Assessment Practices for the 21st Century String Classroom

Dr. Charles Laux
Lassiter High School, Cobb County School District (GA)

Sponsored by

HAL•LEONARD®
A Muse Group Company

www.orchestrateacher.net

Why do we have assessments?

- To show that students are learning.
- Provides teachers and admin with helpful data
- Drives instruction
- Motivate students — Students WILL practice for a playing test!!
- Can further legitimize music as a “real” subject

Assessment Types

- **Diagnostic**
  - Used to determine where learning difficulties exist.
  - The director listens to the ensemble perform, processes visual and aural feedback from the students, identifies any problems the performance, and provides the student solutions to correct it.
  - Most ensemble music teachers already have this mastered.

Assessment Types

- **Formative**
  - This is what most music teachers struggle with the most
  - Regular monitoring of students to make sure that learning is taking place
  - Collection of data showing that students are learning and processing new material

Assessment Types

- **Placement**
  - Auditions, challenges, and seating
  - Aimed at determine student’s abilities compared to their peers

Assessment Types

- **Summative**
  - Concerts, festivals, music performance assessment, recitals, solo and ensemble, etc.
  - The final performance, or the final product of the culminating project.
  - Many teachers weight these more heavily than other assessments

NAfME Guidelines for Assessment

- Standards-based assessments
- Practical for your situation
- To help school music programs provide the best possible experiences to all students.
- Document and explain to colleagues, administrators, and the public what assessment practices you are using.

NAfME Guidelines for Assessment

- Assessment tools that evaluate individual student learning in music.
- Collaborate with other music education colleagues to develop uniform assessments
- Report on the results of your assessments to parents through all available and appropriate means
  - At concerts
  - PTA & booster meetings
  - Student achievement reports

ASTA Standards for Successful School String/ Orchestra Teaching/Assessment (2015)

- Demonstrates effective methods of assessing and evaluating student achievement.
- Demonstrates knowledge, application, and assessment of comprehensive, sequential K–12 curricula with focus on string and orchestral teaching.
- Demonstrates effective, on-going professional self-assessment.

Self-Assessment and Evaluation

- Teaching students how to evaluate their own work has been shown to have a positive impact on student achievement of math, reading, and writing skills
- Research suggests that instrumentalists, from middle school through college, appear to be inadequate at evaluating their own performances

Self-Assessment and Evaluation

- It is important that students learn how to self-assess! They should be able to know what sounds good and what does not sound good. Most of their practice time is spent outside class time.
- ***Our goal is to help students to become independent musicians.***
- Practice summaries/logs, journal entries, exit slips, self-evaluation forms, etc.

Peer Assessment

- A powerful and effective strategy!
- Keeps students engaged by reducing down time and creating active listeners
  - **First to Five:** A 0-5 point rating systems
  - **Thumb Scale:** Thumbs up, sideways, or down.
- **Evaluation sheets**: Record students performing a run through, have them evaluate the performance based on a rubric immediately afterwards.
  - Typically done after concerts, but why not as preparation for a concert?

Grading Performances - How to make the subjective objective

- **RUBRICS!**

- Help clarify the strengths and weaknesses.
- Use a detailed rubric — helps the students (and parents) better understand their grade.
- Provides the student with formative feedback that allows them to improve on the future.
- Allows for quick grading by circling rubric criteria instead of writing it down.

Where do I find rubrics?

- Method books - USE THE TEACHER'S MANUAL!!
- Online resources
- Other teachers
- Make your own — Customize for your situation
    - EX: add or remove weight on certain performance elements (intonation, posture, bow control, etc).

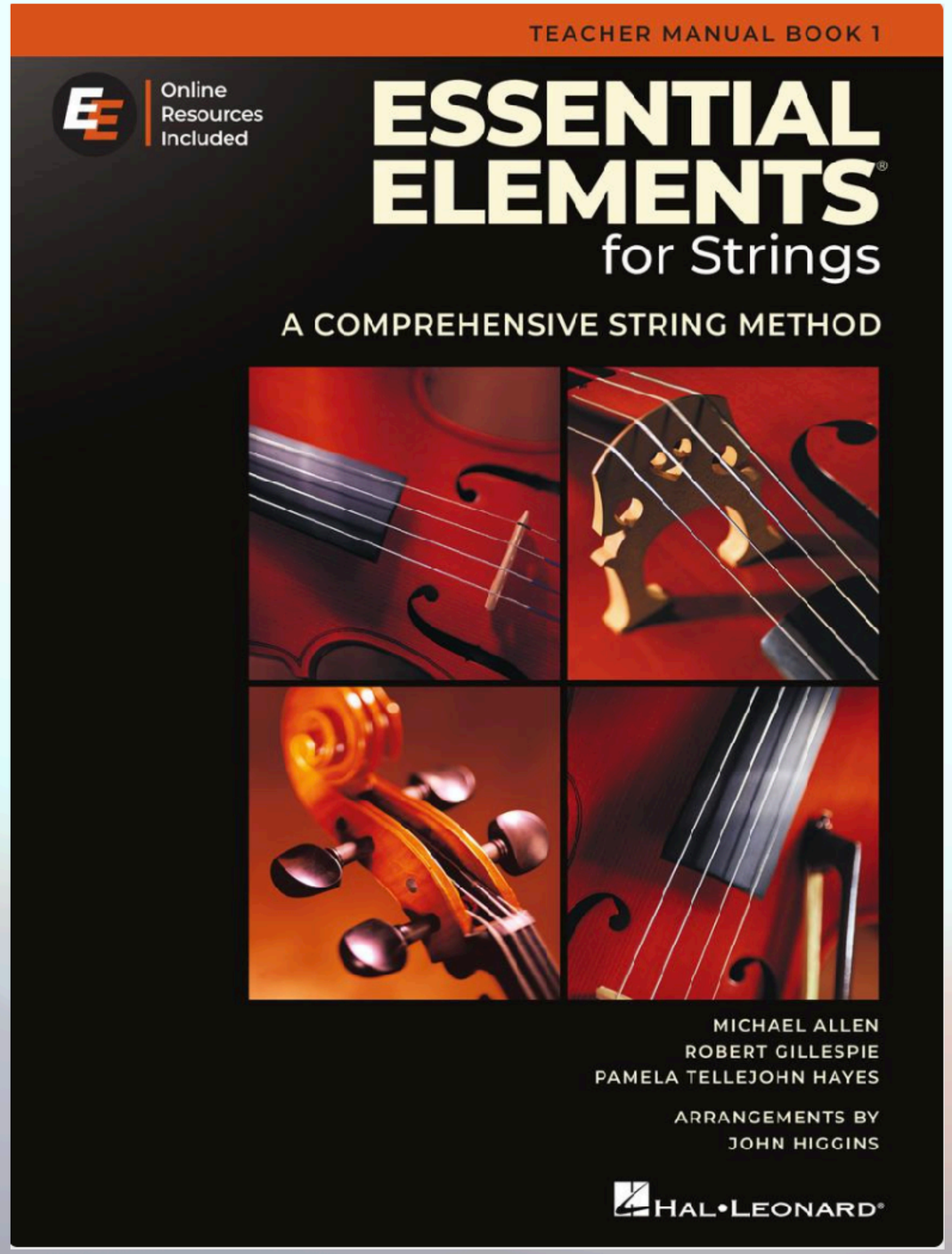
Performance Assessment

Name: NAME Instrument: Violin 1 or 2 | Viola | Cello | Bass Date: ---

Orchestral Excerpt: --

This is the grading rubric for your Performance Assessment. This will be worth 50 points out of your final grade.

Criteria	Unsatisfactory	Fair	Excellent	Superior	Points	Notes
Intonation Correct notes Correct fingerings	-Performance is weak -Notes are indistinguishable -Incorrect fingerings 0 – 9	-Inconsistent -Notes are comprehendible -Several fingering errors 10 – 15	-Strong -Notes are slightly off -Few fingering errors 16 – 19	-Correct performance -Notes are in tune -Fingerings are correct 20		
Rhythm Tempo Flow of music	-No sense of rhythm -Tempo is very erratic -Player stops several times 0 – 8	-Several rhythmic errors -Tempo very inconsistent/slow -Player stops 3-5 times 9 – 11	-Rhythm sometimes incorrect -Tempo is inconsistent/slow -Player stops 1-2 times 12 – 14	-Rhythm is correct -Tempo doesn't falter -Performer does not stop 15		
Tone Quality Bow Control Dynamics	-Sound is weak -No bow control -No demonstration of dynamics 0 – 4	-Quality is inconsistent -Very little bow control -Little dynamic contrast 5 – 7	-Good quality sound -Bow control is adequate -Less dynamic contrast 8 – 9	-Strong sound -Bow is in control -Dynamic contrast is obvious 10		
Posture	-No sense of correct posture 0	-Many discrepancies 1-2	-Few errors 3-4	-No errors 5		
Total Points				50		



POSITION EVALUATION

Name _____

SKILL ♪	CHECK LIST ♪
+ Indicates skill is demonstrated	– Indicates skill needs to be improved

Instrument Hold/Posture

_____ Sitting/standing properly
_____ Instrument at correct angle
_____ Instrument properly supported

Bow Hand

_____ Thumb placement
_____ Thumb bent
_____ All fingers placed correctly
_____ Fingers over frog
_____ Pinky curved

Left Hand Position

_____ Fingers properly curved
_____ Thumb placement
_____ No squeezing the neck
_____ Arm/elbow at correct angle
_____ Wrist properly aligned

Comments:

Parent's Signature _____

Detailed High School Rubric Created by Dr. Soo Han

Director of Orchestra Activities at George Mason University
Former orchestra director at Carmel HS in Carmel, IN

CARMEL HIGH SCHOOL ORCHESTRA PLAYING EXAM RUBRIC

NAME:_____ **Exam No.** _____

Category	10pts	9.9 – 9pts	8.9 – 8pts	7.9 – 7pts	6.9 – 6pts	5.9 – 5pts	4 – 1pts
Rhythm and Pulse	**Exceptional and rarely given.** Performed all passage with perfect rhythmic execution and with solid and clear rhythmic (pulse) 'direction' and drive/'groove'	**Excellent**. One or two MINOR rhythmic errors. Almost exceptional, but is unconvincing of rhythmic direction/drive/'groove'	**Good.** One of two *moderate* rhythmic errors and/or two minor instances where students get off with the metronome.	**Average.** 3-4 *moderate/major* rhythmic errors, or 1 entire passage (or almost entire) where playing is not together with the metronome/pulse.	**Passing.** Several (4-6) rhythmic errors throughout. Or 2 passages where playing is not together with the metronome/pulse.	**Unsatisfactory/Failing.** Numerous rhythmic errors throughout. 3 passages (or half of the excerpts) not matching with the metronome/pulse.	**Unacceptable.** Almost total lack of rhythm, no passages matching with the metronome/pulse.
Rhy/Puls Score							
Musicality	**Exceptional and rarely given.** All excerpts are performed at excellent level *and* in addition evoke an emotional reaction.	**Excellent.** Performed all excerpts with appropriate phrasing, all dynamics, articulation, and proper style. All elements are executed *convincingly.*	**Good.** Performed *most* excerpts with appropriate phrasing, observed all dynamics, articulation, and proper style. All elements are executed *somewhat convincingly.*	**Average.** Only few evidences of phrasing, dynamics, articulation, and little demonstration of proper style.	**Passing.** Demonstrates only few instances of only few concepts (phrasing, dynamics, articulation, style).	**Unsatisfactory/Failing.** Only one or two instances of musical expression of any kind.	**Unacceptable.** No evidence of musicianship.
Musicality Score							
Technique, bowings, and notes.	**Exceptional and rarely given.** Performed all passages with perfect clarity and accuracy.	**Excellent.** One of two MINOR instances of questionable clarity and accuracy, including bowings and notes.	**Good.** One or two *moderate* technical errors and/or one brief *major* technical error, including bowings, clarity, and note accuracy.	**Average.** 3-4 *moderate/major* errors, or 1 entire passage (or almost entire) where playing is severely hindered due to clarity and accuracy, including bowings and note accuracy.	**Passing.** Several (4-6) technical errors throughout, or 2 passages (or half of excerpts) where playing is severely hindered due to clarity and accuracy.	**Unsatisfactory/Failing.** Numerous technical errors throughout. 3 passages (or over half of excerpts) severely hindered due to technical issues (fluency, bowing, notes, etc.)	**Unacceptable.** Almost total lack of clarity and accuracy.
Technique Score							
Intonation	**Exceptional and rarely given.** Performed every single note perfectly in tune.	**Excellent.** One or two intonation issues throughout the entire exam.	**Good.** 3-4 intonation issues throughout entire exam.	**Average.** 4 or more intonation issues throughout entire exam, or 1-2 excerpts severely hindered due to intonation issues.	**Passing.** 2-3 entire excerpts hindered due to intonation issues.	**Unsatisfactory/Failing.** Numerous intonation issues throughout the entire exam.	**Unacceptable.** Total lack of pitch center throughout all passages.
Intonation Score							
Tone Quality	**Exceptional and rarely given.** Plays with resonant and full sound. Vibrato is nuanced/expressionist, and bow appropriately to	**Excellent.** Plays most of the time with resonant and full sound or not too harsh. Vibrato is nice, appropriate, and controlled. Uses the bow	**Good.** Couple of instances where entire excerpts are weak or too harsh. Couple of excerpts lack vibrato. One or two instances where bow	**Average.** Half of the excerpts where almost entire excerpts are played with weak sound (when not appropriate), or lack vibrato. 3-4	**Passing.** Some evidence of good tone and vibrato, but mostly lacking. Bow usage for quality tone is mostly not considered by the performer.	**Unsatisfactory/Failing.** Almost all excerpts lack a sense of tone, resonance, and almost no vibrato.	**Unacceptable.** Total lack of tone, resonance, and vibrato. Bow usage is totally ignored for tone production.

Recording Performance Assessments

- Live performances ‘vanish’ after it is completed
- Recording a performance will provide the necessary evidence of student work.
  - The student, teacher, and parents could refer back to the recorded performance is needed.
- Recordings could be audio only or include video.
- Record in class, during rehearsal
- Record outside of class, during rehearsal; record outside of class, at home.

Video Assessments

- Captures student performance both visually or aurally.
- **Build a digital portfolio. If teacher/students keeps videos over the years, anyone viewing the video can see student growth. It could record progress from beginning strings all the way through high school.**
- Great to show students their progress if they feel like they're not progressing.
- Great to show administrators and parent conferences.

Record during rehearsal

- Have a class set of cameras
- Send students in pairs to the practice room, hallway, or other location.
- Tell students that they can only record ONCE, otherwise they will spend too much time.
- Allows for all students to be recorded in one class period

Recording at home

- Set up an online submission infrastructure and students can record on their own time at home.
- No class time is spent on formative assessment.
- Students can record as many times as they want, then submit their best recording. Students are self-assessing and they are practicing.
- If students do not have a smartphone or internet access, provide time during the school day for them to record their assessment for you.

How to assign performances?

- Will quizzes be assigned on an ‘as-needed basis’ or will they be planned in advanced?
- **Typical as-needed assignments:**
  - Assign a whole piece, and an excerpt will be announced on test day.
  - Assign a part of a piece, and an excerpt will be announced on test day.
  - Assign a specific excerpt to be due.

How to assign performances?

Pre-emptive planning:

- Teacher study the score of each piece and identify tricky spots.
- Teacher assigns 4-8 excerpts to be assessed for each instrumental part with spaced out deadlines (once a week or so).
- Rubric should also be attached to assignments sto they can view teacher expectations.
- The students will have the option to submit the quiz online all at once or all by the deadline.
- Students are practicing teacher-identified difficult passages. Students will know the teacher’s expectations in advance.

Online video submission

- Teams, Canvas, Blackboard, Score, StudentVUE/ParentVUE, Schoology accept videos
- These products typically have apps students can download on their phones.
- If the school district provides students with an online email account, experiment with other platforms such as Google Drive and OneDrive.

Assessment of concerts/performances

- Many school music directors assign a grade to concert ***attendance*** in order to ensure that students show up.
- **WHAT'S THE PROBLEM WITH ATTENDANCE AND PARTICIPATION??**
- Not a meaningful demonstration of learning and growth,
- Not reflective of of real-world musician behaviors — obviously participation is necessary to perform

1. PREPAREDNESS

Grading Concerts & Performances

- The music is learned to the point where it is almost memorized and the sheet music is used as a guide to recall important information
- Phrase entrances are confident and rhythmically precise
- The performance feels natural
- Movement, gestures, and facial expressions clearly portray the implied emotion of the music

2. MUSICIANSHIP

Grading Concerts & Performances

- A characteristic tone is being produced
- Bowings, articulations, and points of contact are correct
- Dynamics are varied and artistically appropriate
- Performance is artistically appropriate to the style and time period
- Rhythms are precise and technically accurate

3. PROFESSIONALISM

Grading Concerts & Performances

- Musicians approach and exit the stage with poise
- Bodies are calm, posture is upright yet relaxed, eyes and attention are focused
- Recovery from mistakes is natural and mostly undetectable by the audience

OPTIONAL: The performance area is cleared and equipment is put away.

4. RESPONSIVENESS

Grading Concerts & Performances

- Musicians make appropriate real-time adjustments to bowing, intonation, and dynamic balance
- Players respond to conducting appropriately

5. AUDIENCE ETIQUETTE

Grading Concerts & Performances

- If ensembles are sitting in the audience while not performing, the musicians are quiet, attentive, and sitting upright and forward in their seats.
- Musicians applaud appropriately at the appropriate times.
- Students remain in attendance for the entire concert

Other Applications

- **Essential Elements Interactive**
  - Interactive music studio allows students to record and instantly compare multiple takes. Students must then compare which take is best before submission. “Practice until you get it.”
- **Coach’s Eye**
  - Inexpensive app for mobile devices. Designed for use in athletics. Great tool for string player assessment, it can capture performance and teacher can record commentary.

Other Applications

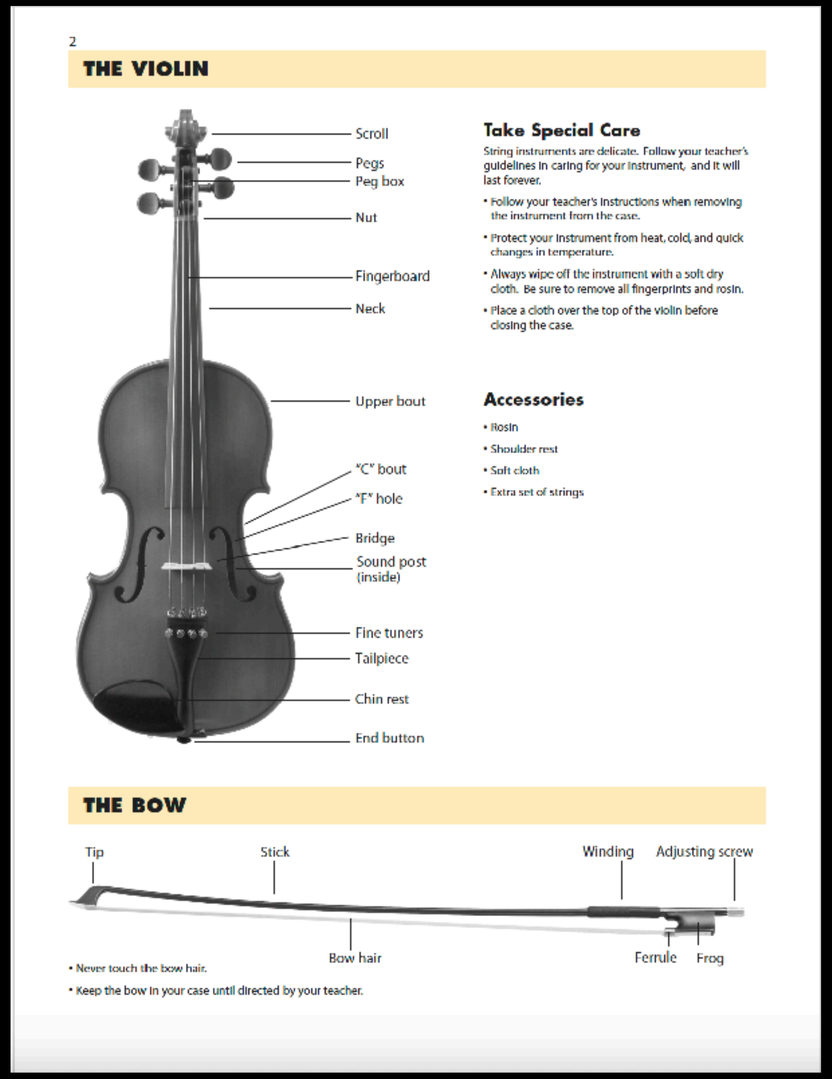
- **Makemusic Cloud**
- **MusicFirst**

ESSENTIAL ELEMENTS for Strings

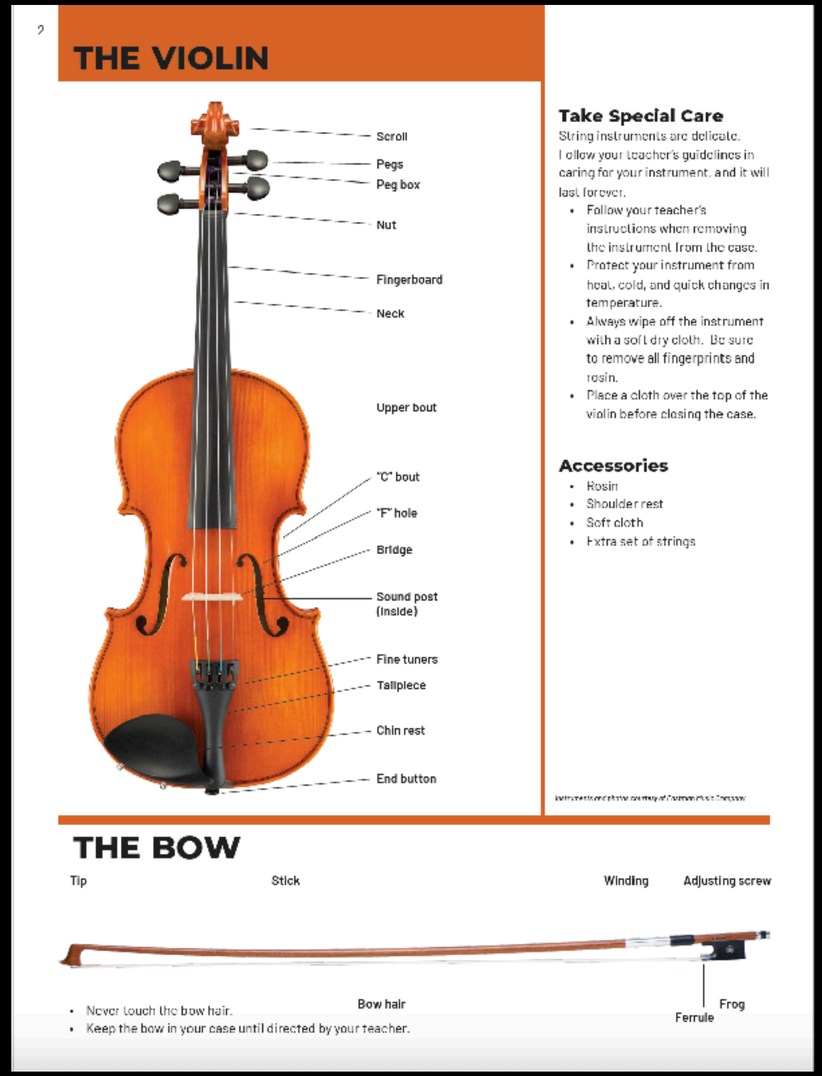
The *BEST* Just *GOT BETTER*

ALL-COLOR INTERIOR PAGES

Current Edition →



← Updated Edition



ALL-COLOR INTERIOR PAGES

Current Edition

HOLDING YOUR INSTRUMENT

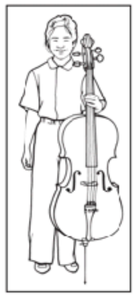
The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

Step 1 Remove the bow from the case and put it in a safe place. Open the case and remove the cello. Identify all parts of the cello.

Step 2 Adjust the length of the end pin so that the scroll of the cello is near your nose when standing.

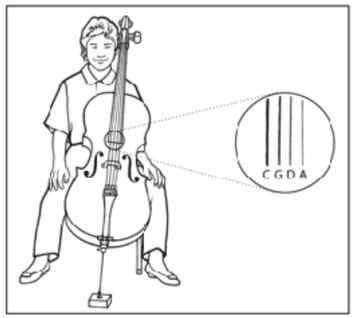
Step 3 Sit on the front half of your chair with your feet positioned underneath your knees. Place the end pin directly in front of you one arm's length away.

Step 4 Lean the cello slightly to the left and allow the instrument to rest against your chest. The 'C' peg should be near your head behind your left ear, and both knees should touch the cello just below the 'C' bout. It may be necessary to readjust the length or position of the end pin. Identify the letter names of each string: C (lowest pitch), G, D, A. Raise your right index finger over the strings and pluck them as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz.*



Step 2

Step 3



Step 4

Updated Edition

Holding Your Instrument

The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

Step 1 Remove the bow from the case and put it in a safe place. Open the case and remove the cello. Identify all parts of the cello.

Step 2 Adjust the length of the end pin so that the scroll of the cello is near your nose when standing.

Step 3 Sit on the front half of your chair with your feet positioned underneath your knees. Place the end pin directly in front of you one arm's length away.

Step 4 Lean the cello slightly to the left and allow the instrument to rest against your chest. The 'C' peg should be near your head behind your left ear, and both knees should touch the cello just below the 'C' bout. It may be necessary to readjust the length or position of the end pin. Identify the letter names of each string: C (lowest pitch), G, D, A. Raise your right index finger over the strings and pluck them as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz.*

Step 2

Step 3

Step 4

The student shown is a member of the Milwaukee Youth Symphony Orchestra.

ALL-COLOR INTERIOR PAGES

Current Edition

HOLDING YOUR INSTRUMENT

The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

Many viola players begin by playing their instrument in guitar position. As you learn the basics, your teacher will help you change to shoulder position.

Guitar Position

Step 1 Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the viola.

Step 2 Cradle the viola under your right arm. Raise the scroll to shoulder height. Be sure the back of the viola is flat against your stomach.

Step 3 Identify the letter names of each string: C (lowest pitch), G, D, A.

Step 4 Raise your right thumb over the strings while continuing to hold the instrument. Pluck the strings as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz*.

Shoulder Position

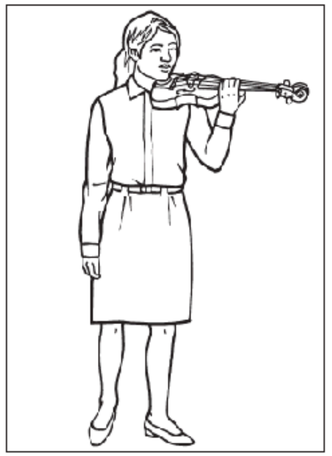
Step 1 *(Standing)* – Stand with feet about a shoulder's width apart. *(Sitting)* – Sit on the front part of the chair.

Step 2 Turn your left foot to the 10 o'clock position. Slide your right foot back. Adjust your position to place more weight on your left foot.

Step 3 Hold your instrument at eye level parallel to the floor. Curve your left hand around the upper bout. Find the end button with your right hand.

Step 4 Bring the instrument down to your shoulder. The end button should be near the middle of your neck. Turn your head slightly to the left, and place your jaw on the chin rest. Be sure the scroll does not point toward the floor.

Guitar Position



Shoulder Position

Updated Edition

Holding Your Instrument

The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

Many viola players begin by playing their instrument in guitar position. As you learn the basics, your teacher will help you change to shoulder position.

Guitar Position

Step 1 Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the viola.

Step 2 Cradle the viola under your right arm. Raise the scroll to shoulder height. Be sure the back of the viola is flat against your stomach.

Step 3 Identify the letter names of each string: C (lowest pitch), G, D, A.

Step 4 Raise your right thumb over the strings while continuing to hold the instrument. Pluck the strings as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz*.

Shoulder Position

Step 1 *(Standing)* – Stand with feet about a shoulder's width apart. *(Sitting)* – Sit on the front part of the chair.

Step 2 Turn your left foot to the 10 o'clock position. Slide your right foot back. Adjust your position to place more weight on your left foot.

Step 3 Hold your instrument at eye level, parallel to the floor. Curve your left hand around the upper bout. Find the end button with your right hand.

Step 4 Bring the instrument down to your shoulder. The end button should be near the middle of your neck. Turn your head slightly to the left, and place your jaw on the chin rest. Be sure the scroll does not point toward the floor.

Guitar Position

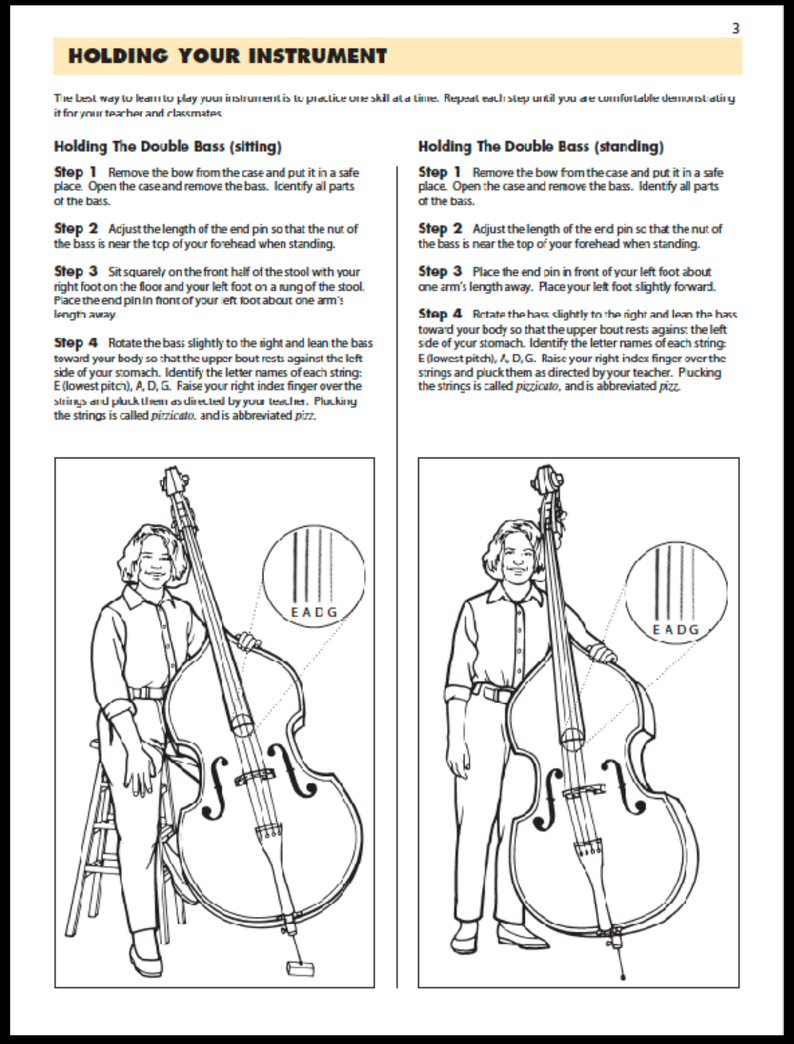
Shoulder Position

The student shown is a member of the Milwaukee Youth Symphony Orchestra.

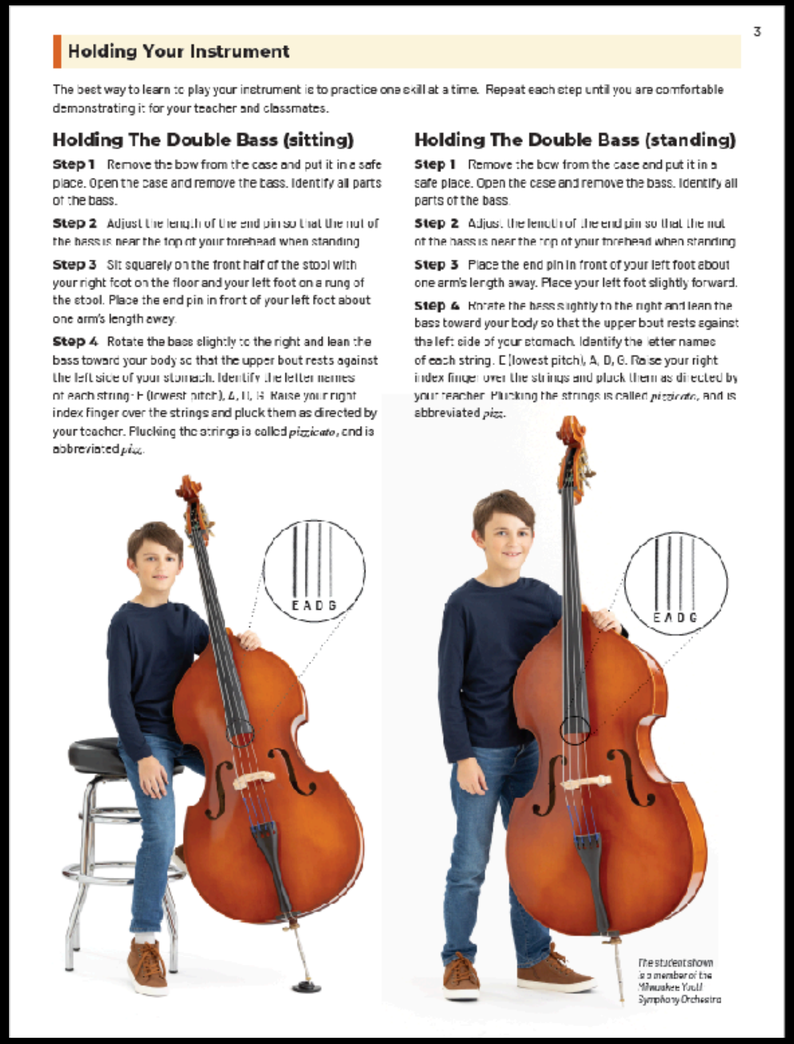
See inside front cover for information on accessing instructional videos.

ALL-COLOR INTERIOR PAGES

Current Edition



Updated Edition



ALL-COLOR INTERIOR PAGES

Current Edition

HOLDING YOUR INSTRUMENT

The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

Many violin players begin by playing their instrument in guitar position. As you learn the basics, your teacher will help you change to shoulder position.

Guitar Position

Step 1 Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the violin.

Step 2 Cradle the violin under your right arm. Raise the scroll to shoulder height. Be sure the back of the violin is flat against your stomach.

Step 3 Identify the letter names of each string: G (lowest pitch), D, A, E.

Step 4 Raise your right thumb over the strings while continuing to hold the instrument. Pluck the strings as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz.*

Shoulder Position

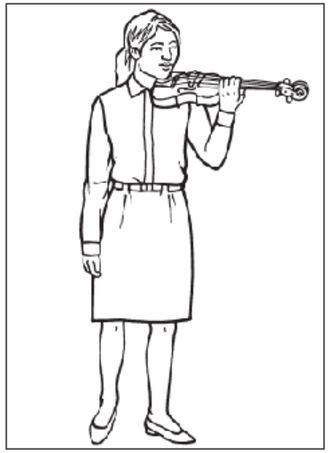
Step 1 *(Standing)* – Stand with feet about a shoulder's width apart. *(Sitting)* – Sit on the front part of the chair.

Step 2 Turn your left foot to the 10 o'clock position. Slide your right foot back. Adjust your position to place more weight on your left foot.

Step 3 Hold your instrument at eye level parallel to the floor. Curve your left hand around the upper bout. Find the end button with your right hand.

Step 4 Bring the instrument down to your shoulder. The end button should be near the middle of your neck. Turn your head slightly to the left, and place your jaw on the chin rest. Be sure the scroll does not point toward the floor.

Guitar Position



Shoulder Position

Updated Edition

Holding Your Instrument

The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

Many violin players begin by playing their instrument in guitar position. As you learn the basics, your teacher will help you change to shoulder position.

Guitar Position

Step 1 Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the violin.

Step 2 Cradle the violin under your right arm. Raise the scroll to shoulder height. Be sure the back of the violin is flat against your stomach.

Step 3 Identify the letter names of each string: G (lowest pitch), D, A, E.

Step 4 Raise your right thumb over the strings while continuing to hold the instrument. Pluck the strings as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz.*

Shoulder Position

Step 1 *(Standing)*– Stand with feet about a shoulder's width apart. *(Sitting)* – Sit on the front part of the chair.

Step 2 Turn your left foot to the 10 o'clock position. Slide your right foot back. Adjust your position to place more weight on your left foot.

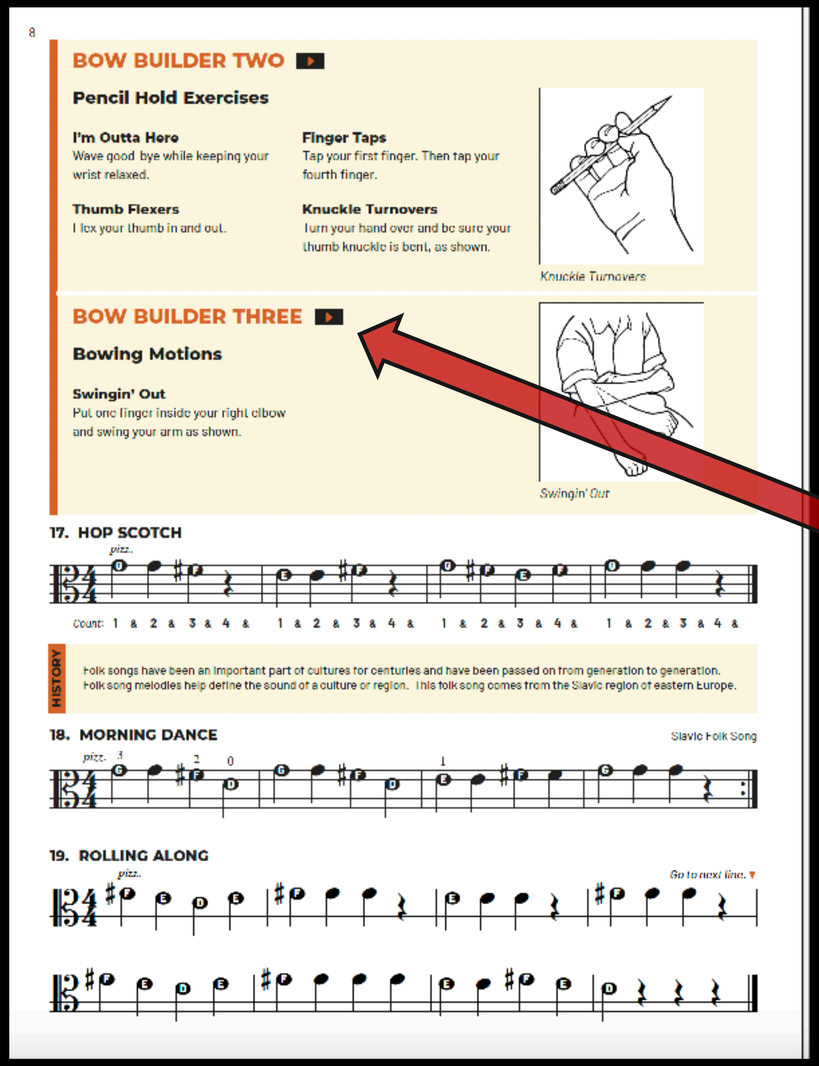
Step 3 Hold your instrument at eye level, parallel to the floor. Curve your left hand around the upper bout. Find the end button with your right hand.

Step 4 Bring the instrument down to your shoulder. The end button should be near the middle of your neck. Turn your head slightly to the left, and place your jaw on the chin rest. Be sure the scroll does not point toward the floor.

The student shown is a member of the Milwaukee Youth Symphony Orchestra.

See inside front cover for information on accessing instructional videos.

INSTRUCTIONAL VIDEOS


8

BOW BUILDER TWO

Pencil Hold Exercises

I'm Outta Here
Wave good bye while keeping your wrist relaxed.

Finger Taps
Tap your first finger. Then tap your fourth finger.

Thumb Flexers
Flex your thumb in and out.

Knuckle Turnovers
Turn your hand over and be sure your thumb knuckle is bent, as shown.

Knuckle Turnovers

BOW BUILDER THREE

Bowing Motions

Swingin' Out
Put one finger inside your right elbow and swing your arm as shown.

Swingin' Out

17. HOP SCOTCH

pizz.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

HISTORY

Folk songs have been an important part of cultures for centuries and have been passed on from generation to generation. Folk song melodies help define the sound of a culture or region. This folk song comes from the Slavic region of eastern Europe.

18. MORNING DANCE Slavic Folk Song

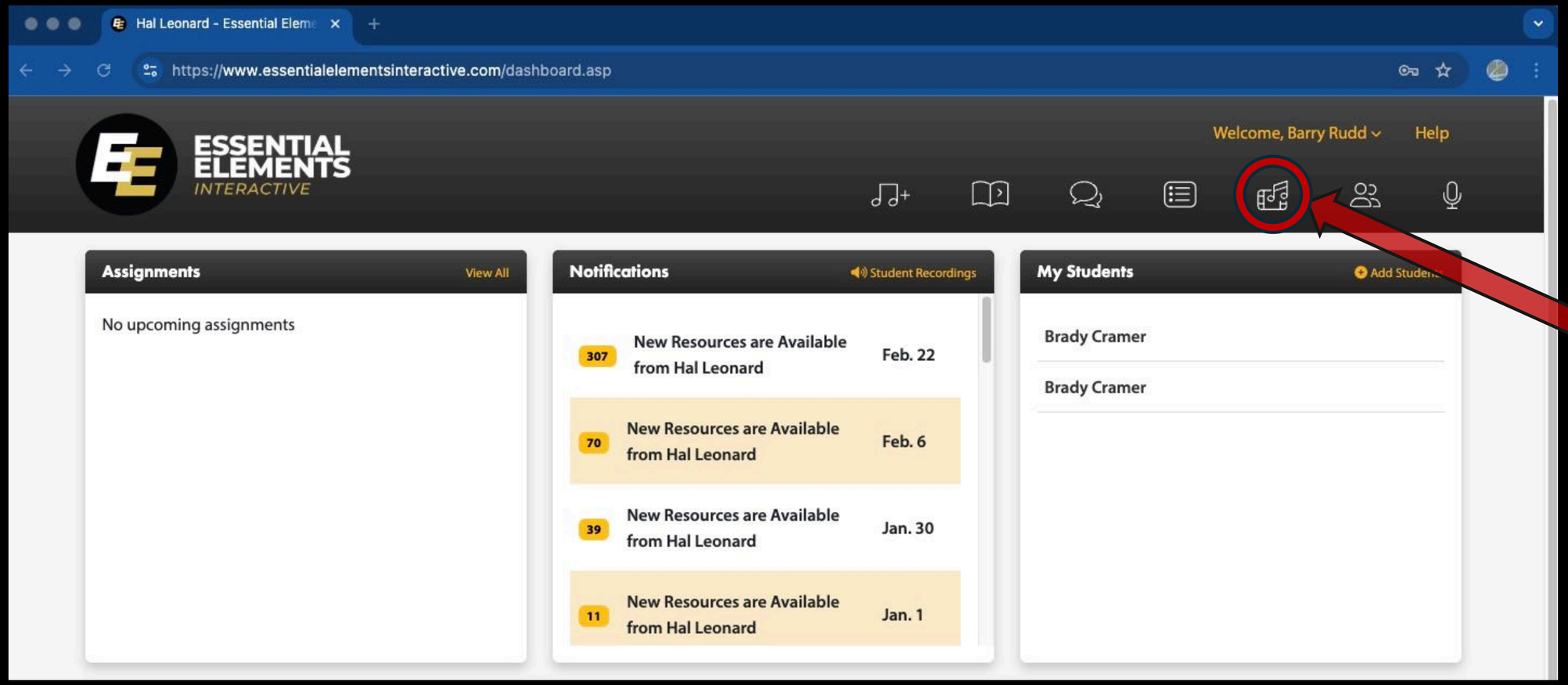
pizz.

19. ROLLING ALONG

pizz. Go to next line.

Video icons in the book call out corresponding Videos found on Essential Elements Interactive

HOW TO ACCESS INSTRUCTIONAL VIDEOS ON EEi

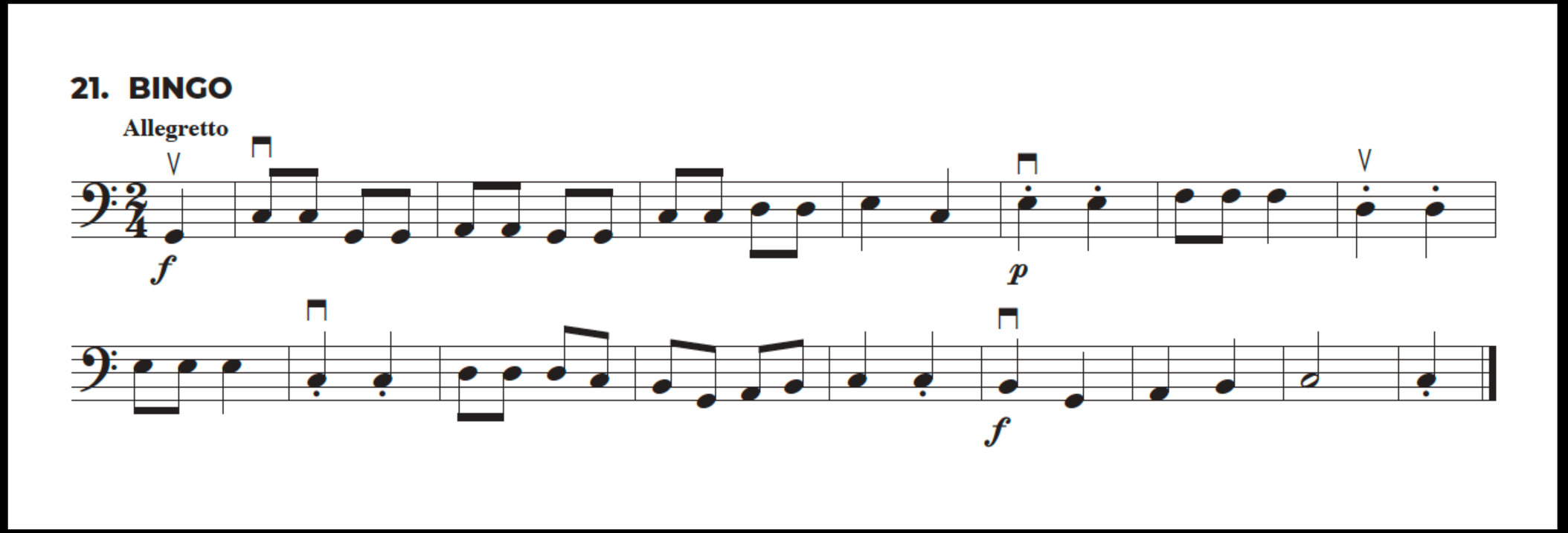


"Resources"

VIDEO: SHIFTING (DOUBLE BASS)

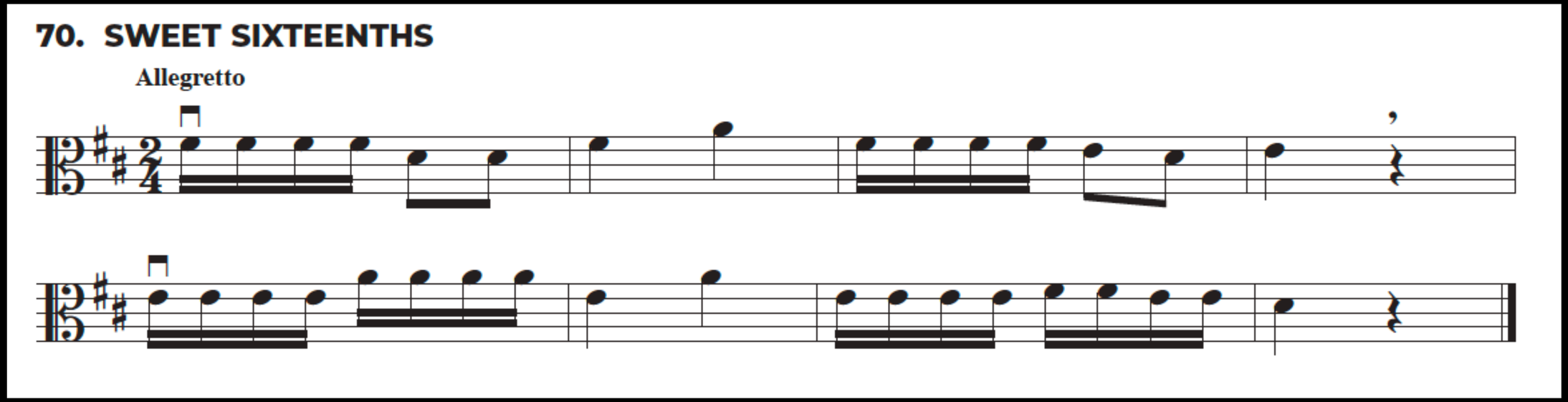
REPLACEMENT SONGS

Three songs with a troubled past have been replaced.
Book 2, #21: “Buffalo Gals” has been replaced with “Bingo”



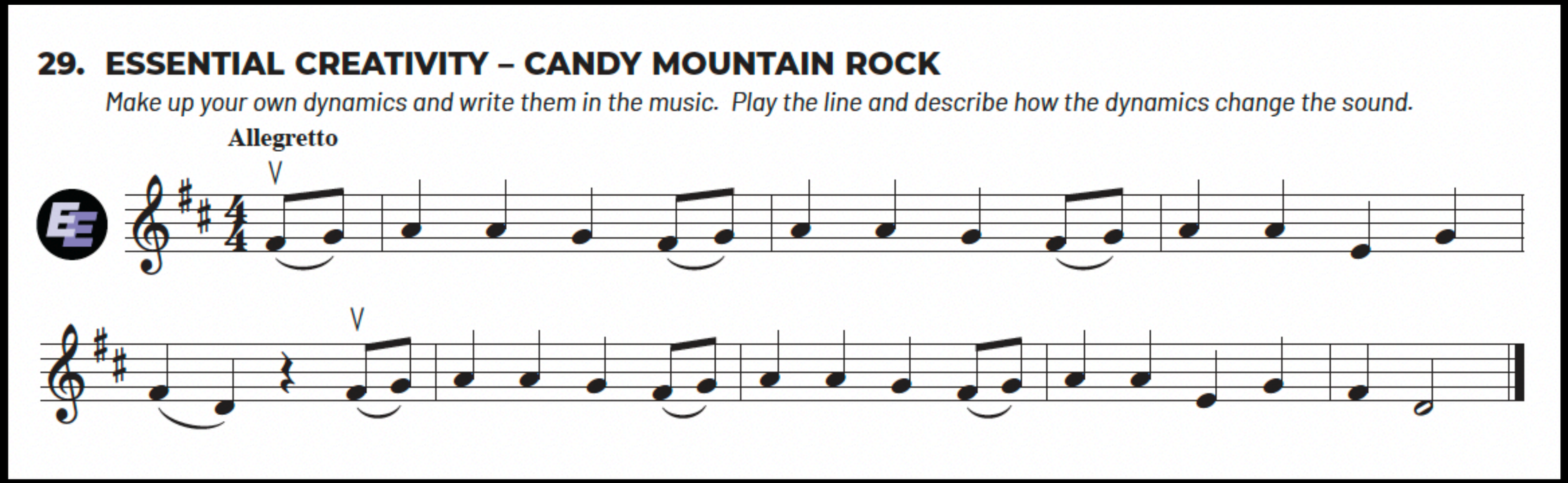
REPLACEMENT SONGS

Book 2, #70: “Dinah Won’t You Blow Your Horn”
has been replaced with “Sweet Sixteenths”

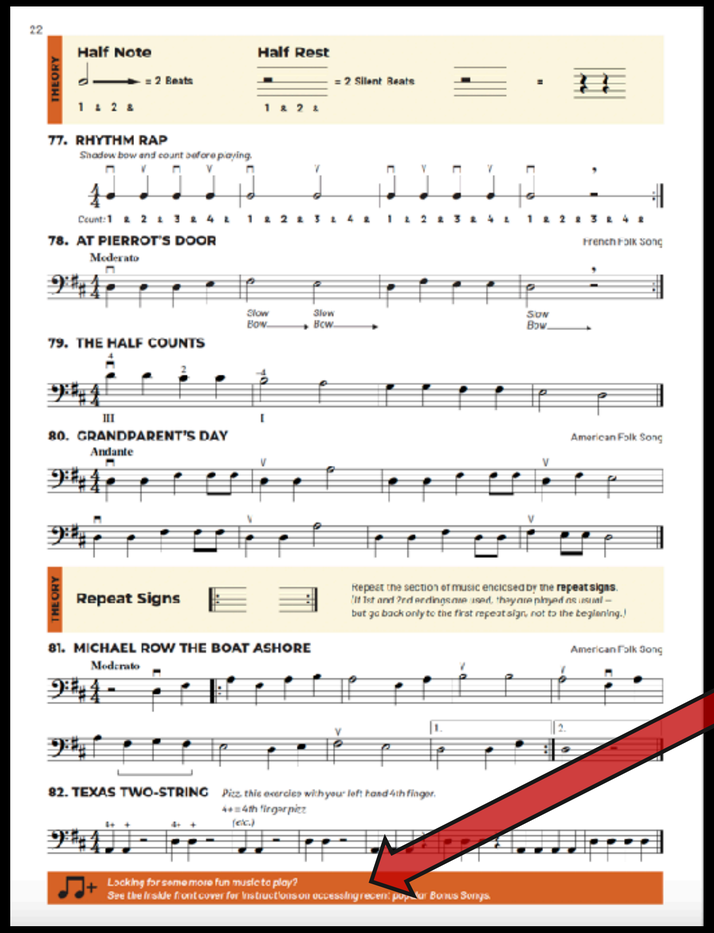


REPLACEMENT SONGS

Book 2, #29: “Oh! Susanna” has been replaced with “Candy Mountain Rock”



BONUS SONGS

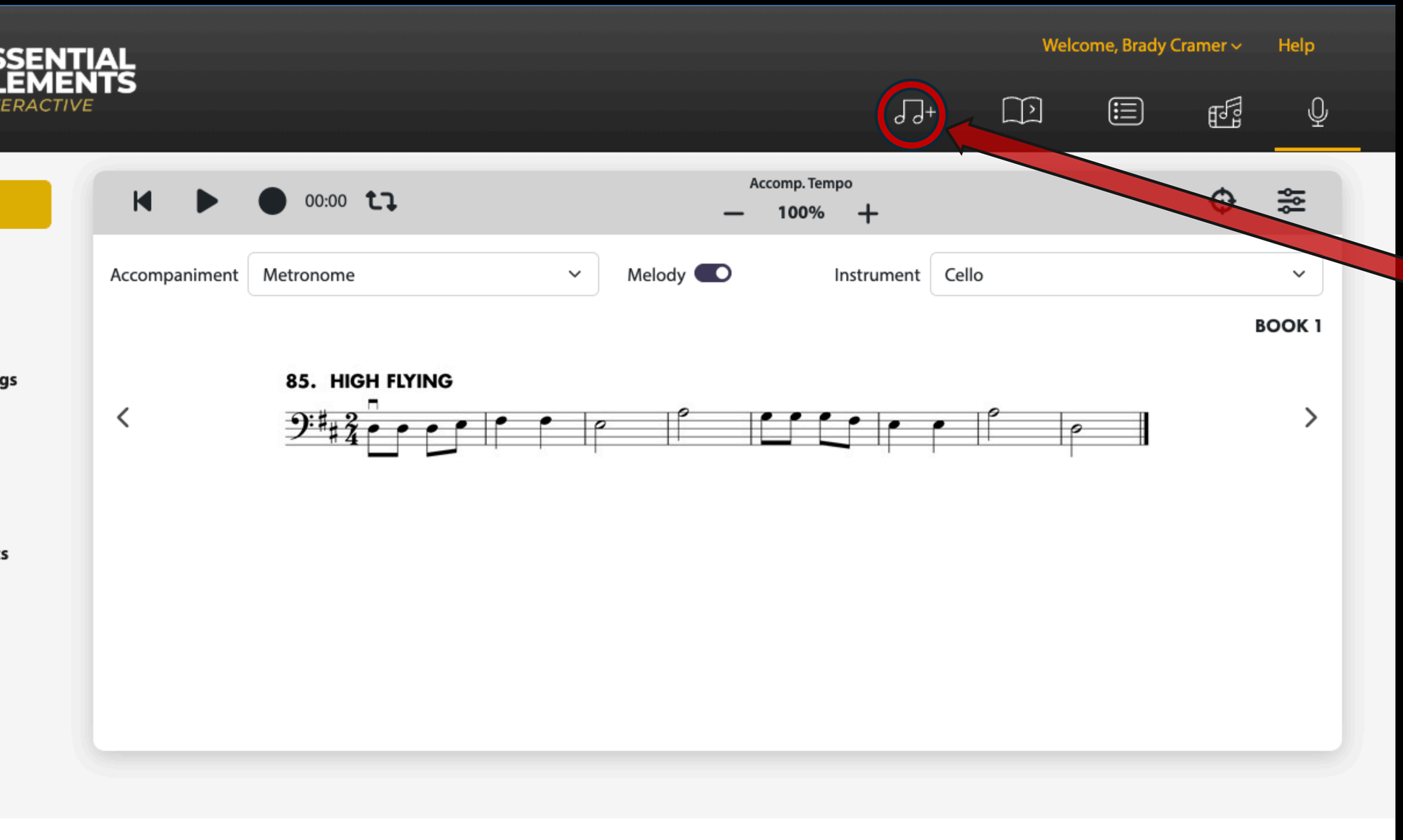


50 Recent, popular bonus, songs are Available on Essential Elements Interactive.

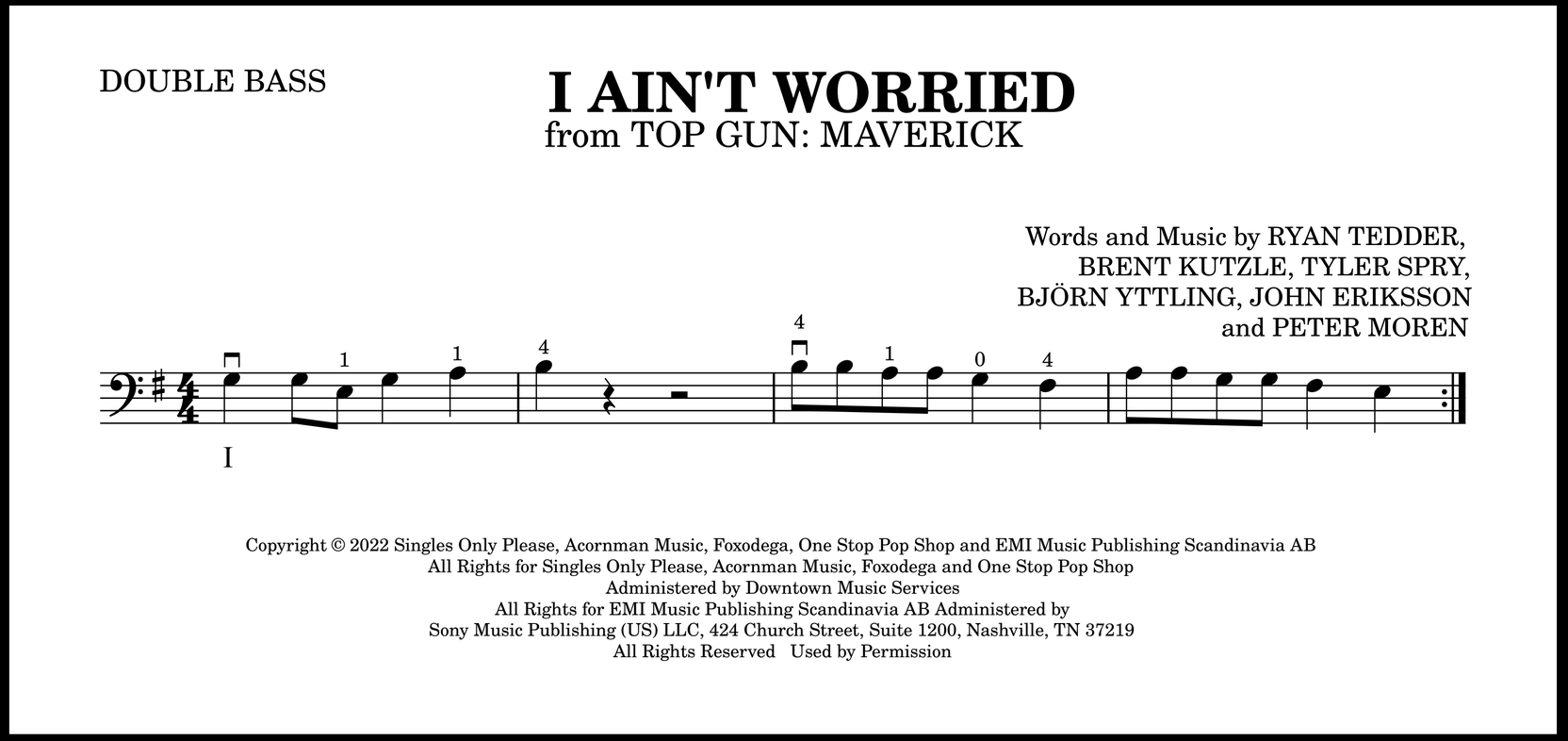
For FREE!

Looking for some more fun music to play?
See the inside front cover for instructions on accessing recent popular Bonus Songs.

BONUS SONGS on EEi



BONUS SONGS



DOUBLE BASS

I AIN'T WORRIED
from TOP GUN: MAVERICK

Words and Music by RYAN TEDDER,
BRENT KUTZLE, TYLER SPRY,
BJÖRN YTTLING, JOHN ERIKSSON
and PETER MOREN

Copyright © 2022 Singles Only Please, Acornman Music, Foxodega, One Stop Pop Shop and EMI Music Publishing Scandinavia AB
All Rights for Singles Only Please, Acornman Music, Foxodega and One Stop Pop Shop
Administered by Downtown Music Services
All Rights for EMI Music Publishing Scandinavia AB Administered by
Sony Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights Reserved Used by Permission

Correlated to various spots in the EE Methods.

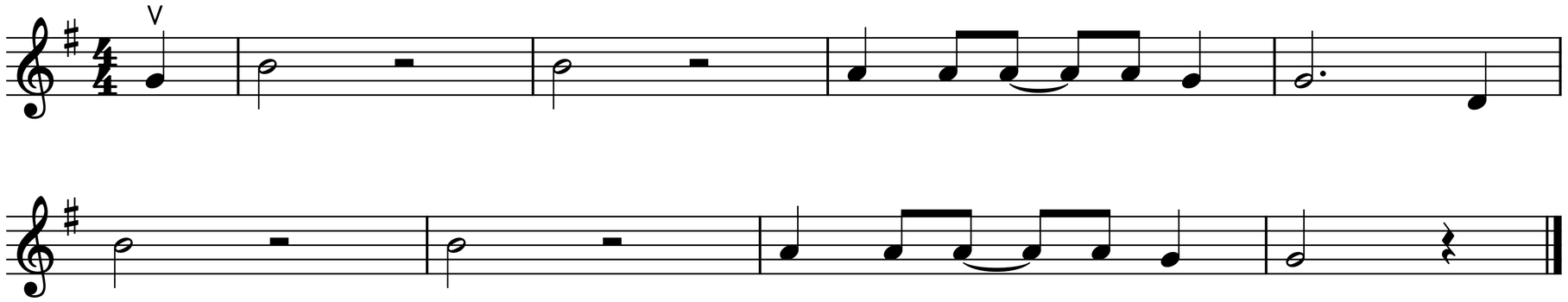
- Simplified rhythms and keys.
- Arranged by string experts
- Bowings & fingerings included

BONUS SONGS

VIOLIN

ANTI-HERO

Words and Music by
TAYLOR SWIFT and JACK ANTONOFF



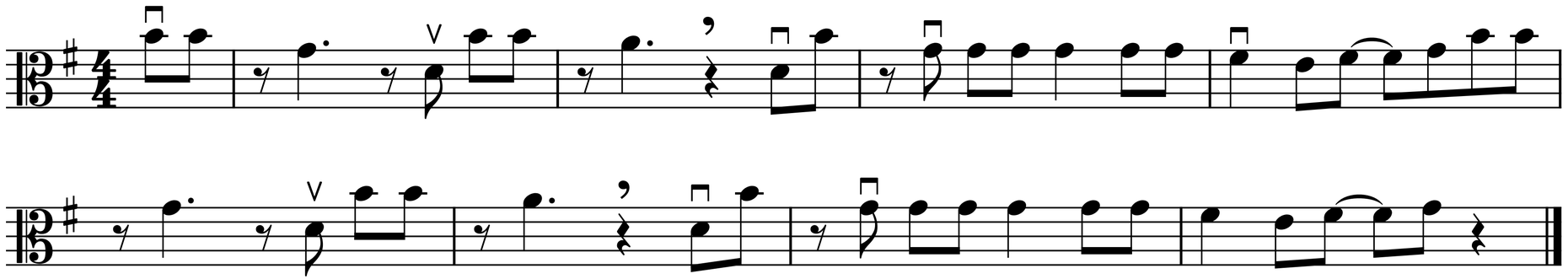
Copyright © 2022 SONGS OF UNIVERSAL, INC., TASRM PUBLISHING, SONY MUSIC PUBLISHING (US) LLC and DUCKY DONATH MUSIC
All Rights for TASRM PUBLISHING Administered by SONGS OF UNIVERSAL, INC.
All Rights for SONY MUSIC PUBLISHING (US) LLC and DUCKY DONATH MUSIC
Administered by SONY MUSIC PUBLISHING (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights Reserved Used by Permission

BONUS SONGS

VIOLA

GOOD LUCK, BABE!

Words and Music by DANIEL NIGRO,
JUSTIN TRANTER and KAYLEIGH ROSE AMSTUTZ



Copyright © 2024 Sony Music Publishing (US) LLC, Daniel Leonard Nigro Music, Warner-Tamerlane Publishing Corp.,
Justin's School For Girls, 7189 Music Publishing and Kayleigh Rose Amstutz Publishing Designee
All Rights on behalf of Sony Music Publishing (US) LLC and Daniel Leonard Nigro Music
Administered by Sony Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights on behalf of Justin's School For Girls and 7189 Music Publishing Administered by Warner-Tamerlane Publishing Corp.
International Copyright Secured All Rights Reserved

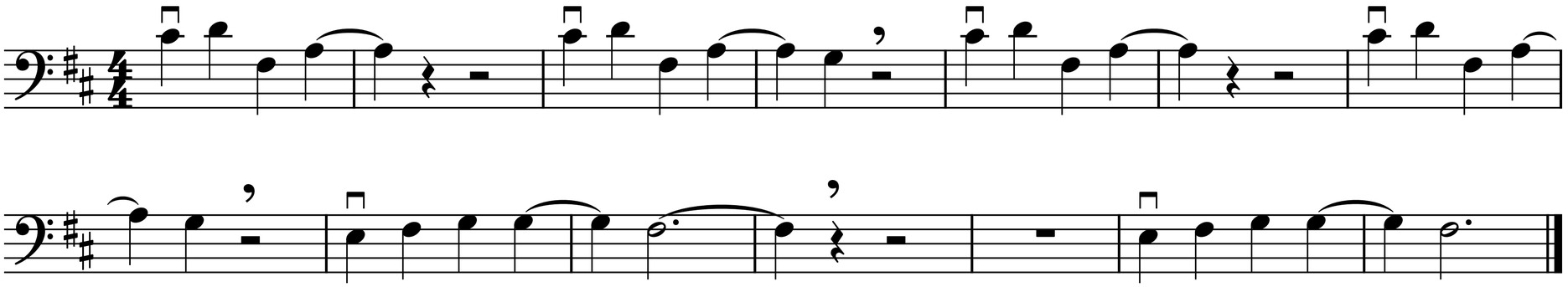
BONUS SONGS

CELLO

WHAT WAS I MADE FOR?

from BARBIE

Words and Music by BILLIE EILISH O'CONNELL
and FINNEAS O'CONNELL



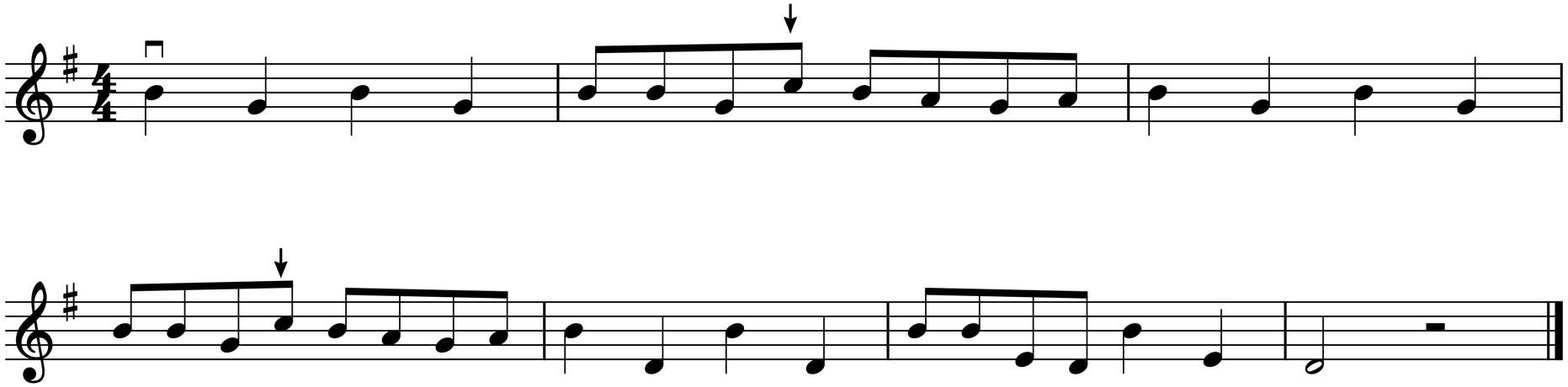
Copyright © 2023 UNIVERSAL MUSIC CORP., DRUP, OOPS I DID IT AGAIN PUBLISHING and WARNER-GRANDVIEW MUSIC
All Rights for DRUP Administered by UNIVERSAL MUSIC CORP.
All Rights for OOPS I DID IT AGAIN PUBLISHING Administered Worldwide by KOBALT MUSIC GROUP LTD.
All Rights (Excluding Print) for WARNER-GRANDVIEW MUSIC Administered by UNIVERSAL MUSIC CORP.
Exclusive Worldwide Print Rights for WARNER-GRANDVIEW MUSIC Administered by ALFRED MUSIC

BONUS SONGS

VIOLIN

DRIVERS LICENSE

Words and Music by
OLIVIA RODRIGO and DANIEL NIGRO



Copyright © 2021 Sony Music Publishing (US) LLC, Liv Laf Luv, EMI April Music Inc. and Daniel Leonard Nigro Music
All Rights Administered by Sony Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

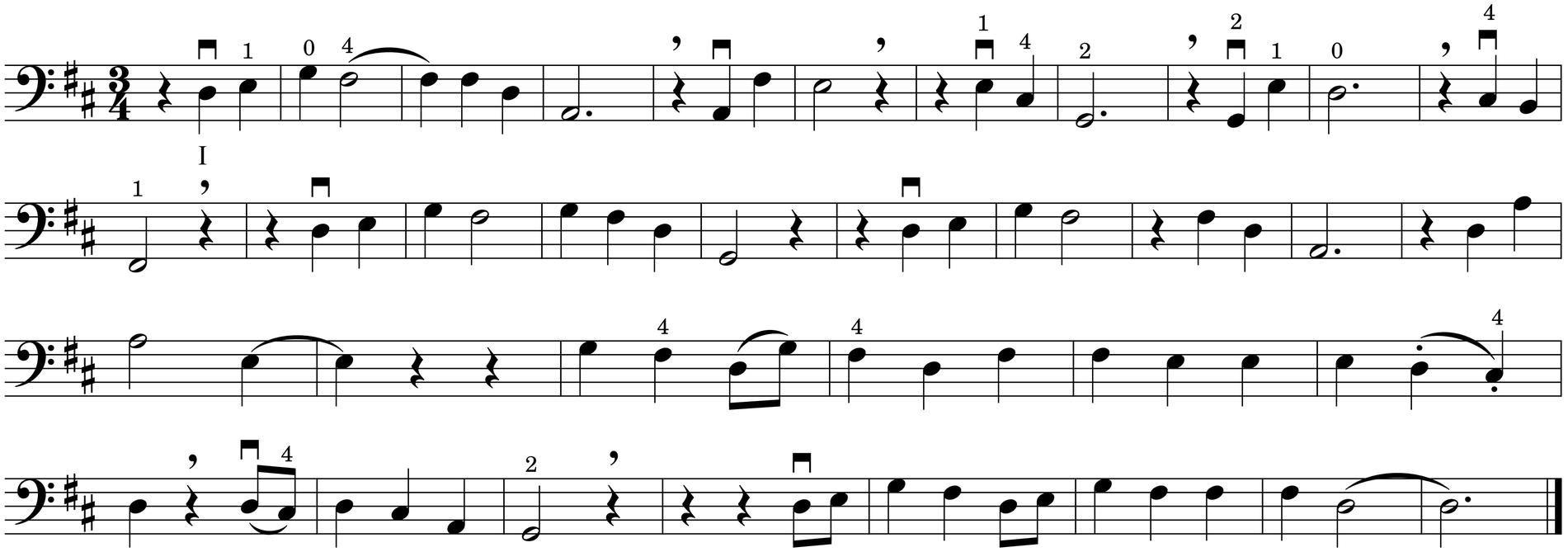
BONUS SONGS

DOUBLE BASS

SHE USED TO BE MINE

from WAITRESS THE MUSICAL

Words and Music by
SARA BAREILLES



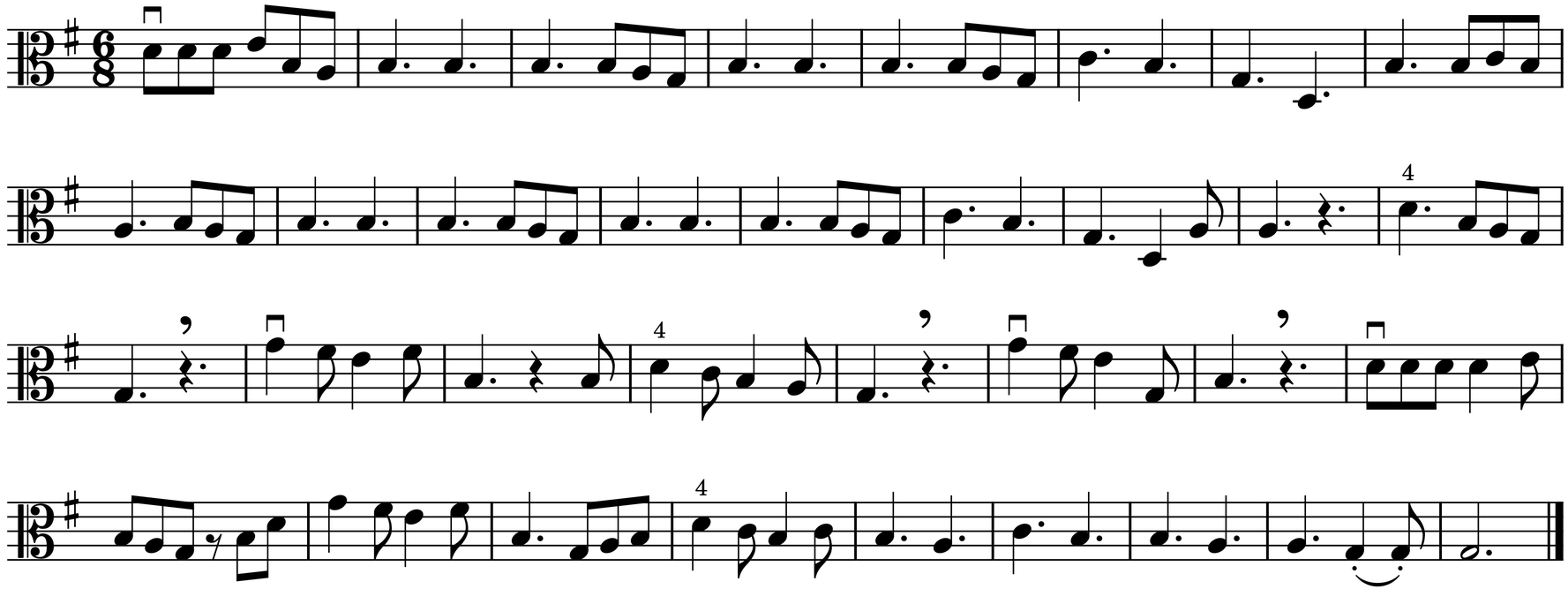
Copyright © 2015 Sony Music Publishing (US) LLC and Tiny Bear Music
All Rights Administered by Sony Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

BONUS SONGS

VIOLA

PERFECT

Words and Music by ED SHEERAN



Copyright © 2017 Sony/ATV Music Publishing (UK) Ltd.
All Rights Administered by Sony/ATV Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

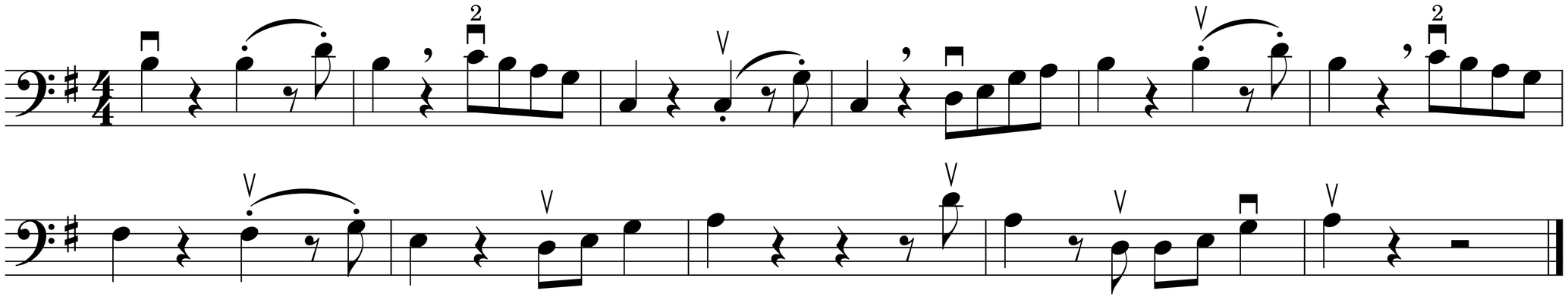
BONUS SONGS

CELLO

WE CAN'T BE FRIENDS

(Wait For Your Love)

Words and Music by ARIANA GRANDE,
MAX MARTIN and ILYA SALMANZADEH



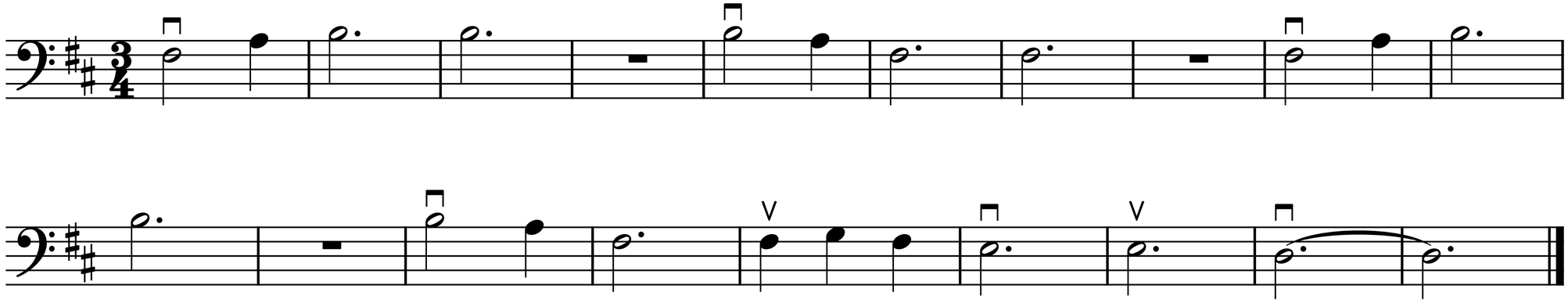
Copyright © 2024 UNIVERSAL MUSIC CORP., GRANDARIMUSIC, MXM and SONGS OF WOLF COUSINS
All Rights for MXM Administered Worldwide by KOBALT SONGS MUSIC PUBLISHING
All Rights for SONGS OF WOLF COUSINS Administered by WC MUSIC CORP.
All Rights Reserved Used by Permission

BONUS SONGS

CELLO

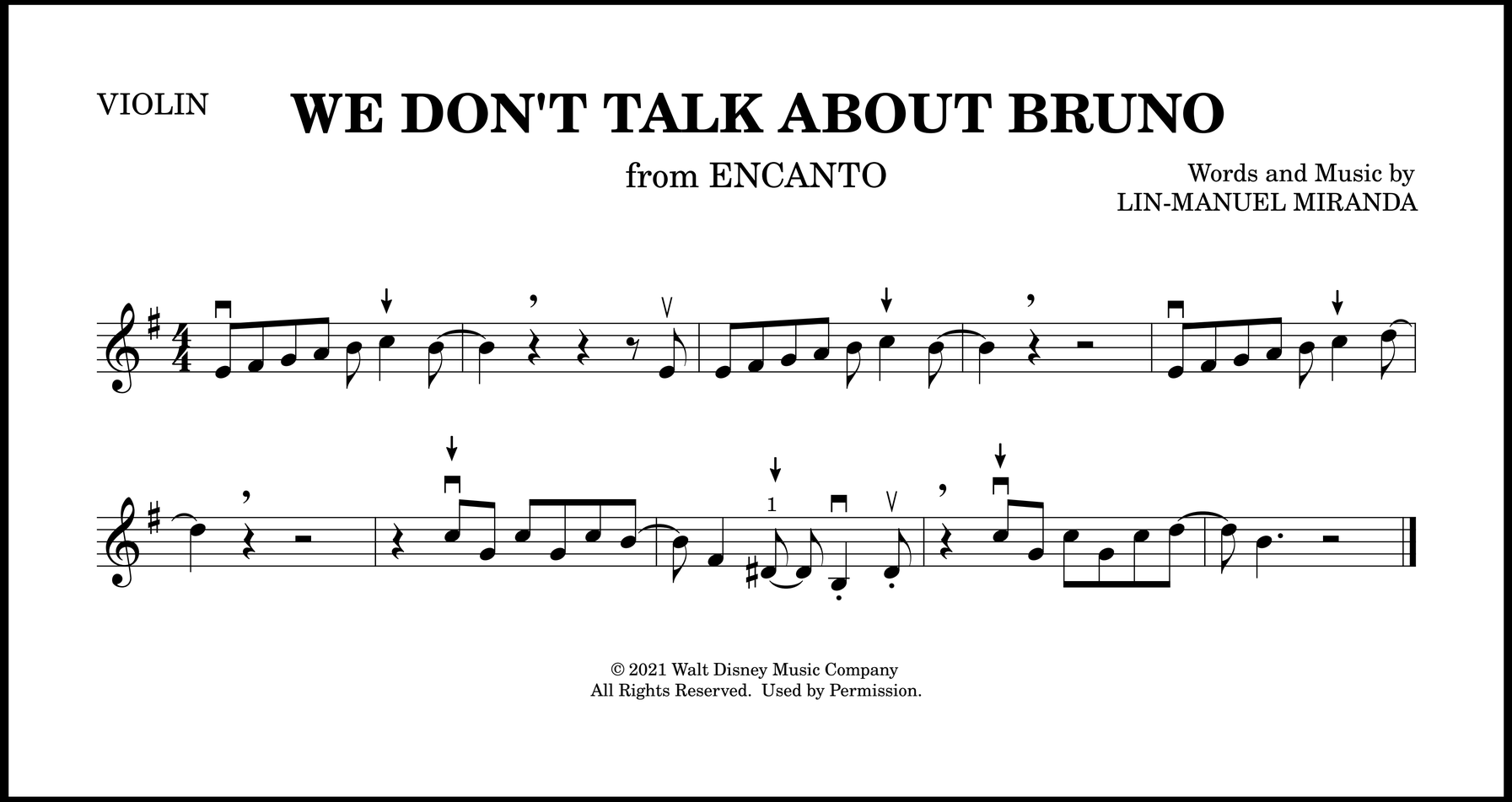
HALLELUJAH

Words and Music by LEONARD COHEN



Copyright © 1985 Sony Music Publishing (US) LLC
All Rights Administered by Sony Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

BONUS SONGS


VIOLIN

WE DON'T TALK ABOUT BRUNO

from ENCANTO

Words and Music by
LIN-MANUEL MIRANDA

© 2021 Walt Disney Music Company
All Rights Reserved. Used by Permission.

Correlated to various spots in the EE Methods.

- Constantly adding new songs as they become available
- Using Hal Leonard's relationships with copyright holders

WHAT HASN'T CHANGED?

- Same rock-solid, proven pedagogy
- Same song numbers, same page numbers
- Current books can be used alongside updated books

The BEST Just Got BETTER!

Essential Elements Interactive

Soundcheck

- All Essential Elements Tracks
- Measures
  - Rhythm accuracy
  - Pitch accuracy
- Provides color coded feedback so students know where they made a mistake

SoundCheck

Saved Recordings

Songlist

Bonus Songs

Fingering Charts

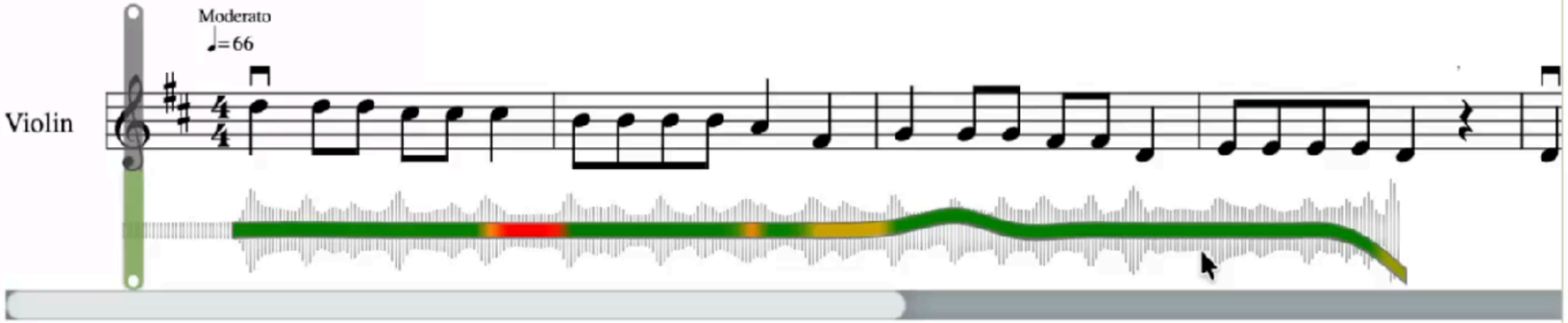
SoundCheck™ powered by MatchMySound™

Play | Rew | Rec | Video | Tempo | Zoom in | Reset Zoom | More | ★★★★★ | Saved

73. Buckeye Salute

EE Strings Book 1

Recorded | Video Preview



© Hal Leonard
All Rights Reserved

Self-Assessment

- Start asking students to self-assess from day one!
- Students must be able to evaluate good and poor, correct and incorrect
- Most of the student's practice time is away from you and your instruction
- Our goal should be to develop our students into independent musicians

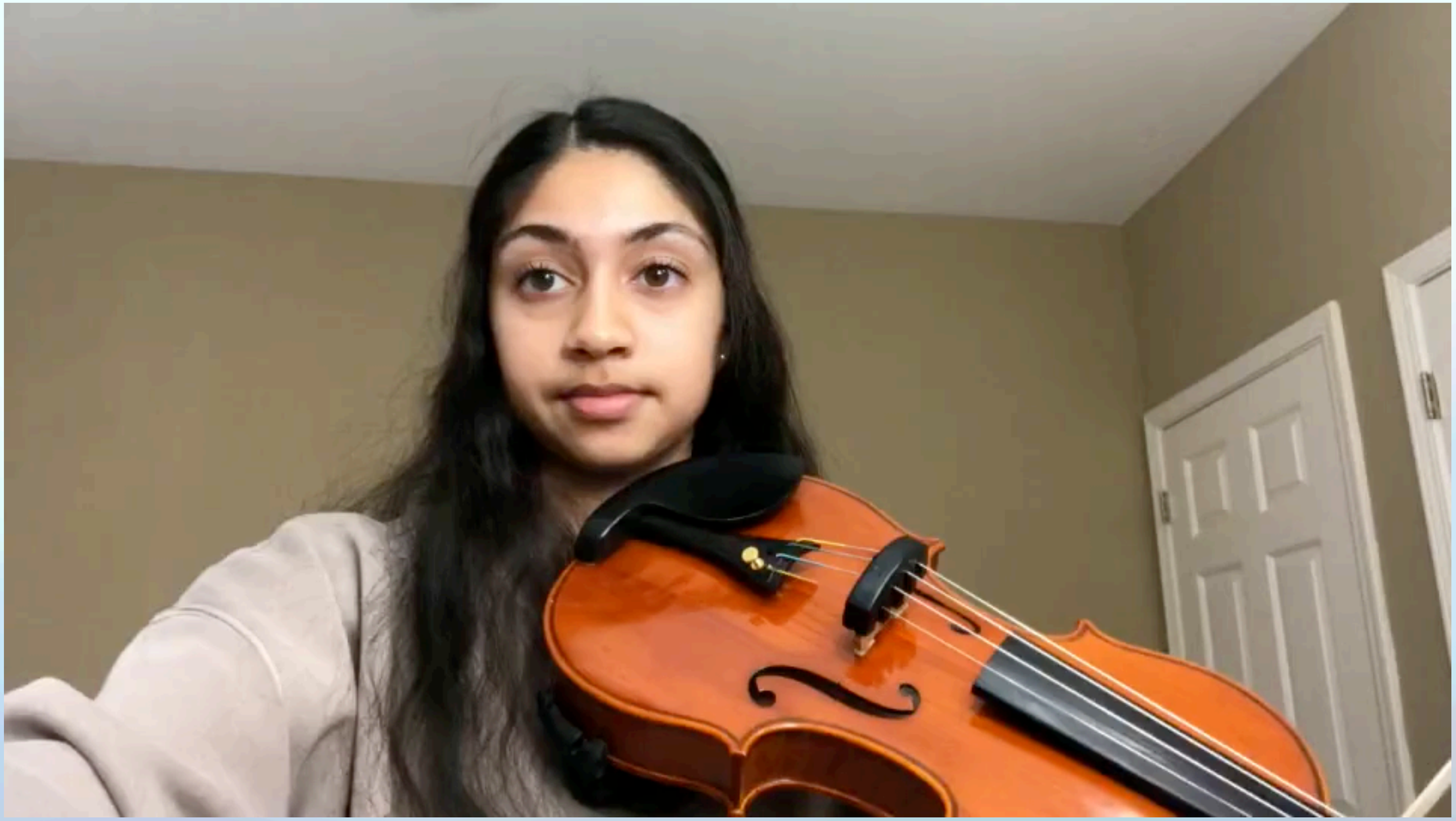
“Flash” Playing Tests

- Assign a VERY short excerpt, technique, etc.
- Using a metronome keeps the flow going…
- Allows you to assess your entire class in one period
- Or take a short time each day to assess a section or group of students

Practice Vlogs:
Methodical recording for more meaningful practice

- Formative assignment
- Provide timely and meaningful feedback
- Students record a video of a *sample* of their practice
  - Teacher-selected excerpts or student-selected
- Create questions/prompts, or a rubric for students to complete
- “What technical skills will you be focusing on?” “What measures will you be focusing on?” Etc.

Practice Vlog Sample



What to avoid…

- **Utilizing a single type of assessment**
- **Grading based on “participation”**
- **Grading based on attendance**
- **Getting stuck in a grading rut**

Other examples of assessments

- **Listening exercises**
  - “You be the judge” - students asses YouTube performances of other groups performing their repertoire
  - Exploration/Appreciation - Musical time periods or styles
  - “Find an idol” - students follow a prominent performer

Other considerations

- Frequent assessments will have greater meaning
- Try shorter excerpts over longer ones
- Be clear in your expectations. Be detailed.Plan ahead!
- Avoid pop-quiz tests if possible
- Use formative feedback to encourage growth
- Consider dropping the lowest test score

In conclusion, assessment…

- Is important for student growth and development
- Comes in MANY forms
- Is not “one size fits all”
- Is best with a little bit of creativity and customization to meet the needs of your students
- Requires some investment of planning and instructional time
- Can be fun for students (and teachers!)

References

- Goolsby, T. W. (1999). Assesment in Instrumental Music: How can band, orchestra, and instrumental ensemble directors best assess their student's learning? Here are some evaluation tools and techniques to consider: How can band, orchestra, and instrumental ensemble directors best assess their student's learning? Here are some evaluation tools and techniques to consider. Music Educators Journal, 86(2), 31-50. https://doi.org/10.2307/3399587 (Original work published 1999)

- Bergee, M. J. (1993). A Comparison of Faculty, Peer, and Self-Evaluation of Applied Brass Jury Performances. Journal of Research in Music Education, 41(1), 19-27. https://doi.org/10.2307/3345476 (Original work published 1993)

References

- Bergee, M. J. (1997). Relationships among faculty, peer, and self-evaluations of applied performances. Journal of Research in Music Education, 45(4), 601–612. https://doi.org/10.2307/3345425

- Ross, John & Rolheiser, Carol & Hogaboam-Gray, Anne. (2002). Influences on Student Cognitions About Evaluation. Assessment in Education: Principles. Policy & Practice. 81-95. 10.1080/0969594022011920l.

- Hewitt, M. P. (2002). Self-evaluation tendencies of junior high instrumentalists. Journal of Research in Music Education, 50(3), 215–226. https://doi.org/10.2307/3345799

- Hewitt, M. P. (2005). Self-evaluation accuracy among high school and middle school instrumentalists. Journal of Research in Music Education, 53(2), 148–161. https://doi.org/10.2307/3345515

Special Thanks...

HAL•LEONARD®
A Muse Group Company

D'Addario

EASTMAN

COBB COUNTY SCHOOL DISTRICT

Lassiter ORCHESTRA

Contact Me!

Charles@OrchestraTeacher.net

@TheOrchestraTeacher

The Orchestra Teacher Podcast