

Now tester asks the student to perform a “theme and variations” on what was written down from Part 4: “We’re going to perform this piece that you’ve written down *five* times in a row (without stopping): First we’ll perform exactly what you wrote down there, then we’ll go through it three times and improvise increasingly complex *variations* on what is written there, and then the last time we’ll do exactly what’s written there again.”

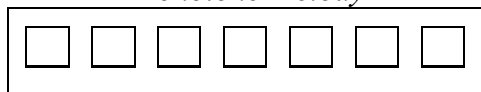
Scoring the Task: The overall score for this task should be a judgment that considers various factors including fluency and complexity of improvisation, sophistication of composed melodic patterns, accuracy improvising within the pulse, and ability to understand/repeat/write down what they improvised. Higher scores should be given for fluency of response, increasingly quick adaptation to difficult tasks, plus unsolicited reflections about the problem solving process or self-assessment, etc. A score of 4.5 or higher is not possible without attempting part 5.

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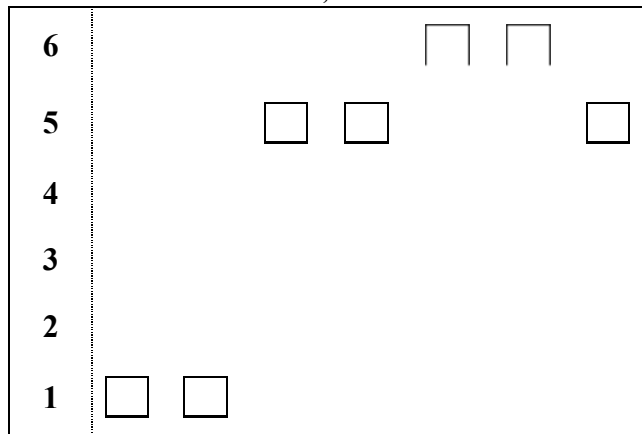
12B. Melodic Contour Composition: Use Blocks to Sing Melodic Contour Patterns and compose variations on familiar/unfamiliar melodies.

Warm-up: Tester warms-up student to the idea that arranged letter blocks (or other manipulatives, e.g. coins, cubes, checkers) represent a notation of melodic contour. Using a neutral syllable like “du”, the student first performs a monotone arrangement of the objects. The tester then *gradually* re-arranges the objects into the contour of the familiar melody “Twinkle, Twinkle” and the student performs that melody. Every step of the process the Tester asks, “Did your singing match the pattern of the blocks? If you are not sure, try it one more time!”

Monotone Melody



Twinkle, Twinkle



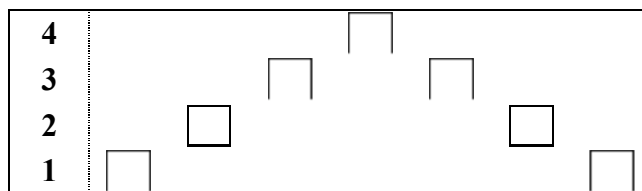
Task: Now the student must complete a number of compositional tasks with this new notation.

Part 1:

First, the student must re-compose “Twinkle,” changing the placement of just *one* of the notes, and then performs this variation on “Twinkle”. Then, the tester asks the student to create a different variation on “Twinkle” by changing the placement of *three* of the notes and performing their new variation.

Part 2:

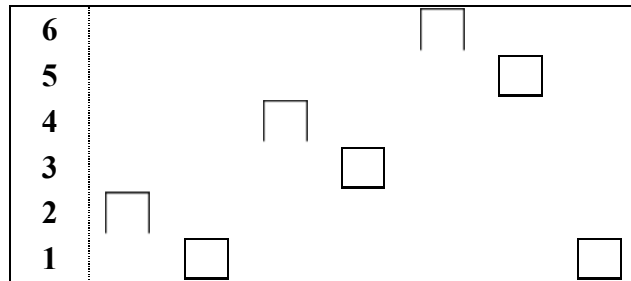
Next, the tester arranges the manipulatives into a new, unfamiliar melody (given below) and demonstrates it to the student before asking the student to compose and perform the same types of variations on this melody (first with *one* note changed and then with *three* notes changed).



If the student does well on the first two tasks, then continue on. Otherwise, skip the rest of this section.

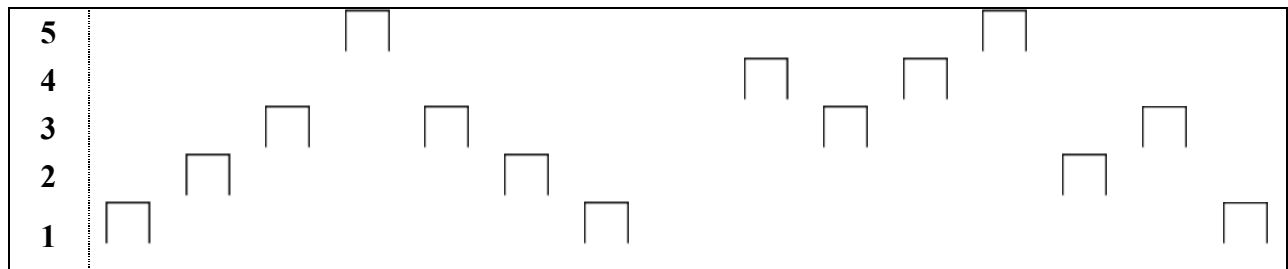
Part 3:

Now the student composes and performs the same two variations (*one* note changed and *three* notes changed) to a more difficult, unfamiliar melody:



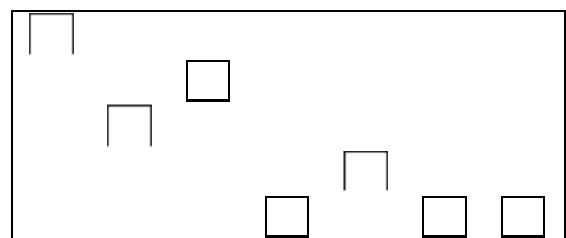
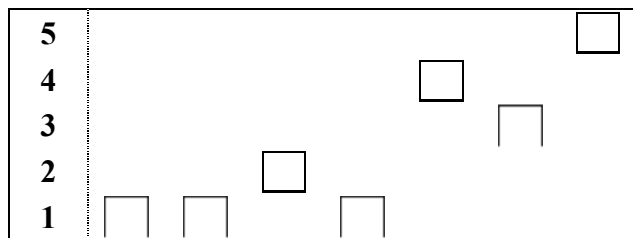
Part 4:

Now ask the student to compose and perform variations on a longer on a longer melody (shown below). Tester arranges the blocks into this new, longer unfamiliar melody and then asks the student to again compose and perform two variations, one with *one* note altered and one with *three* altered.



Part 5:

In the last task, the student takes another unfamiliar melody [below left] and reverses the order of the notes to create a mirror-image variation of the melody and performs it [below right].



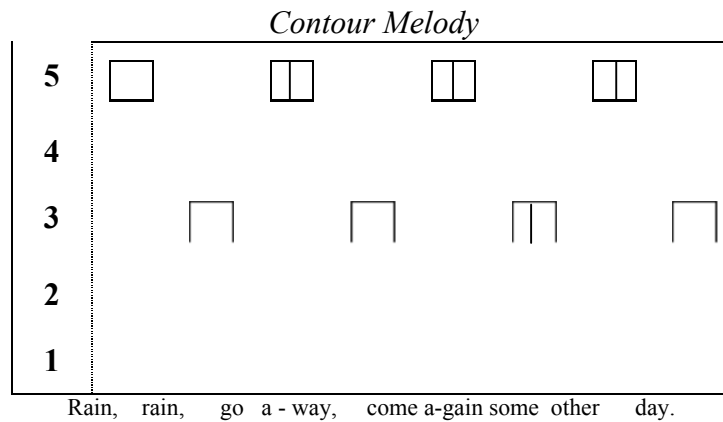
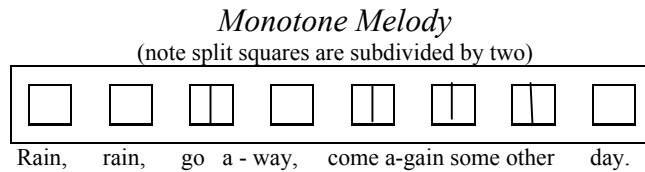
Scoring the Task: In scoring, consider student’s accuracy in pitch and his/her ability to maintain tonality while matching words with the block patterns. Make a judgment by considering the responsiveness, flexibility and fluency with the task. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. If the student does this task with considerable proficiency, the highest score can be achieved by having the child sing back a combined sequence of melodic patterns, plus demonstrate unsolicited reflective awareness and understanding of music reading problem solving processes, self assessment, etc.

Optional Language Literacy Application. Duration: 2-3 mins.

12C. Melodic Contour Composition and Text-setting: Use Beat Blocks to Sing Contour Patterns and compose variations on familiar/unfamiliar melodies.

Warmup: Next the tester puts the blocks in a straight line and asks the student to arrange the block in order to sing the words “Rain , Rain, Go Away, Come Again Some Other Day. For this part, some of the manipulatives will have a “modifier” placed on them which indicates two syllables on that note-beat. In the notation here it is indicated with a vertical line in the box.

The student begins (as before) by singing the words on a monotone, repeated pitch.



Task: Next the tester puts the blocks in a straight line and asks the student to arrange the block in order to sing the words “Rain , Rain, Go Away, Come Again Some Other Day. The student begins (as before) by singing the words with one repeated pitch.

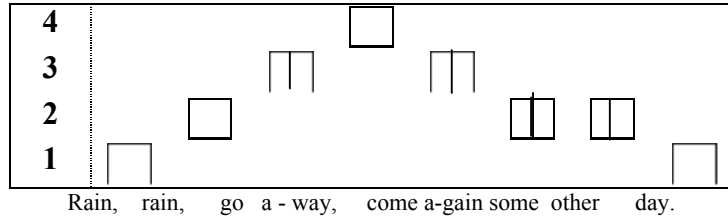
Throughout the process of the second task the student is challenged step-by-step to arrange the words to conform to the way they would sing the words that go with the melody. Students are challenged repeatedly to demonstrate how the contour of the singing corresponds to changes in the contour of the words and what effect the contour has on the feeling of the words. The student can check the testers version of the changes in contour for errors as well.

Part 1:

First, the student must re-compose “Rain, Rain,” changing the placement of just *one* of the notes, and then performs this variation on “Rain, Rain”. Then, the tester asks the student to create a different variation on “Rain, Rain” by changing the placement of *two* of the note beats and performing their new variation.

Part 2:

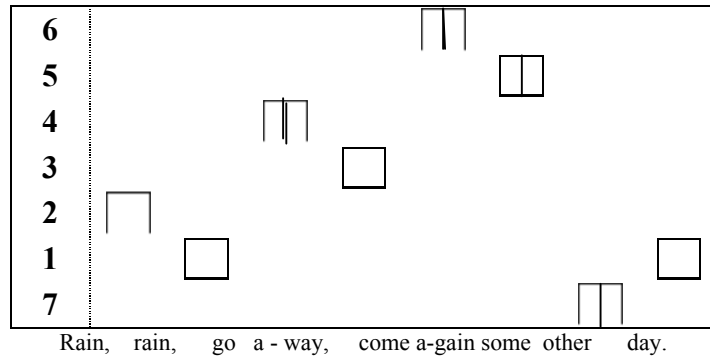
Next, the tester arranges the manipulatives into a new, unfamiliar melody (given below) and demonstrates it to the student before asking the student to compose and perform the same two variations on this melody (with *one* note changed and with *three* notes changed).



If the student does well on the first two tasks, then continue on. Otherwise, skip the rest of this section.

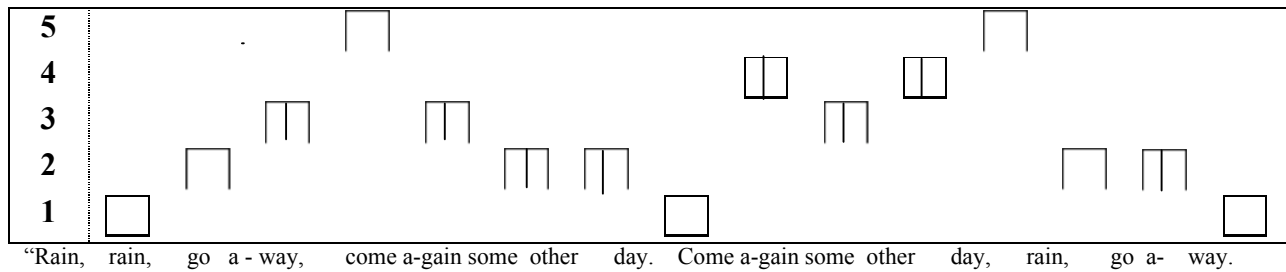
Part 3:

Now the student composes and performs the same two variations (*one* note changed and *three* notes changed) to a more difficult, unfamiliar melody:



Part 4:

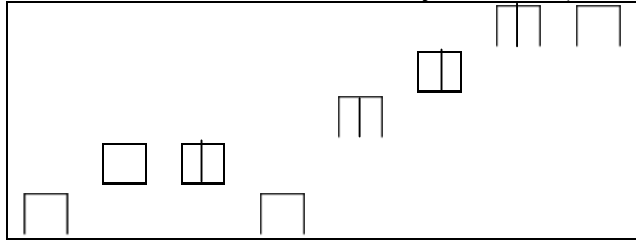
Now ask the student to compose and perform variations on a longer on a longer melody (shown below). Tester arranges the blocks into this new, longer unfamiliar melody and then asks the student to again compose and perform two variations, one with *one* note altered and one with *three* altered.



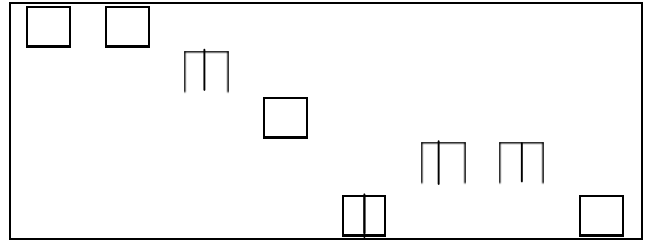
Part 5:

In the last task, the student takes another unfamiliar melody [below] and reverses the order of the notes to create a mirror-image variation of the melody and performs it.

Symmetrical (mirror retrograde) Version



Rain, rain, go a - way. Come a-gain some other day



Rain, rain, go a - way. Come a-gain some other day.

Scoring the Task: In scoring, consider student's accuracy in pitch and his/her ability to maintain tonality while matching words with the block patterns. Make a judgment by considering the responsiveness, flexibility and fluency with the task. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. If the student does this task with considerable proficiency, the highest score can be achieved by having the child sing back a combined sequence of melodic text patterns, plus demonstrate unsolicited reflective awareness and understanding of music reading problem solving processes, self assessment, etc.

12D. Fitting text to rhythms.

In this section the student is presented with rhythms and lyrics, and is challenged to fit the words to the rhythms. Examples of some well-known melodies and text are presented to demonstrate the relationship between words and musical rhythm. Then the student will use manipulatives to match words to rhythms in several different ways.

Warm-up: Tester shows the student three lines of rhythm with the text written above. Example 1 is “Rain rain go away.” Example 2 is “Mary had a little lamb”. Example 3 is a rhythm that fits with animals names, Zoo, monkey, elephant, alligator, etc.

(See PDF file: 12C all pages.PDF)

Task: Part 1. Animal Names. Student has a line of animals names, and is presented with four rhythms. Student is asked to say the words and listen to the rhythm of the words, then tap the rhythms in each line to see which line matches the words. The student should be urged to chant the words while pointing to the rhythms to determine whether the words fit the rhythm or not. When the student chooses one, he/she is asked to “perform” the words while pointing to the rhythms.

Part 2. Oye com ova. If students are not familiar with the song, the tester should say the words in musical rhythm, and have the student repeat them back. Then the student should tap the rhythms in each line to see which line matches the text of the song. When the student chooses one, he/she is asked to “perform” the words while pointing to the rhythms.

Part 3. Three Blind Mice. . If students are not familiar with the song, the tester should say the words in musical rhythm, and have the student repeat them back. Then the student should rap the rhythms in each line to see which line matches the text of the song. When the student chooses one, he/she is asked to “perform” the words while pointing to the rhythms.

Part 4. Home on the Range. If students are not familiar with the song, the tester should say the words in musical rhythm, and have the student repeat them back. Then the student should rap the rhythms in each line to see which line matches the text of the song. When the student chooses one, he/she is asked to “perform” the words while pointing to the rhythms.

12E. Matching words to rhythms.

Students are presented with a large sheet with a 4-bar rhythm and two sets of word cards; one containing animals names, the other food names. The student is instructed to choose words to fit the rhythm and place the cards underneath. There are more cards than necessary, so the student needn't worry about using them all.

After making their choices, the student should demonstrate how the words and rhythms fit together.

Part 1. Animals names.

Part 2. Food names.

(See PDF file: 12D all pages.pdf)

Optional Language Literacy Application. Duration: 2-3 mins.

12F. Matching lyrics to a melody.

Part 1. The student is presented with a melody written in standard notation, and three poems. One of the poems fits the rhythm and melody. The tester should sing the melody using la or du. The student is then asked to read the three poems and choose which poem fits the melody.

(See page 1 of PDF file: 12E.pdf)

Part 2. The student is shown a page containing music and text. The tester sings the melody to the student using la or du. The student is then asked to write the lyrics under the notes so that the syllables fit the rhythms.

(See page 2 of PDF file: 12E.pdf)

13A. Melody Reading: Read melodic patterns from standard music notation

This section is ONLY for students who scored above 1.5 in the previous melody reading from matrix task; enter a score of 1.5 or 1.0 on this task for students not attempting this task.

The Task: Ask the student to read songs (singing on the syllable “la”) they have previously attempted in standard notation one at a time. Tester asks, “Did your singing match the pattern of the notation? If you are not sure, try it one more time!”

Discontinue the task after 2 consecutive failures.

Example 1:



Example 2:



Example 3:



Example 4:



Example 5:



Scoring the Task: When scoring, consider student’s accuracy in pitch and rhythm and his/her ability to maintain tonality. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. Mark incorrect pitches by circling them on the examples printed on the students score sheet. If the student accurately returned to the tonic underline the final note in the example on the scoring sheet. If the student does this task with considerable proficiency, the highest score can be achieved by having the child sing back a combined sequence of melodic patterns, plus demonstrate unsolicited reflective awareness and understanding of music reading problem solving processes, self assessment, etc.

Optional Language Literacy Application. Duration: 2-3 mins.

13B. Melody and Lyric Reading: Sing the melodies with words in standard notation

The Task: Read the words and then sing words as written. Tester asks, “Did your singing match the pattern of the notes and words? If you are not sure, try it one more time!”

Example 1:

Mon - key in the zoo

Example 2:

We are go - ing to the zoo

Example 3:

I'm go - ing to the zoo to - day

Example 4:

Mon-key mon-key run - ning run - ning home

Example 5:

I saw the mon-key play in the zoo, Ti - gers and Ze-bras and black bears, too!

Scoring the Task: When scoring, consider student’s accuracy in diction, pitch and rhythm and his/her ability to maintain tonality. If pitches are inaccurate, some degree of credit may be given for correct rhythm and maintaining the correct contour. Mark incorrect pitches or words by circling them on the examples printed on the students score sheet. If the student accurately returned to the tonic underline the final note in the example on the scoring sheet. If the student does this task with considerable proficiency, the highest score can be achieved by having the child sing back a combined sequence of melodic patterns with words, plus demonstrate unsolicited reflective awareness and understanding of music reading problem solving processes, self assessment, etc.

Optional Reflection Questions: (can be done separate from performance tests)
Questions provide contextual information concerning test response, self assessment and ability to articulate concepts relevant to music and language literacy, and their possible connection as demonstrated on this test.

Question 1:

**What do you like most about music?
Clapping? Singing? Reading?
Why?**

Question 2:

How is music reading like language reading?

Question 3:

How is music reading like math problem solving?

Question 4:

How is music writing like language writing?

Question 5:

How is music writing like ‘number sentences’?

(Rate each for degree of articulation as evidence of understanding of musical concepts, self assessment, enthusiasm for music as something worth doing...)

1	2	3	4	5
non responsive	general, undetailed response	some detail, multiple responses	detailed relational, statements	