

Music Identification Handbook

*for Educators, Coordinators,
and Administrators in
Wisconsin Public Schools*



*Developed with support from the
Wisconsin Music Educators Association
with funding from the
Wisconsin Department of Public Instruction*

Table of Contents

1. Acknowledgements	2
2. Introduction	3
2.1. Statement of Philosophy/Purpose.....	3
2.2. Rationale for the Identification of Musical Talent	3
2.3. Wisconsin Administrative Rule on Gifted and Talented Education	3
2.4. NAGC Standards for Identification.....	5
2.5. What is Musical Giftedness?	6
3. Guidelines for Developing a Plan for the Identification of Musically Talented Students	7
3.1. Overview	7
3.2. Flow Chart for Identification of Gifted Children in Music	8
3.3. Screening and Referral/Nomination	9
3.4. Assessment and Data Collection	10
3.5. Evaluation and Discussion of Data	11
3.6. Recommendation	11
3.7. Differentiated Education Plan	11
3.8. Forms:	
3.8.1. Student Nomination Form	13
3.8.2. Indicators of Potential Talent in Music - Music Teacher Jot-Down	14
3.8.3. Music Portfolio Review Form	15
3.8.4. Student Data Gathering Summary Sheet	16
4. Musical Talent Identification Criteria and Tools	17
4.1. Overview and Introduction	17
4.2. Musical Awareness and Discrimination	18
4.3. Creative Interpretation	20
4.4. Musical Behavior and Performance	22
4.5. Intensity	24
4.6. Musical Talent Observation Rating Scale - Music Educator Assessment	25
5. Parent, Community, Peer, and Self-Nomination	27
5.1. Overview	27
5.2. Forms:	
5.2.1. Parent/Student Information Form	28
5.2.2. Community Information Form	30
5.2.3. Peer Information Form	31
5.2.4. Classroom Teacher Jot Down	32
6. Conclusion	33
7. Resources	34
8. References	35
9. Appendices - Examples of District Plans and Forms	36
9.1. Framework/District Plan Examples	36
9.2. Musical Talent Assessment Examples	53
9.3. Letter and Nomination/Referral Samples	57

Acknowledgements

This *Gifted and Talented Resource Guide: Music Identification Handbook* was created to assist teachers and gifted/talented professionals in the identification of musically gifted and talented children. Funds for the project were provided through the Department of Public Instruction (DPI) Gifted and Talented Students Education Program Grant for 2008-2009. Thank you to Andrea Mauch, director of development for the Wisconsin Foundation for School Music, for applying for this grant on the behalf of the Wisconsin Music Educators Association.

Chrystyna Mursky at DPI deserves thanks for her help in identifying the gifted and talented professionals to serve on this committee. Thanks also to Don Holmen of the Four Lakes Distance Education Network for scheduling and arranging our videoconference meetings. Distance learning was key to bringing these individuals together to discuss diverse points of view.

Terri Felton, continuing education director for the Wisconsin Music Educators Association, deserves our gratitude for her leadership, facilitation skills and unending energy she devoted to the development of the handbook. Terri put together the team of experts who came together monthly to discuss and research the tools to best identify musically gifted children.

Among the giants in the field of education is Joanne Haroutounian, the founder of the MusicLink Foundation and author of *A Framework for the Identification of Musical Talent*. Joanne's research on the development of identification instruments and procedures for musically talented children serves as the basis for this document. We are honored to have worked with Joanne on this project.

Multiple school districts have contributed to the *Gifted and Talented Resource Guide: Music Identification Handbook*. Sample documents from Waterford, Eau Claire, Manitowoc, and Whitnall can be found in the appendix. The documents are intended as starting points for school districts as they develop identification tools for use in their school district.

Finally, thank you to all of our committee members for the many hours and after school time given to construct this document:

- Martha Barlow, Gifted and Talented Coordinator, Waunakee School District
- Beth Bashara, Director, Oneida Nation Arts Program; Board Member, Wisconsin Alliance for Arts Education
- Terri Felton, Continuing Education Director, Wisconsin Music Educators Association
- Joanne Haroutounian, Executive Director, MusicLink Foundation; Music Faculty, George Mason University, Arlington, VA
- Benjamin Kossow, Gifted and Talented Coordinator, Waterford Unified School District; Board Member, Wisconsin Association of Gifted and Talented (WATG)
- Julie Palkowski, Coordinator of Fine Arts, Madison Metropolitan School District
- Mel Pontious, State Fine Arts Consultant, Wisconsin Department of Public Instruction
- Nancy Rasmussen, Music Educator, Walworth Joint School District #1
- Rick Sadlon, Director of Music, Darien (CT) Public Schools
- Susan Savolainen, Former Gifted and Talented Coordinator, Eau Claire Public Schools
- Wendy Wegenke, Gifted and Talented Consultant, CESA 2

Statement of Philosophy/Purpose

The Wisconsin Music Educators Association (WMEA) believes that all students, regardless of their backgrounds, should have the opportunity to realize the full extent of their musical abilities. Through this resource manual, we aim to establish standardized processes and criteria for gifted and talented identification in music in order to provide meaningful musical experiences within the classroom, as well as through various opportunities offered beyond the regular school program. To that end, we seek to identify students whose exceptional needs require differentiated programming.

WMEA recognizes that a comprehensive identification program:

- Begins at an early age and continues throughout a student's educational career
- Is research-based
- Allows all students the opportunity to be identified
- Utilizes a variety of identification tools from a variety of resources
- Engages classroom teachers, music educators, gifted education staff, parents, peers, and the students themselves in the identification process

Rationale for the Identification of Musical Talent

Educational documents in the field of gifted education and music education recognize the need to identify and provide programming for students who are musically gifted and talented. Music provides a rich area of study which is not reliant upon language development for initial assessment of a student's musical potential. Music is abstract and provides a variety of ways in which to identify and develop skills and knowledge within the discipline. (Qualifications and Curriculum Authority, 2009). The unique nature of this discipline requires a variety of methods to assess the skills and knowledge a student has in music as well as their potential in this area. Students who respond to music in more sophisticated ways than their peers need to have an opportunity to be assessed for potential giftedness (Winner & Martino, 2000). Our assessment of students should entail the identification of skills, knowledge, and potential in music while also being sensitive to how language, culture, family background, social behaviors, and student and family interests interact with a student's predispositions to their giftedness in music (NAGC and CEC, 2005). Understanding these differences and the overall potential a student has in music are elements which will assist in shaping a meaningful music education plan.

The U. S. Department of Education established a definition for students with outstanding talent in 1993 that emphasizes the need to include students in the arts in this identification.

Wisconsin Administrative Rule on Gifted and Talented Education

*Administrative Rule 8.01(2)(t)2. Each school district shall establish a plan and designate a person to coordinate the gifted and talented program. Gifted and talented pupils shall be identified as required in s. 118.35(1), Stats. **This identification shall occur in kindergarten through grade 12 in general intellectual, specific academic, leadership, creativity, and visual and performing arts.** A pupil may be identified as gifted or talented in one or more of the categories under s. 118.35(1), Stats. **The identification process shall result in a pupil profile***

based on multiple measures, including but not limited to standardized test data, nominations, rating scales or inventories, products, portfolios, and demonstrated performance. Identification tools shall be appropriate for the specific purpose for which they are being employed. The identification process and tools shall be responsive to factors such as, but not limited to, pupils' economic conditions, race, gender, culture, native language, developmental differences, and identified disabilities as described under subch. V of ch. 115, Stats. The school district board shall provide access, without charge for tuition, to appropriate programming for pupils identified as gifted or talented as required under ss. 118.35(3) and 121.02(1)(t), Stats. The school district board shall provide an opportunity for parental participation in the identification and resultant programming.

Gifted Education Programming Criterion: Student Identification

Description: Gifted learners must be assessed to determine appropriate educational services.

Guiding Principles	Minimum Standards	Exemplary Standards
1. A comprehensive and cohesive process for student nomination must be coordinated in order to determine eligibility for gifted education services.	1.0M Information regarding the characteristics of gifted students in areas served by the district must be annually disseminated to all appropriate staff members. 1.1M All students must comprise the initial screening pool of potential recipients of gifted education services. 1.2M Nominations for services must be accepted from any source (e.g., teachers, parents, community members, peers, etc.). 1.3M Parents must be provided with information regarding an understanding of giftedness and student characteristics.	1.0E The school district should provide information annually, in a variety of languages, regarding the process for nominating students for gifted education programming services. 1.1E The nomination process should be ongoing and screening of any student should occur at any time. 1.2E Nomination procedures and forms should be available in a variety of languages. 1.3E Parents should be provided with special workshops or seminars to gain a full meaning of giftedness.
2. Instruments used for student assessment to determine eligibility for gifted education services must measure diverse abilities, talents, strengths, and needs in order to provide students an opportunity to demonstrate any strengths.	2.0M Assessment instruments must measure the capabilities of students with provisions for the language in which the student is most fluent, when available. 2.1M Assessments must be culturally fair. 2.2M The purpose(s) of student assessments must be consistently articulated across all grade levels. 2.3M Student assessments must be sensitive to the current stage of talent development.	2.0E Assessments should be provided in a language in which the student is most fluent, if available. 2.1E Assessment should be responsive to students' economic conditions, gender, developmental differences, handicapping conditions, and other factors that mitigate against fair assessment practices. 2.2E Students identified in all designated areas of giftedness within a school district should be assessed consistently across grade levels. 2.3E Student assessments should be sensitive to all stages of talent development.
3. A student assessment profile of individual strengths and needs must be developed to plan appropriate intervention.	3.0M An assessment profile must be developed for each child to evaluate eligibility for gifted education programming services. 3.1M An assessment profile must reflect the unique learning characteristics and potential and performance levels.	3.0E Individual assessment plans should be developed for all gifted learners who need gifted education. 3.1E An assessment profile should reflect the gifted learner's interests, learning style, and educational needs.
4. All student identification procedures and instruments must be based on current theory and research.	4.0M No single assessment instrument or its results denies student eligibility for gifted programming services. 4.1M All assessment instruments must provide evidence of reliability and validity for the intended purposes and target students.	4.0E Student assessment data should come from multiple sources and include multiple assessment methods. 4.1E Student assessment data should represent an appropriate balance of reliable and valid quantitative and qualitative measures.
5. Written procedures for student identification must include, at the very least, provisions for informed consent, student retention, student reassessment, student exiting, and appeals procedures.	5.0M District gifted programming guidelines must contain specific procedures for student assessment at least once during the elementary, middle, and secondary levels. 5.1M District guidelines must provide specific procedures for student retention and exiting, as well as guidelines for parent appeals.	5.0E Student placement data should be collected using an appropriate balance of quantitative and qualitative measures with adequate evidence of reliability and validity for the purposes of identification. 5.1E District guidelines and procedures should be reviewed and revised when necessary.

What is Musical Giftedness?

“A musically gifted person is someone who shows, or has the potential for showing, an exceptional level of performance in creating music, performing music, and/or responding to music.”

-- Adapted from the National Association for Gifted Children (NAGC) definition of “gifted”

The identification of musically gifted and talented students requires the recognition and assessment of the following four categories of criteria indicative of musical talent:

1. Musical awareness and discrimination - includes:
 - a. Perceptual awareness of sound
 - b. Rhythmic sense
 - c. Sense of pitch
2. Creative Interpretation - includes performance elements as well as personal improvisation and composition
3. Musical Behavior and Performance - awareness of the interaction of listener and performer; the impact of the performance through the student's involvement
4. Intensity - the persistence, motivation, and commitment indicative of artistic focus

In simplest terms, musical talent is the ability to be keenly aware of sounds, to inwardly sense and manipulate these sounds, and to communicate these sounds to others with personal interpretation. Musical talent is readily recognizable from an early age through musical behaviors while engaged in performance, listening, creating, and reacting to music.

Musically gifted and talented students require differentiated opportunities beyond the regular school program. The identification of musically talented students requires recognition and assessment of the perceptive sensory capacities of music aptitude as well as the behavioral characteristics observable in musical performance and listening activities.

Musical talent identification procedures should reflect the recognition and assessment of potential as well as demonstrated musical talent. It is advisable to begin identification at an early age while music aptitude is in the developmental stage with ongoing identification to uncover potential talent as students develop music skills.

An effective process will include data from multiple sources in the school, home, and community to unveil biographical information about musical activities taking place outside the school. Identification tools should reflect a research base and be understandable and easy to use for an effective identification process.

Haroutounian, Joanne (2002) *Kindling the Spark: Recognizing and Developing Musical Talent*, Oxford University Press.

Guidelines for Developing a Plan for the Identification of Musically Talented Students

Overview

Musical giftedness, above many other areas of giftedness, is difficult to measure and can rely more on environmental exposure and socio-economic advantages than other factors. As school districts look to develop and implement district-wide identification and programming plans for gifted musicians, many factors should be considered. The Wisconsin Music Educators Association, through this *Gifted and Talented Resource Guide*, invites districts to use this document as a guideline for developing their own identification and programming plan based on their individual needs and resources.

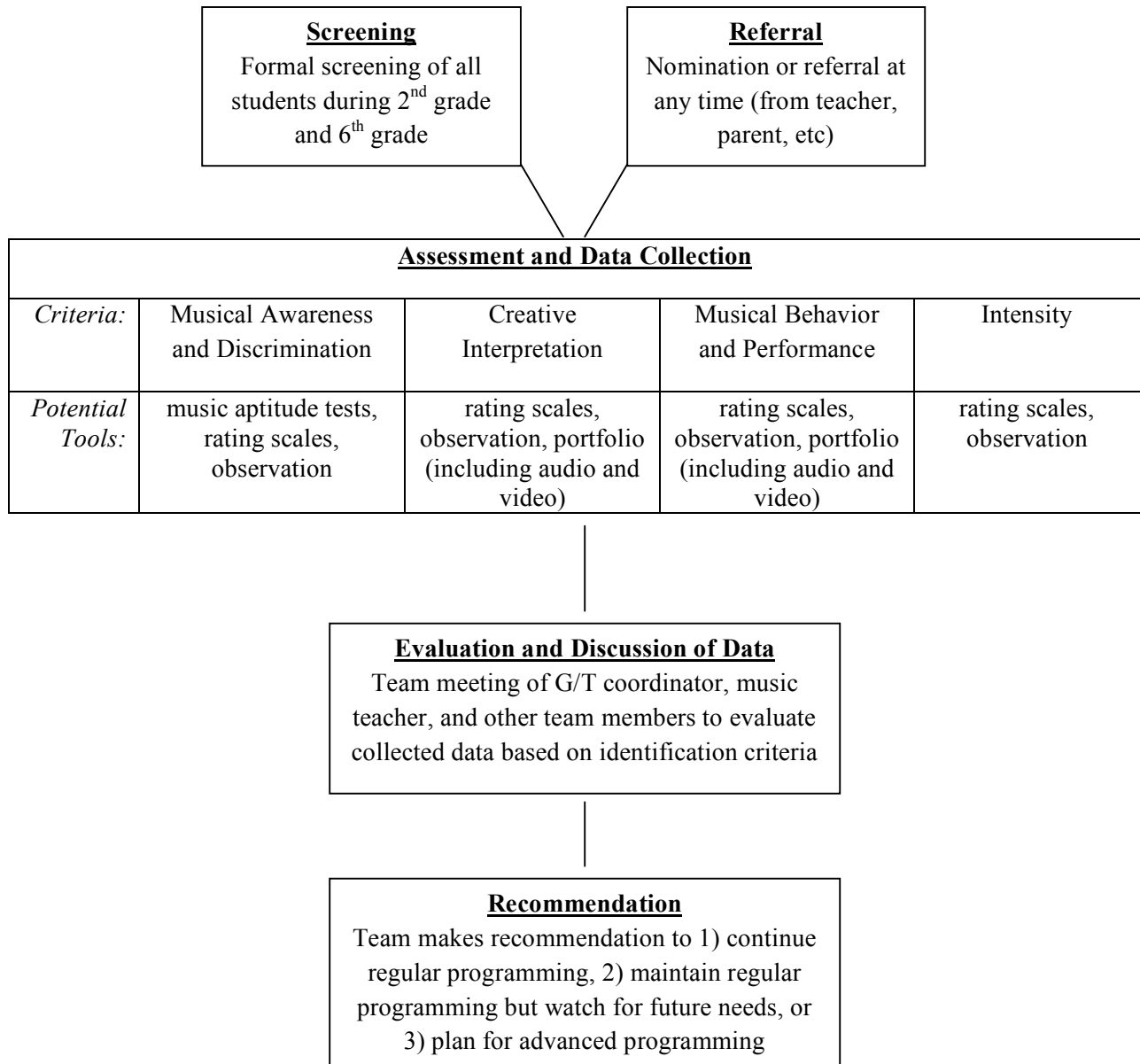
In developing a plan a school district should consider three main points (Stone, et al, 2005):

- Above many other areas of giftedness, musical giftedness is difficult to measure objectively and truly requires the use of “multiple measures” indicated in Standard (t). Screening tools such as rating scales, assessment forms, portfolios, and performances should be given due consideration in the identification of a child for musical giftedness.
- Gifted musicians should not be “environmentally screened” due to socio-economic disadvantages, such as social class, family, and economic situations, cultural backgrounds, or non-school musical interests. Nor should they be excluded from gifted and talented assessment due to disparities between resources in different districts.
- The implementation of a gifted and talented plan in the area of music involves a variety of resources, including but not limited to music teachers, gifted/talented teachers and coordinators, classroom teachers, private music teachers, community members, parents/guardians, and the student.

These key considerations in developing a district plan involve setting the assessment guidelines for giftedness in music and choosing appropriate assessment tools, developing a timeframe and procedure for identification, and determining programming by way of a Differentiated Education Plan in the event a student is identified as musically gifted. The *Gifted and Talented Resource Guide: Music Identification Handbook* provides some of the tools a district should consider utilizing in the implementation of an identification plan, but specific district needs will also need to be considered in the development of a comprehensive identification plan.

Flow Chart for Identification of Gifted Students in Music

The following chart depicts a recommended procedure for student identification. Descriptions of each step and the tools that are recommended are included in the paragraphs that follow. It is understood that each school district will likely choose to modify this plan to meet the needs of their staff and students.



Screening and Referral/Nomination

A formal assessment in giftedness begins with selecting students to assess. This can happen at any time with a referral or nomination by a teacher, parent, or the students themselves. Most often, parents will contact either the music teacher or the gifted/talented coordinator for the school or district to indicate that the student requires more advanced programming. The music teacher or gifted/talented coordinator will have nomination forms available for the parent to complete and return, usually to the gifted/talented coordinator. An example of a nomination form follows at the end of this section. It is understood that students can be nominated for advanced programming at any time.

To combat the possibility that only those students with strong backgrounds in music will be nominated, a full screening across a district/school is recommended at a particular grade level. Many districts choose to conduct a formal screening of all students at third grade while others choose a transitional grade level, such as sixth or seventh graders entering a middle school. To ensure that all students have the chance to be identified, the WMEA Gifted and Talented Committee recommends at least two full screenings: once in 2nd grade and again in 6th grade when they enter middle school.

A formal screening ideally involves considering each child at a grade level using a tool like a jot down sheet, observation rating scale, or a music aptitude test to develop a list of potential candidates for formal assessment. This assessment would most likely occur in a music classroom, or by a music specialist when referred by a classroom teacher.

Using a jot down sheet or observation rating scale requires the observation of students engaged in active listening, music creation, or musical performance. An example of an observation jot down sheet follows at the end of this section. The music teacher will observe the students in his or her class and look for students who demonstrate talent in four areas of musical talent criteria: 1) musical awareness and discrimination, 2) creative interpretation, 3) musical behavior and performance, and 4) intensity. These criteria and their attributes are described in more detail beginning on page 19. Teachers may choose to engage in specific activities with their students for this purpose, or they may simply choose specific times to observe their classes to look for these characteristics. A list of activities specific to each criterion can be found beginning on page 19.

Here is an example of how a district may use this process:

To formally screen all second graders during the school year, the district may choose to conduct formal observations during the month of October. During that month, all general music specialists will conduct activities with all of their second grade classes designed to highlight the four musical talent criteria. They will observe their students, using the jot down sheet to record their results. The activities can be included as part of their regular second grade curriculum, but the teachers will simply look more closely at each student and record names in the boxes of the jot down form as they observe students excelling in a particular area. One jot down form for each class may be used for the entire month (or one for each week), with teachers adding tally marks if students are observed more than once in each area. At the end of the month, the music teacher will review the jot down forms and determine which, if any, students may require a more formal assessment to determine if they need more advanced programming. For those students, the

information from the jot down form may be used to complete a Music Teacher Rating Scale (found on pages 25-26) as part of the formal data gathering process.

The administration of standardized music aptitude tests may also be used for this initial screening. Music aptitude test scores should not be used as the sole determination of musical talent. However, these tests are useful in uncovering students who may have potential musical talent, but do not demonstrate this talent in performance. The level of music aptitude testing should reflect measurement of high music aptitude for the age of the students involved in the identification process. Avoid the use of standardized testing of intelligence, achievement, or general creativity as a screening procedure for musical talent.

Examples of standardized music aptitude tests include:

- Primary Measures of Music Audiation (PMMA), Edwin Gordon, Chicago: GIA 1979
 - Measures normal music aptitude in grades K-3
- Intermediate Measures of Music Audiation (IMMA), Edwin Gordon, Chicago: GIA 1982
 - Measures high music aptitude in ages 6 – 9.
- Advanced Measures of Music Audiation (AMMA), Edwin Gordon, Chicago: GIA 1989
- Music Aptitude Profile, Edwin Gordon, Chicago: GIA 1965.
 - Both measure stabilized music aptitude above fourth grade

While many students will be eliminated quickly, considering all students in this way should bring forth others who might not otherwise be considered. Once a list of potential candidates is developed, each student should then be more carefully considered for a full, formal assessment in musical giftedness.

Assessment and Data Collection

Once students are nominated or selected for further assessment, formal assessment for giftedness begins with the collection of data. Wisconsin Administrative Rule 8.01(2)(t) indicates that any identification process should include multiple and varied measures. A strong assessment process in music might include rating scales gathered from parents, teachers, and possibly peers and/or community members, anecdotal data collected from parents, classroom teachers and/or community members, and portfolio-based materials that can include student practice and/or performance recordings, compositions, and observational data. Because this process involves many components and individuals, it is critical for a point person to have the responsibility of organizing and tracking the different pieces of data, usually the gifted/talented coordinator for the school or district.

Sample documents to assist in this data collection are found in the next section of this manual, along with specific characteristics and procedures. These documents include observation rating scales for music teachers, parents, students, and community members, as well as a classroom teacher observation jot down form. Once the students are selected for formal assessment, these forms should be sent out, completed, and then collected by the gifted/talented coordinator. The music teacher can also keep a portfolio of each student's work, including practice or performance recordings, compositions, etc. A portfolio assessment rubric is included at the end of this section, along with a data gathering summary sheet. All data gathered should be sent to

the gifted/talented coordinator (or music teacher if there is none), who will then complete the summary sheet and facilitate the team meeting, as indicated in the next section.

Evaluation and Discussion of Data

Once sufficient data is collected, a team consisting of the gifted/talented coordinator, music teacher(s), classroom teacher(s), and principal should meet to consider the evidence and weigh it versus district-established criteria for giftedness. Districts should consider performance critiques and portfolio-based assessment in addition to anecdotal data collected by district staff. Also, consideration should be given at this stage to environmental factors which would not allow a student to exhibit their musical abilities (such as availability to musical opportunities, cultural or language barriers, etc), and care given to ensure that the indicators chosen have as little unintended bias as possible.

Musical talent identification procedures should reflect the recognition and assessment of potential as well as demonstrated musical talent. This identification should include musical talents beyond overt performance and recognize different types of musical performance styles or genre.

Recognition of multiple musical performance styles or genre:

- Classical
- Jazz, pop, rock, hip-hop
- Folk, country, bluegrass, ethnic
- Alternative

Consideration of multiple musical talent areas:

- Performance
- Improvisatory styles
- Composition
- Critiquing
- Interpretive listening

It is not recommended that all assessments be converted to numbers with a strict numerical cut-off. The focus of the decision should be on the student's need for more advanced experiences in music. In many cases, parental involvement in this meeting is helpful. Regardless of the outcome, parents should be notified of the result of this meeting in a timely fashion.

Recommendation

The final step of the identification process is the recommendation to maintain current programming or to provide for more advanced musical activities for the student. Three options are included at the bottom of the data gathering form located at the end of this section: 1) maintain current programming in the regular classroom, 2) maintain regular programming but watch for future needs, and 3) create a plan for advanced programming. Often the district music teacher(s) will be able to accommodate the needs of the student, either through differentiated activities in the classroom or through activities outside of class or school. Strategies for differentiation are included below, and these will be expanded in future updates and appendices to this manual.

Differentiated Education Plan

If the team concludes that gifted programming is warranted, work should begin on the development of a Differentiated Education Plan (DEP). Though this document varies throughout the state, ideally it should contain background information about the student and programming

goals to be offered through the school. These options can outline who in the school environment will be responsible for the delivery and assessment of programming, in addition to the types of activities offered.

Some strategies for differentiation can include:

- Use of multiple intelligences
- Enrichment activities
- Music integrated into the academic curriculum
- Cluster or flexible grouping
- Compacting
- Contracting
- Independent study (genre, composer, and/or career studies)
- Mentoring
- Acceleration

Options chosen should be selected based on the needs of the child.

After an initial DEP is written, a yearly update should be completed to ensure that the child's needs continue to be met. While a rewrite of the document is not always necessary, many districts do choose to completely rewrite DEPs on an annual basis to ensure a child's changing needs are continually met.

Nomination for Musical Talent

Student Name: _____ Grade: _____ School: _____
Teacher Name: _____ Today's Date: _____
Parent(s)/Guardian(s) Names: _____
Name of Nominator: _____
Nominator's Relationship to Student: _____
Nominator Contact Information: _____
Student Home Phone: _____ Work Phone: Mother: _____
Parent E-mail: _____ Work Phone: Father: _____

Continue on the back for any questions if needed.

1. In what area/areas of music does the student display unusual talent? Please give an example for each area.
2. Please share a brief account of the student's attitude toward music.
3. What are the student's learning needs in music as you see them?
4. Please list the activities in which the student is involved in music outside of school.
5. The school district has a team of personnel with the skills to develop effective programming to meet the student's educational needs. Please list any school district personnel you have talked with in the past year regarding the student's abilities and needs in music.

FOR OFFICE USE Date Received: _____ / _____ / _____
Copies to:
Music Teacher: _____ Building Principal: _____
Gifted/Talented Coordinator: _____ School Counselor: _____

PLEASE RETURN THIS FORM TO THE SCHOOL OFFICE

Indicators of Potential Talent in Music

Music Teacher Jot Down Form

For a class: As students in your class show evidence of the following characteristics, jot names in the boxes; add tallies for additional observations.

AWARENESS/DISCRIMINATION	CREATIVE INTERPRETATION	BEHAVIOR/PERFORMANCE	INTENSITY
Keenly aware of sounds; listens with focused concentration	Extends, manipulates, experiments with sound.	Performs with natural sense of rhythm & keen awareness of tonal elements	Shows focused concentration when engaged in musical tasks
Senses small differences in melodies, rhythms, sounds.	Responds to aesthetic qualities of music spontaneously & creatively.	Uses focused attention, preparation, practice to improve performance	Self-motivated; works independently on musical activities
Discriminates rhythmic differences; fluidly responds to rhythms.	Eager, imaginative in expressing, shaping, refining musical ideas.	Performs with advanced musical expression	Critiques/refines performances or compositions; seeks feedback.
Discriminates differences in pitch; high level of tonal memory/audiation	Revises musical ideas thoughtfully and perceptively.	Applies knowledge and skills to create musical compositions	Shows persistence and perseverance in musical tasks.

Music Portfolio Review

Student Name _____ Grade _____ School _____

Person completing form _____ Title _____ Date _____

Please summarize the contents of the portfolio (scores of compositions, video and/or audio recording, written work, etc):

Noted in this portfolio are the following characteristics (please check all that apply):

ADVANCED	<input type="checkbox"/> Large number of varied pieces demonstrating high interest and quality in music performance, composition, or interpretive response to music <input type="checkbox"/> Demonstrates outstanding accuracy with notes, rhythms, and intonation <input type="checkbox"/> Shows a natural, physical ease in movement or performance <input type="checkbox"/> Shows evidence of listening and shaping interpretive ideas while performing or creating <input type="checkbox"/> Projects interpretive elements of performance or composition beyond age or grade level of the student (dynamics, phrasing, tonal colors, articulation, etc.) <input type="checkbox"/> Communicates a personal involvement in the music to the listener <input type="checkbox"/> Creative and original compositional ideas with obvious refinement of ideas <input type="checkbox"/> Potentially highly able to sight read and/or improvise
PROFICIENT	<input type="checkbox"/> Shows understanding of accuracy in notes and rhythm <input type="checkbox"/> Expresses emotion through performance, composition, or interpretive response to music <input type="checkbox"/> Appropriate and effective use of musical elements to convey expression through composition <input type="checkbox"/> Proficient at sight reading or improvisation
BASIC	<input type="checkbox"/> Little to no variety in compositions or pieces performed <input type="checkbox"/> Basic understanding of accuracy in notes and rhythm <input type="checkbox"/> Basic understanding of written musical expression <input type="checkbox"/> Inconsistency in sight reading or improvisation skills

Data Gathering for Music Talent

Student: _____ School: _____ Grade: _____ Date: _____

Identification tools completed and available:

Music Aptitude Test(s)		Music Teacher Rating Scale	
Performance/Composition Audio		Parent Rating Scale	
Evaluated Portfolio		Community Rating Scale	
Classroom Teacher Jot Down		Self or Peer Rating Scale	

From the identification tools, record key data, ratings, observations, etc, in each box.

T = typical for age, A = above average for age, E = exceptional for age

MUSICAL AWARENESS/DISCRIMINATION		CREATIVE INTERPRETATION	
	T A E		T A E
MUSICAL BEHAVIOR/PERFORMANCE		INTENSITY	
	T A E		T A E

Recommendation

- _____ Regular programming meets current needs; additional programming not needed
- _____ Programming not needed at this time; continue to watch for future needs
- _____ Advanced programming needed (List areas of need here or in separate document)

Musical Talent Identification Criteria and Tools

The criteria and observation rating scales in this document are based largely on *A Framework for the Identification of Musical Talent* by Joanne Haroutounian (1995, p. 2-7).

The identification of musically gifted and talented students requires the recognition and assessment of the following four categories of criteria indicative of musical talent:

1. Musical Awareness and Discrimination
 - a. Awareness of Sound
 - b. Rhythmic Sense
 - c. Sense of Pitch
2. Creative Interpretation
3. Musical Behavior and Performance
4. Intensity

This guideline includes specific procedures to observe or assess these criteria, based on recommendations from experts, specialists, musicians, and teachers across the music and gifted fields. A number of suggested activities from these sources are included that will highlight these criteria in student behavior and performance.

The assessment of musical behavior and performance should seek students with potential as well as demonstrated talent in musical performance. This identification should seek evidence of a student's creative, expressive involvement in the music. Assessment should realize that physical and technical facility in musical performance requires prior training. Identification should include observation and assessment of musical activities outside of performance, such as interpretive response to listening, and creative work in music.

Following the descriptions of each of these categories is an observation and assessment tool (evaluation form) for music educators. Rating scales for parents, students and community members follow in the next section.

Musical Awareness and Discrimination

Musical awareness and discrimination describe the ability to listen carefully and hear or sense differences in musical components. These inherent capacities are described as music aptitude by music psychologists and music intelligence by educational and cognitive psychologists. The psychometric measurement of these capacities can be done through the administration of a music aptitude test. These capacities can also be assessed through activities that focus on aural perception, rhythmic movement, and tonal memory of melodies or songs. Musical awareness and discrimination consists of three basic sensory components - awareness of sound, a rhythmic sense, and a sense of pitch.

Awareness of Sound:

The musically talented student is keenly aware of sounds, both musical and environmental. This student will listen with focused concentration, showing an inward sensing of these sounds. This inner sensing describes the tonal or rhythmic memory of sounds, which may be repeated through singing or performing. This inner sensing is also at work when a student is internally manipulating musical ideas in interpretive decision-making through music.

The musically talented student is aware of slight differences in melodies, rhythms, tempo (speed), and tonal qualities of sounds. This student can isolate and identify individual sounds in a complex musical or sound context. Look for a student who "tunes in" when listening.

The student who has an awareness of sound:

- is keenly aware of a variety of sounds.
- listens with focused concentration.
- can sense sound inwardly and remember it.
- can hear slight differences in sounds, melodies, rhythms.
- can isolate and identify individual sounds or musical ideas in a complex musical or sound context.

Rhythmic Sense:

The musically talented student instinctively responds to rhythm. This response is manifest in a sensing of the steady beat of the rhythm as well as a flowing sense of the rhythmic pulse. This student can maintain a steady pulse when performing, and can repeat and creatively extend rhythmic ideas. This student will recognize and react to slight changes in the tempo (speed) and meter (sense of 2, 3, and 4 beat patterns) of the music. This internal rhythmic sense allows this student to remember rhythms and discriminate subtle differences in rhythms heard. Look for a student who instinctively "feels" a rhythmic pulse.

The student with a fine rhythmic sense:

- physically responds to rhythm in a fluid manner.
- can feel and maintain a steady pulse in performance.
- can internally discriminate differences in rhythms.
- recognizes and adjusts to slight changes in tempo or meter.
- can repeat and creatively extend rhythmic ideas.

Sense of Pitch:

The musically talented student hears pitches moving up or down in melodies, and can remember this melodic shape. The student can repeat these melodies and creatively extend them. If given the opportunity to explore an instrument, this student can pick out a tune "by ear", transferring the inner sense of pitch onto an instrument. The ability to match pitches and sing in tune is helpful to consider in identification, but should not be used as an excluding factor of this talent capacity. Look for a student who enjoys fooling around with tunes.

The student who has a fine sense of pitch:

- can internally discriminate differences in pitch.
- can remember melodies and repeat them.
- can repeat and creatively extend melodic ideas.
- can pick out tunes on an available instrument.

Recommended Procedures for the Identification of Musical Awareness and Discrimination

- Administration of a standardized music aptitude test
- Observation of students involved in perceptive listening tasks
- Observation of students involved in listening and performance activities

Suggested Activities:

- Listening to musical selections that have complexity of sounds or form
- Listening for subtle environmental sounds
- Listening for specific musical elements in compositions
- Listening for specific musical qualities in peer performance
- Listening for specific musical qualities in student's own performance
- Discovering the harmonies that match songs on an autoharp, guitar, etc.
- Echo clapping, chanting, singing, body percussion (tap legs, stamp, snap)
- Call and response clapping or body percussion with creative extensions
- Call and response singing or chanting with creative extensions
- Combined singing and body percussion
- Use of Orff or percussion instruments in improvisation, ostinato (short repeated pattern throughout a song)

Creative Interpretation

The musically talented student creatively interprets through music, communicating a uniquely personal musical performance or product. This creative interpretation may be a spontaneous manipulation of sounds, a carefully refined performance, or a musical composition. It may also be evident in an insightful critique of a musical performance, or interpretive impression in direct response to listening.

The interpretive process requires internal musical decision-making. The talented student can sense sound inwardly and manipulate these sounds through a perceptual/cognitive process. Each interpretive decision combines personal expression and sense of sound.

A student who is working perceptively and cognitively in interpretive tasks:

- shows artistic focus in musical tasks
- tries out different ideas through a combination of listening and revising
- enjoys playing/singing, and adapting changes
- thinks and reflects on musical ideas
- connects personal expressive ideas into musical work

The musically talented student enjoys extending, manipulating, and experimenting with sounds. This student is eager to express herself through music, and shows a personal involvement in the music when performing. There is an obvious sensing/thinking process at work when engaged in practice or refining musical work. This student is aesthetically sensitive to the mood of music in listening as well as in performance. This student enjoys revising and reworking ideas, and shows insight in self-assessment of work as well as the critiquing of the musical performance of others. Look for a student who enjoys expressing personal ideas through the manipulation of sounds.

The student who creatively interprets:

- enjoys extending, manipulating, and experimenting with sound.
- spontaneously sings and moves to music.
- is sensitive to the mood of music heard and performed.
- is eager to express ideas through music.
- enjoys shaping and refining musical ideas.
- works thoughtfully and perceptively in revising musical ideas.
- shows a sense of personal involvement in performance.

Recommended Procedures for the Identification of Creative Interpretation

- Observation of students working creatively through music (improvisation, call and response extensions, composition, etc.)
- Observation of students engaged in creative decision-making in musical tasks
- Observation of students practicing and revising musical work
- Assessment of student ability to critique musical selections, the performance of others and self

- Assessment of verbal, written, or artistic responses to listening (assess evidence of interpretive response to music in these products, rather than talents in written and artistic work)

Suggested Activities:

- Call and response of melodies and rhythms with creative extension
- Picking out a tune on an available instrument
- Making up songs, compositions (shows evidence of revision and memory, but does not require notation)
- Developing a musical performance through practice and creative decision-making towards improvement
- Creative body percussion or Orff improvisation as an introduction, or between sections of songs
- Creating melodies on a midi-computer program
- Creating melodies on an electronic keyboard with sequenced background sounds
- Sequencing sounds into an electronic keyboard, synthesizer, or computer
- Mapping ideas on paper that describe listening
- Reflecting on performance of others or self through written and verbal critiques
- Writing interpretive ideas about musical experiences or describing musical ideas in journals
- Working on problem finding and solving projects through music

Musical Behavior/Performance

The identification of musically talented students will, understandably, include the assessment of musical performance. The guideline extends the concept of performance to one of behavior/performance to insure assessment of the full breadth of musical activities, including listening, creative response to listening, creative improvisation, and composition.

Musical performance is a combined process and product because it occurs over time. The performance process/product creates a dynamic between the performer and the audience. The performer communicates an interpretation through performance to the listener. The listener shares this interpretive experience. The mutual aesthetic experience of listener and performer creates the dynamic of performance. This dynamic is significant in identification procedures, because it explains the subjectivity of musical performance assessment by observers.

The musically talented student shows a natural, physical ease in movement, singing, performing on an instrument, or expression through composition. The student communicates a personal interpretation to the audience by showing evidence of sensing sounds and decision-making in performance. The process/product shows evidence of student awareness of sound, sense of rhythm and pitch, and emotional involvement in the music. In essence, the student communicates the criteria of musical talent to the listener through performance.

The musically talented student also shows evidence of keen listening skills. The student can hear musical intricacies and interpret ideas in response to music in personal ways that show an ability to listen in depth. Look for a student who captures your attention when performing or describing interpretive musical ideas.

The assessment of musical performance recognizes the performance the behavior of the student in the process of performance as well as the performance product.

The student who shows potential talent through musical behavior/performance:

- shows a natural, physical ease in movement, or performance.
- is eager to express emotion through performance, composition, or interpretive response to music.
- shows evidence of listening and shaping interpretive ideas while performing or creating.
- communicates a personal involvement in the music to the listener.
- performs with a fluid sense of rhythmic pulse.
- seeks to improve physical performance capabilities.

The musical performance product:

- displays natural ease in performance.
- shows understanding of accuracy in notes and rhythm.
- projects interpretive elements of performance beyond age or grade level of the student (dynamics, phrasing, tonal colors, articulation, etc.).
- communicates a sense of personal involvement in music.

Recommended Procedures for the Identification of Potential Talent in Musical Behavior/Performance

- Observation of students practicing and revising musical work
- Observation of students rehearsing
- Observation of students in creative performance (improvisation)
- Videotaped observation of students practicing, rehearsing, or creating music
- Assessment of students' creative work, such as a composition
- Assessment of students along a continuum of performances
- Assessment of a revised, reworked performance

Suggested Activities:

- Independent practice of musical work towards a refined performance
- Student decision-making in musical skill-building activities (rehearsal, practice, guided composition)
- Student-led rehearsals
- Progressive student self assessment of audio or videotaped performances
- Peer critiquing and peer lessons
- Student self-monitoring performance improvement through practice journals or online practice programs
- Activities that encourage exploration of the instrument or musical sounds
- Listening and critique of comparative performances on records, CDs, tapes.

Intensity

The musically talented student displays a number of behavioral characteristics that are not music-specific, but are motivational factors that play a vital part in the development of musical talent. They describe this student's overall working style. This student can focus intently while engaged in musical tasks. Musical practice requires a certain persistence and perseverance to conquer physical drills and musically reshape interpretive ideas.

The musically talented student is comfortable working independently in music and knows how to organize tasks. This self-critical student sets high standards, assessing his own musical work as well as critiquing the musical work of others. Look for a student who works through music with artistic focus and persistence.

The student who shows intensity in musical work:

- focuses intently while engaged in musical tasks.
- shows persistence and perseverance in musical tasks.
- enjoys working independently in musical tasks.
- refines and critiques musical work of self and others.
- sets high standards.

Recommended Procedures for the Identification of Intensity in Music

- Observation of student involved in revision and refinement of musical work.
- Observation of peer critiquing activities
- Observation of students in problem finding and solving activities
- Observation of students working independently on musical tasks
- Assessment of musical products resulting from problem solving in music
- Assessment of revised performance products

Suggested Activities:

- Group and individual problem solving projects in music
- Independent practice of musical work towards a refined performance
- Progressive student self assessment of audio or videotaped performances
- Peer critiquing and peer lessons
- Self-monitoring performance improvement through practice journals
- Developing a musical composition using written or computer notation
- Developing a musical composition from creative exploration or improvisation on an instrument

Indicators of Potential Talent in Music

Observation Rating Scale for Music Teachers

Student Name _____ Age _____ Grade _____
 School _____ Type of Class: _____
 Person completing form _____ Title: _____
 You have known student _____ years _____ months Date: _____

Please indicate how often the student listed above has shown the following behaviors by checking the appropriate number.

1 2 3 4
 seldom or never occasionally frequently almost always

<i>Musical Awareness and Discrimination</i>	<i>Evidence (please comment)</i>	1	2	3	4
<i>Awareness of Sound</i>					
Is keenly aware of sounds and listens with focused concentration					
Senses small differences in melodies, rhythms, sounds					
<i>Rhythmic Sense</i>					
Discriminates rhythmic differences and physically responds to rhythm in a fluid manner					
<i>Sense of Pitch</i>					
Discriminates differences in pitch and demonstrates a high level of tonal memory/audiation					
<i>Creative Interpretation</i>	<i>Evidence (please comment)</i>	1	2	3	4
Extends, manipulates, and experiments with sound					
Spontaneously and creatively responds to the aesthetic qualities of music					
Is eager and imaginative in expressing, shaping, and refining musical ideas					
Works thoughtfully and perceptively in revising musical ideas					

Please give a specific example for each statement that you rated a 4 above:

<i>Musical Behavior and Performance</i>	<i>Evidence (please comment)</i>	1	2	3	4
Performs with a natural, fluid sense of rhythmic pulse and/or a keen awareness of pitch, tone, melody, and harmony					
Works to improve performance capabilities through focused attention, cognitive and physical preparation, and skill practice					
Projects advanced musical expression beyond age or grade level (i.e., musicality)					
Applies knowledge and skills to create musical compositions					
<i>Intensity</i>	<i>Evidence (please comment)</i>	1	2	3	4
Shows focused concentration when engaged in musical tasks					
Is self-motivated and works independently on musical activities					
Critiques and refines musical performances and/or compositions; seeks feedback on own musical activities					
Shows persistence and perseverance in musical tasks					
Add Column Total					
Multiply By Weight		1	2	3	4
Add Weighted Column Total					
Scale Total					

Please give a specific example for each statement that you rated a 4 above:

Please add any additional comments describing specific strengths or weaknesses of this student that would be helpful in determining the potential talent of this student in music:

Parent, Community, Peer, and Self Evaluation

Parent, community, peer and self input and participation are valued and encouraged in all aspects of talent identification, program planning and implementation. The purpose of using a variety of forms and measures is not to add scores to confirm identification, but to find diverse potential that a single measure cannot reflect. This procedure follows the teachings of Dr. Susanne Richert, President of the Global Institute for Maximizing Potential.

The community with its rich and cultural diversity may be involved. From church choirs to garage bands, powwow drum groups to polka bands, we recognize that students may participate and are interested in musical experiences within the community. Though these musical experiences may not be part of the school system or curriculum, they do support the goals of music education and may be considered in the assessment for musical gifted and talented students.

The components of the assessment for community member, peer or self may be observed in different ways. For example, in community cultural music traditions intensity might be observed through a student's self motivation in learning the history or origins of the music; musical behavior and performance may be observed by demonstrating a high level of respect for tradition and people sharing that tradition. Musical awareness may be observed through the ability to learn by rote and reproduce cultural singing styles. Creative interpretation may be observed by the ability to learn musical riffs from other bands and apply them to other songs.

With students gifted and talented in cultural or contemporary music, we understand that the school may not be able to support their efforts, though we hope that through the gifted and talented identification process, these students will be able to realize their full potential and spectrum of ability.

The education of any child is more effective by increasing the role of families and our communities in coordination with the schools. Because high-ability children require academic interventions, it is even more critical that parents, community and teachers work together in meeting their unique educational needs.

The following pages include forms that may be used as part of the identification process. They include a Parent/Student Form, a Community Information Form, a Peer Nomination Form and a Classroom Teacher Jot Down Form. It is not necessary that all of these forms be used for each student, but it is important to remember that data be collected from a variety of sources, and that the student's environmental exposure and socio-economic advantage or disadvantage be considered. The purpose of these additional sources is to include students who may participate in music outside of school.

Indicators of Potential Talent in Music

Parent/Student Information Form

Student Name _____ Age _____ Grade _____
 Student Address _____
 City _____ State _____ Zip _____
 Parent Name _____ Date _____
 Phone (H) _____ (W) _____

Part A (To be completed by the parent or guardian)

We want to learn what your child is doing outside of school, and what types of musical activities or interests you have observed at home. Please check the number that you feel most closely represents how often you observe your child in the following activities:

1 2 3 4
 seldom or never occasionally frequently almost always

<i>My child:</i>	1	2	3	4
Easily remembers and sings tunes from television, radio, CD, tapes and so on				
Responds to rhythm by moving, clapping, etc.				
Is particularly sensitive to sounds of all kinds, noticing small details in music and everyday sounds				
Makes up songs and/or creates verses to songs; enjoys experimenting with tunes, rhythms, or sounds				
Enjoys expressing musical ideas and seeks feedback on own musical activities				
Sings, moves or responds to music with expression				
Performs music with confidence and apparent ease				
Enjoys spending free time listening to music				
Shows focused concentration when practicing, listening to or responding to music				
Is self-motivated to spend time and effort on musical activities				

Describe musical activities your son/daughter enjoys outside of school, including church or community groups, music lessons, family activities, etc:

Please give a specific example for each statement that you rated a 4 above:

Part B (To be completed by the student)

Student Name _____ Age _____ Grade _____

Please check the responses below that apply to you:

- I am strongly interested in music (listening, creating, performing, etc).
- I enjoy making up songs, raps, and/or verses to songs.
- I like to compose or create music.
- I like to experiment with sounds.
- I think I am good at performing or making music.
- I know how to play an instrument – _____ (inst. name)
- I am currently taking music lessons outside of school

What musical activities do you like?

Describe what you like best about the musical things you do.

Send completed form to:

Name: _____

Address: _____

For more information please call: _____

Indicators of Potential Talent in Music Community Information Form

Student Name _____ Date _____

Person completing form _____

Phone (H) _____ (W) _____

Relationship to student _____

You have known student _____ years _____ months

Please indicate how often the student listed above has shown the following behaviors by circling the appropriate number.

1 2 3 4
 seldom or never occasionally frequently almost always

<i>My child:</i>	1	2	3	4
Easily remembers and sings tunes from television, radio, CD, tapes and so on				
Responds to rhythm by moving, clapping, etc.				
Is particularly sensitive to sounds of all kinds, noticing small details in music and everyday sounds				
Makes up songs and/or creates verses to songs; enjoys experimenting with tunes, rhythms, or sounds				
Enjoys expressing musical ideas and seeks feedback on own musical activities				
Sings, moves or responds to music with expression				
Performs music with confidence and apparent ease				
Enjoys spending free time listening to music				
Shows focused concentration when practicing, listening to or responding to music				
Is self-motivated to spend time and effort on musical activities				

Please give a specific example for each statement that you rated a 4 above:

Why do you think this student is talented in music?

Send completed form to:

Name: _____

Address: _____

For more information please call: _____

Indicators of Potential Talent in Music

Peer Information Form

Name of person you are writing about _____

Your name _____ Date _____

How do you know this student? _____

How long have you known this student? _____

Please check the responses below that apply to this student:

- Spends free time doing musical activities
- Easily remembers and sings tunes from television, radio, CD, tapes and so on
- Enjoys making up songs, rhythms, or experimenting with sounds
- Keeps a steady beat and has a good sense of rhythm
- Enjoys performing for others
- Performs and reacts to music with expression
- Concentrates or stays focused when performing or listening to music
- Works hard to improve musical ideas and skills

What musical activities do you know about that the student participates in?

Why do you think this student is talented in music?

Return this form to: _____

By Date: _____

Indicators of Potential Talent in Music

Classroom Teacher Jot Down Form

Student Name _____ Grade _____ Type of Class: _____

Person completing form _____ Title: _____

Jot dates and descriptions of times when the student shows or has shown evidence of the characteristics

AWARENESS/DISCRIMINATION	CREATIVE INTERPRETATION	BEHAVIOR/PERFORMANCE	INTENSITY
Is particularly sensitive to sounds of all kinds, noticing small details.	Enjoys expressing musical ideas; seeks feedback on own musical activities.	Sings, moves, or responds to music with expression.	Enjoys spending free time listening to music.
Easily remembers/sings tunes from CDs, radio, television, etc.	Makes up verses/songs; experiments with tunes, rhythms, sounds.	Performs music with confidence and apparent ease.	Shows focused concentration when practicing, listening, or responding to music.
Responds to rhythm by moving, clapping, etc.	Additional Notes/Comments:		Is self-motivated to spend time and effort on musical activities.

Conclusion

The resources presented in this manual have been assembled to assist school districts in building and enhancing the capacity to meet the educational needs of musically gifted and talented students in grades K-12. By providing some of the tools for determining and documenting if students have exceptional musical ability, it is our hope that the information will lead toward more informed teaching strategies and the differentiation of instruction necessary to meet the needs of our music students. Although much thought has been given to the documents included in this manual, it is realized that every educational setting has its own unique set of circumstances and it is expected that the documents may be edited to accommodate the needs of individual teaching situations.

Providing opportunities for children to maximize their musical potential is one of our goals and responsibilities as educators. The identification of our musically gifted and talented music students is simply the beginning of a process that is necessary to meet the needs of all of our students and to improve the effectiveness of instruction.

Resources

Parenting for High Potential

Don Treffinger, editor
Center for Creative Learning
P.O. Box 14100, NE Plaza
Sarasota, FL 34278
Phone: 941-342-9928
Web site: <http://www.nagc.org>

National Association for Gifted Children (NAGC)
1701 L St. NW, Ste. 550
Washington, DC 20036
202-785-4268
Email: nagc@nagc.org
Web site: <http://www.nagc.org>

Wisconsin Association for Gifted and Talented (WATG)
<http://www.watg.org>

National Research Center on the Gifted and Talented (NRC/GT)
Carolyn Callahan, director
University of Virginia
Curry School of Education
P.O. Box 400277
Charlottesville, VA 22904
Phone: 804-924-4557
Email: NRCGT@virginia.edu
Web site: <http://curry.edschool.virginia.edu/go/NRC>

The National Association for Music Education (MENC)
1806 Robert Fulton Drive
Reston, VA 20191
www.menc.org

Wisconsin Music Educators Association (WMEA)
1005 Quinn Drive
Waunakee, WI 53597
www.wmea.com

References

- Haroutounian, J. (2002). *Kindling the spark: recognizing and developing musical talent*. New York: Oxford University Press.
- Haroutounian, J. (2002). *A Framework for the identification of musical talent*. George Mason University.
- Haroutounian, J. (2000). *Perspectives of musical talent: a study of identification criteria and procedures*. George Mason University.
- Haroutounian, J. (1995). *Talent identification and development in the arts: An artistic/educational dialogue*. *Roeper Review*, 18 (2), 112-117.
- Koshy, Mitchell, & Williams (2006). *Nurturing gifted and talented children at key stage 1A: report of action research projects*. Nottingham, UK. DfES Publications.
- National Association of Gifted and Talented Children (2000). *Pre-K- Grade 12 Gifted Program Standards*. Washington, D.C.
- NAGC and CEC (2005). *Proposed NAGC and CEC Initial knowledge and skills standards for gifted and talented education with supporting research-based evidence*. Retrieved May 28, 2009 from <http://www.pagiftededucation.info/documents/ProposedNCATEstds.pdf>.
- Qualifications and Curriculum Authority (2009). *Identifying talented pupils: music*. Retrieved May 28, 2009 from http://www.qca.org.uk/qca_2296.aspx.
- U. S. Department of Education (1993). *National Excellence: A Case for Developing America's Talent*. U. S. Department of Education.
- Winner, E., & Martino, G. (2000). *Giftedness in non-academic domains: The case of the visual arts and music*. In K. A. Heller, F. J. Mönks, & A. Harry Passow (Eds.), *International handbook of research and development of giftedness and talent* (pp. 95-110). New York: Pergamon.
- Stone, S., Himebauch, R., Mursky, C., Ginter, Y., & Kueht, J. (2005). *Gifted and talented resource guide for educators, coordinators, and administrators in Wisconsin public schools*. Wisconsin Department of Public Instruction.
- Wisconsin Department of Public Instruction. *Gifted and talented pupils*. Retrieved November 26, 2008 from www.dpi.wi.gov/cal/gifted.html .
- Wisconsin Legislature. *Wisconsin Administrative Rule on Gifted and Talented Education*, Wisconsin Statute 121.02(1)(t), Administrative Rule 8.01(2)(t)2.

Appendices

Examples of District Plans and Forms:

- Framework/District Plan Examples..... 37
 - Manitowoc District EXCEL Program
 - Waterford District TAG Plan
 - Whitnall District Plan
- Musical Talent Assessment Examples..... 53
 - Eau Claire School District Purdue Music Rating Scale
 - Eau Claire School District Teacher Checklist
 - Indicators of Potential Talent in Music - Joanne Haroutounian
 - Waterford Music Rating Scale
- Letter and Nomination/Referral Samples..... 57
 - Eau Claire School District Grade 4 Assessment Letter
 - Eau Claire School District Parent Letter
 - Eau Claire School District Parent Interest Survey
 - Eau Claire School District Student Self-Survey
 - Manitowoc Parent Notification Letter

Manitowoc EXCEL - General Music Talent Pool Nomination Procedures

1. Preliminary Screening of all K-6 students by general music teachers each April: Teachers will reflect on each students' work/performance and then complete the "Scales for Rating the Behavioral Characteristics of Superior Students – Part VI: Musical Characteristics" for any child who is not already on the talent pool and whose behaviors/work contains indicators of strengths in music or for whom classroom differentiation has taken place.
2. Teachers may nominate students for the talent pool during the school year by completing the "Scales for Rating the Behavioral Characteristics of Superior Students – Part VI: Musical Characteristics." (Official updates of the talent pool are done in May; however, programming will begin as soon as the need is identified.)
3. Students in grades 2-6 whose "Scales for Rating the Behavioral Characteristics of Superior Students – Part VI: Musical Characteristics" have a total score greater than 21 will be added to the general music talent pool. Students in grades K-1 whose rating scales have a score above 21 will be added to a "watch list," will be observed by general music teachers, and will experience classroom differentiation as needed.
4. Students may also be added to the talent pool after a parent referral, student self-referral, or BCT referral based on evaluations of student performances that include both choral and instrumental pieces and possibly a portfolio of original compositions.
5. Students who enter the Manitowoc Public School District with an out-of-district music g/t identification will be added to the music talent pool.
6. As general music teachers work with students throughout the year, they may identify students whose strengths in choral or instrumental music or composition are beyond most of their age/grade level peers. Teachers may then nominate these students for appropriate Level 2 services as they become available.
7. Students whose general music performance indicates skill and knowledge far beyond their age level peers and for whom regular classroom differentiation does not provide an appropriate challenge will be considered for Level 3 programming. These students will have the opportunity to put together a portfolio of original compositions as well as a video recording of choral/instrumental performances and to collaborate with a general music teacher to set individual goals for growth. A Differentiated Education Plan (DEP) will be written for students whose portfolios/performances demonstrate exceptional abilities and strengths and for whom achievement of individual goals requires alternative settings and outside resources.

DEP criteria:

- Needs assessment by staff, parents, or student
- Grade of "A" in general music class
- High level of work in a portfolio / video recording (portfolio/recordings will be assessed by two music teachers other than the teacher making the nomination)

Visual and Performing Arts TAG Plan - Waterford Graded School District

IDENTIFICATION

Visual Arts

Students will be identified using multiple and varied measures, including the following:

- Portfolio or sketchpad
- Teacher rating scale
- Student self-assessment
- Letter(s) of recommendation from parent and/or extracurricular/outside advisor
- List of honors/extra-curricular involvements

Music/Performing Arts/Drama

Students will be identified using multiple and varied measures, including the following:

- Performance portfolio
- Teacher rating scale
- Student self-assessment
- Letter(s) of recommendation from parent and/or extracurricular/outside advisor
- List of honors/extra-curricular involvements

District Review Committee

Since the areas of visual arts, music, performing arts, and drama do not utilize standardized assessment data with quantitative data like other areas do, a district review committee consisting of the TAG Coordinators, district art and/or music teachers, and additional ad hoc members as appropriate will meet to consider the criteria outlined above. Nominated students will be identified as gifted based on consistent quality exhibited on a variety of criteria and the consensus of the review committee.

A formal screening process consisting of all district third grade students will occur during the spring of each year. The purpose of this formal screening period is to more provide all students, regardless of background and experience, an opportunity to be screened for giftedness in the arts. Students in other grades who present characteristics of being gifted in these areas can also be considered during this timeframe.

Visual Arts Portfolio/Sketchpad Guidelines:

All submissions should be compiled into a large folder with the student's name and school written on the folder. Each submission should have the student name and school labeled on the back (or bottom corner) of the student work.

Student work should be recent – ideally within the past calendar year. Photographs may be used for work that is difficult to transport due to size or fragility.

The complete portfolio should be given to the student's TAG Coordinator no later than April 1. The district review committee will make every effort to return the student's work in a timely fashion.

Requirements:

- **Black & White OR Color drawing #1:** Select an object with interesting edges (such as a chair, potted plant, sneaker, etc.) and place it on a surface. Draw it exactly as you see it. Use the art medium to make it look as realistic as possible.
- **Black & White OR Color drawing #2:** Have someone you know sit in front of you and draw the figure to show proportion. This must be an actual person, not from a photograph or other rendition.
- **Black & White OR Color drawing #3:** Draw a picture from your imagination that tells a story about a made-up place, object, or person. Include as many visual details in your drawing as possible to tell your story.
- **Sketchpad:** Student will submit a collection of sketches based on their own ideas and/or interests. Student work should be original and not copied from other sources. See Sketchbook Ideas for recommended ideas.
- **Student Choices:**
Choose from at least one of the following (all works should be student-created and NOT copied from other sources):
 - Sculpture of a real or imaginary object
 - Painting
 - Drawing representing student area of strength
 - Jewelry
 - Photography
 - Graphic arts (i.e. art using technology, etc.)

Sketchbook Ideas:

- Create a drawing of part of your environment (your room, classroom, backyard, etc.) showing correct usage of size, proportion, placement, and overlapping objects to create a sense of depth.
- Draw your hand holding an object (like a pen or pencil, keys, paper, book, etc.).
- Observe and draw an object from different positions.
- Draw a series of pictures of natural objects, such as trees, animals, flowers, etc.
- Make a series of drawings of manmade objects, such as buildings or statues.
- Make a series of drawings showing extreme close-ups of everyday objects (like a telephone, a book, or a utensil).
- Make a series of self-portraits.
- Draw things from your imagination.
 - Included in this could be images from dreams you have, futuristic objects, unusual creatures, or combinations of objects made into something new.
- Take an object and put it in a different and unusual environment (i.e. take a snowball and put it in the desert).
- Draw an invention that solves an unusual problem.
- Create drawings of things with unusual shapes, textures, or lines.
- Create drawings of objects that are near and far to create the illusion of depth.
- Make drawings of objects with unusual differences (or similarities).

VISUAL ARTS PORTFOLIO REVIEW SCORING GUIDE

<p>RECOMMENDED FOR GIFTED IDENTIFICATION</p>	<p>Student's work shows strong evidence of giftedness in visual arts and future development of student's artistic talents. Noted in this portfolio are the following characteristics:</p> <ul style="list-style-type: none"> • Large number of varied pieces demonstrating high interest in the arts, high product quality, and original ideas. This could include: <ul style="list-style-type: none"> ○ Multiple elements of composition ○ Complexity and elaboration within their work ○ Verisimilitude • Unique and creative representation of artistic qualities • Use of a variety of media in a creative and skillful way • Compositions are organized and thoughtfully developed along a variety of concepts
<p>NOT RECOMMENDED AT THIS TIME, WATCH FOR FUTURE IDENTIFICATION</p>	<p>Student's work shows partial evidence of potential giftedness in visual arts. Gifted programming is not recommended at this time, but future identification may be necessary. Noted in this portfolio are the following characteristics:</p> <ul style="list-style-type: none"> • Inconsistent variety in pieces demonstrating passing interest in the arts, inconsistent product quality, and partially original ideas. • Inconsistent representation of artistic qualities • Inconsistently uses a variety of media • Compositions are inconsistently organized and/or developed along a variety of concepts • Quality of art evident in some pieces, but not in others
<p>NOT RECOMMENDED AT THIS TIME</p>	<p>Student's work shows little evidence of giftedness in visual arts. Gifted programming is not recommended at this time. Noted in this portfolio are the following characteristics:</p> <ul style="list-style-type: none"> • Little or no variety in pieces. • Little or no creative representation of artistic qualities • Rare use of media in a creative and skillful way • Compositions are not organized or thoughtfully developed along a variety of concepts

Music/Performing Arts/Drama Portfolio Requirements:

Student portfolios for the performing arts should consist of a variety of materials. These materials should be recorded onto an audiotape or CD for music and a videotape or DVD for performing arts/drama. All portfolio submissions should be clearly labeled and include the accompanying sheet music or script (if applicable). The following outlines what options could be included in a portfolio:

Instrumental Music:

- At least two student chosen selections highlighting an instrument of choice in various styles/genres.
- At least two student chosen selections highlighting a different family of instruments. (Note: lack of a secondary instrument should not be used as an exclusionary factor in the nomination of a child.)
- One teacher chosen piece that will be “sight-read” by the student on an instrument of their choice. This piece should be developmentally appropriate.

Vocal Music:

- At least three student chosen selections of various styles/genres.
- One teacher chosen piece that will be “sight-read” by the student.

Performing Arts/Drama:

Performing Arts/Drama tape should include a minimum of THREE of the following:

- One 5-10 minute section of a performance in a play, musical, or other staged production. This segment should be challenging enough to demonstrate your abilities. Be sure the content is appropriate for school-aged audiences. This may be a school performance.
- One 5-10 minute section of a dramatic speech. This speech may be from a written play (i.e. Shakespeare, etc.) or it can be the dramatic interpretation of a famous speech (i.e. the *Gettysburg Address*). The performance should show your ability to take a character.
- One 5-10 minute section of improvised performance. This could be a comedic OR dramatic performance.
- One 5-10 minute section of a student-created, scripted performance. This could be a skit, play, newscast, commercial, or other type of production.

**MUSIC/PERFORMING ARTS PORTFOLIO REVIEW
SCORING GUIDE**

<p>RECOMMENDED FOR GIFTED IDENTIFICATION</p>	<p>Student's work shows strong evidence of giftedness in music/performing arts and future development of student's talents. Noted in this portfolio are the following characteristics:</p> <ul style="list-style-type: none"> • Large number of varied pieces demonstrating high interest and quality in music/performing arts. This could include for music: <ul style="list-style-type: none"> ○ Excellent expression with accurate style and interpretation ○ Outstanding accuracy with notes and rhythms ○ Accurate intonation in all ranges and registers For performing arts, this could include: <ul style="list-style-type: none"> ○ Excellent expression in speech, including use of inflection and tone ○ Strong use of gestures and movement to convey meaning ○ Highly confident when speaking in front of an audience • Variety of instruments and/or genres skillfully and/or creatively executed on a consistent basis • Strong evidence of skill in a variety of rhythms and melodies (music) or a variety of dramatic, humorous, and/or musical performances (performing arts) • Potentially highly able to sight-read. • Potentially improvises at a high level
<p>NOT RECOMMENDED AT THIS TIME, WATCH FOR FUTURE IDENTIFICATION</p>	<p>Student's work shows partial evidence of potential giftedness in music/performing arts. Gifted programming is not recommended at this time, but future identification may be necessary. Noted in this portfolio are the following characteristics:</p> <ul style="list-style-type: none"> • Pieces inconsistently demonstrate interest and quality in music/performing arts • Variety of instruments and/or genres inconsistently executed creatively and/or skillfully • Inconsistent evidence of skill in a variety of rhythms and melodies (music) or a variety of dramatic, humorous, and/or musical performances (performing arts) • Inconsistently able to sight read or improvise
<p>NOT RECOMMENDED AT THIS TIME</p>	<p>Student's work shows little evidence of giftedness in music/performing arts. Gifted programming is not recommended at this time. Noted in this portfolio are the following characteristics:</p> <ul style="list-style-type: none"> • Little to no variety in pieces. Does not demonstrate interest and quality in music/performing arts. • Little to no variety of instruments and/or genres. Does not execute skill on a consistent basis • Little to no evidence of skill in a variety of rhythms and melodies (music) or a variety of dramatic, humorous, and/or musical performances (performing arts) • Unable to sight read or improvise at a high level

**WATERFORD GRADED SCHOOL DISTRICT
VISUAL ARTS RATING SCALE**

Student Name: _____

School: _____

Grade: _____

Art Teacher: _____

Student behavior:	Never Observed 0	Rarely Observed 1	Sometimes Observed 2	Frequently Observed 3	Always Observed 4	Comments
Self-motivated and works well independently in artistic activities						
Consistently performs at a high level						
Shows imagination in presentation						
Draws/designs images from memory and/or imagination that show higher level creativity and/or realism						
Enjoys spending free time creating or analyzing art						
Uses other ideas to create their own unique material as opposed to copying/recreating						
Draws/designs with a high level of detail and skill						
Uses a variety of colors, values, sizes, textures, and shapes for desired effects						
Quickly grasps art instruction and applies it to own work						
Shows high sensitivity to art and media						

**WATERFORD GRADED SCHOOL DISTRICT
MUSIC RATING SCALE**

Student Name: _____

School: _____

Grade: _____

Music Teacher: _____

Student behavior:	Never Observed 0	Rarely Observed 1	Sometimes Observed 2	Frequently Observed 3	Always Observed 4	Comments
Self-motivated and works well independently in musical activities						
Consistently performs at a high level						
Shows a high sensitivity to rhythm, including but not restricted to body movements, emotional responses, and/or imaginative responses						
Can identify a variety of sounds, chords, and rhythms with ease						
Enjoys spending free time creating, listening, and/or analyzing music						
Plays a musical instrument and/or sings in chorus/choir or indicates a strong desire to do so						
Perceives subtle differences in musical qualities (i.e. tone, pitch, volume, timber, etc.)						
Quickly learns melodies and able to reproduce them accurately						
Quickly grasps music instruction and applies it to own work						
Demonstrates an ability to communicate using music or song with expression and confidence						

**WATERFORD GRADED SCHOOL DISTRICT
PERFORMING ARTS RATING SCALE**

Student Name: _____

School: _____

Grade: _____

Teacher: _____

46

Student behavior:	Never Observed 0	Rarely Observed 1	Sometimes Observed 2	Frequently Observed 3	Always Observed 4	Comments
Self-motivated and works well independently in dramatic/acting activities						
Consistently performs at a high level						
Shows imagination in dramatic presentation						
Able to quickly and readily shift roles of characters						
Enjoys spending free time creating, listening, and/or analyzing drama, acting, and/or theater						
Performs frequently in theater/acting opportunities and/or indicates a strong desire to do so						
Frequently uses voice (including volume, pitch, and tone), facial expressions, and/or body movements to express and enhance meaning						
Seeks to apply dramatic/acting opportunities to classroom activities						
Quickly grasps dramatic instruction and applies it to own work						
Displays a strong ability to communicate dramatically						

**WATERFORD GRADED SCHOOL DISTRICT
MUSIC, VISUAL, PERFORMING ARTS
TALENTED AND GIFTED IDENTIFICATION
STUDENT DATA FORM**

Academic Year: _____

Student name: _____

Student grade: _____

TAG Coordinator: _____

School: _____

Area nominated:

_____ Music

_____ Visual Arts

_____ Performing Arts

Identification components:

_____ Portfolio

Portfolio recommendation (from scoring guide): _____

_____ Teacher rating scale
(Highly recommended: 38-40; recommended: 35-37; monitor: 30-34; not recommended: <30)

Recommendation: _____

_____ Student self-assessment

_____ Letter(s) of recommendation from parent(s) and/or extracurricular/outside advisor

_____ List of honors/extra-curricular involvements

District Review Committee Recommendation:

_____ Recommended for gifted identification

_____ Not recommended for gifted identification at this time, watch for future identification (list reasons for this decision):

_____ Not recommended for gifted education (list reasons for this decision):

PROGRAMMING

	Visual Arts	Music	Drama/Performing Arts
Kindergarten - 4th Grade	<ul style="list-style-type: none"> • Differentiated art instruction • Use in classroom as appropriate • Half day workshops (one per semester) • Continued work on student portfolio • Distribute extracurricular opportunities to parents 	<ul style="list-style-type: none"> • Differentiated music instruction • Use in classroom as appropriate • Half day workshops (one per semester) • Distribute extracurricular opportunities to parents 	<ul style="list-style-type: none"> • Use in classroom as appropriate • Half day workshops (one per semester) • Distribute extracurricular opportunities to parents
5th and 6th Grade	<ul style="list-style-type: none"> • Continue K-4 programming • Year-long artist study facilitated by TAG Coordinator 	<ul style="list-style-type: none"> • Continue K-4 programming • Year-long composer study facilitated by TAG Coordinator • Participation in Solo & Ensemble 	<ul style="list-style-type: none"> • Continue K-4 programming • Year-long theater genre study (i.e. comedy, drama, speech, etc.) facilitated by TAG Coordinator
7th Grade	<ul style="list-style-type: none"> • Continue K-6 programming • Year-long genre or media study facilitated by TAG Coordinator 	<ul style="list-style-type: none"> • Continue K-6 programming • Year-long genre study facilitated by TAG Coordinator • Participation in Solo & Ensemble 	<ul style="list-style-type: none"> • Continue K-6 programming • Possible elective at middle school level • Performance in middle school musical
8th Grade	<ul style="list-style-type: none"> • Continue K-7 programming • Semester-long career study facilitated by TAG Coordinator • End of year portfolio public display • Differentiated course selection 	<ul style="list-style-type: none"> • Continue K-7 programming • Semester-long career study facilitated by TAG Coordinator • Optional solo/small group performance in spring concert • Participation in Solo & Ensemble 	<ul style="list-style-type: none"> • Continue K-7 programming • Semester-long career study facilitated by TAG Coordinator • Possible elective at middle school level • Optional performance at spring concert

RESOURCES/CREDITS:

- Codd, Mary. "Recognizing the Child Gifted and Talented in Visual Art." <http://www.growminds.com/TheArts/GTinArt.htm>. Accessed April 2008.
- *Gifted and Talented Art Program*, Baltimore County Public Schools Office of Art, 2002.
- *Gifted and Talented Resource Guide for Educators, Coordinators, and Administrators in Wisconsin Public Schools*, Sara Stone, Robin Himebauch, Chrys Mursky, Gretchen Ginter, Yvonne Kohn, and Jim Kueht; May 2005.
- *Identification of Children Who Are Gifted in Visual Arts, Implementation Handbook for Educators*. Ohio Department of Public Education, August 2004.
- "Identifying Talented Pupils: Music." Qualifications and Curriculum Authority. http://www.qca.org.uk/qca_2296.aspx. Accessed April 2008.
- Wisconsin School Music Association. District Solo & Ensemble adjudication form. Accessed April 2008.
- Wisconsin Forensic Coaches' Association, 2007-2008 Handbook. <http://www.wfcaforensics.org/content/view/121/144/>. Accessed April 2008.

Whitnall School District - Music Talent Area 3D

Music Identification

Grades Kindergarten-4

- To be implemented now: Teachers will observe students for high levels of music talent based on the following characteristics:
 - Describing
 - Perceives fine differences in melodic and rhythmic examples.
 - Describes the musical concepts within a piece of music in advanced but age appropriate ways.
 - Demonstrates a higher level of ability to respond to the expressive qualities within a piece of music.
 - Performing
 - Shows a sustained interest in music and is eager to participate.
 - Reproduces melodic and rhythmic examples accurately.
 - Plays one or more musical instruments and/or sings very well.
 - Creating
 - Demonstrates ability to improvise within a musical context.
 - Demonstrates originality in musical composition.
 - Shows a sustained and/or self-initiated interest in composing music.
- To be implemented now: Teachers will use the Music Jot Down or similar format as a tool to record observations of students.

End of Grade 4

- To be implemented now: At the end of grade 4, students will be referred by the music teacher(s) for the music talent pool. In the referral process, students will be rated on the characteristics listed in grades K-4 using these criteria:
 - Has not demonstrated this characteristic
 - Demonstrates this characteristic from time to time
 - Demonstrates this characteristic consistent and at a high level
- To be developed next year: Specific instruments may be selected or designed as needed to obtain objective data on some of the characteristics.
- To be implemented next year: Criteria for placement in the talent pool: Consistently high levels of performance in at least two of the areas of describing, performing, and/or creating, placing the student within the top 5-10% of the student population.

Grades 5-8

- To be implemented in now: Students may be added to the talent pool at any time through demonstration of advanced characteristics and skills as outlined above.

Grades 9-12

- For future consideration: Placement of students in the music talent pool beyond the 8th grade year will be handled by the high school music teachers based on performance in musical areas.

Whitnall School District - Music Talent Area 3D

Music Programming

Grades Kindergarten-4

- In place: Teachers will encourage the development of musical knowledge and skills in describing, performing, and creating through the regular music periods.
- For future consideration: At a future date, the need for talent pool programming in grades 3 and 4 will be evaluated.
- To be implemented in next year: A Student Program Plan may be written for students with highly unique individual needs.

Grade 5

- Implementation to be considered for next year: Students who have been placed in the music talent pool will be invited to participate in the Music Seminar program.
- Implementation to be developed during the next year: The following guidelines are recommended for the Music Seminar program:
 - The Grade 5 Music Seminar will meet after school, once a week, for 6-9 weeks.
 - The Seminar plans will remain flexible as far as day and time scheduled, as well as possibly grouping students from different schools together.
 - The Music Seminar will use an Orff Ensemble and/or technology such as a piano lab to engage students in advanced activities of reading, vocal performance, instrumental performance, improvisation, composition, and independence within an ensemble

Grades 6-8

- To be implemented over the next two years: Students in the music talent pool will be invited to participate in two half-day workshop (one next year). The workshops will be scheduled on days when school is in session for only a half-day, since this time tends to be more flexible for teachers. (Note: The art plan includes a similar provision. There is a possibility for the whole school to spin off with these two half-days devoted to special activities in a variety of interest areas.) The half-day workshop may include experiences with visiting musicians, in-depth studies of ethnic/multicultural music, in-depth exposure to a composer or period of music history, improvisation, and music composition with some music theory.
- For future consideration: The programming for musically talented students would be greatly enhanced by the availability of a music lab, using piano keyboard networked by computer. The music department is pursuing purchase of such a lab for the regular program, as well as for use with musically talented students. The lab is far more than a piano keyboard program: through the computer software it can be used to develop rhythmic and tonal concepts, listening and ear training skills, analysis of musical pieces and genres, the study of composers, and musical composition. The lab could be used by general music, band, orchestra, and vocal classes, as well as for extra-curricular activities. It also presents possibilities for the integration of music with other discipline areas such as language arts, math, science, or social studies. The lab could also be used for exercise to aid in the identification of musically talented students.
- For future consideration: If the music lab becomes a reality, the music staff will develop a proposal for an advanced music elective for 7th and 8th grade students, using the lab.

Grades 9-12

- Proposal to be developed next year: The music staff will develop a proposal for students to pursue advanced studies in band, chorus, or orchestra. Examples of advanced activities include the following:
 - Performance of Class A work in solo ensemble contests, to include both a solo and an ensemble, or solos on two different instruments. (This limits the weighted grade option to those students advanced enough to handle Class A material.)
 - An in-district juried performance that may include the performance of a solo or duet, scales, and sight-reading.
 - A self-paced study of music theory to a certain level.
 - Composition of a musical piece at a level consistent with the theory studied.
 - Participation in the school musical in a singing role, in the chorus, or in the pit band/orchestra.
- For future consideration: The music staff believes there is a need to expand the music programming beyond the current offerings. However, current scheduling puts some constraints on additional offerings, especially since many musically talented students are also academically oriented: an eight-period day would allow more opportunities to be scheduled. Some possibilities include jazz and madrigal choirs, small ensembles or sectionals in lieu of lessons, music history, and theory and composition work.
- For future consideration: The music staff would like to pursue the idea of providing a conservatory approach to lessons. With this approach, outside vocal and instrumental specialists would be brought to the school site after school to provide lessons for interested students. Financial policies would need to be determined – whether student would pay the full cost, whether the school would provide any financial support, whether the school could provide partial scholarships for low-income students, etc.

Grades 5-12: Music Evening Enrichment

- To be implemented next year: This extracurricular enrichment opportunity will be available to music talent pool students in grades 5-8, and to both music talent pool students and other interested students in grades 9-12.
- The Music Evening Enrichment program will be designed and implemented by the K-12 music staff.
 - Each staff member who volunteers will host attendance at one evening musical event in the Milwaukee area.
 - Students will meet with the staff member the evening of the event, but prior to attending, to discuss background information and concepts that will enhance the listening experience. The group will then proceed to the concert.
 - Students may attend any or all of the scheduled events during the school year. Parents will be asked to accompany the group as additional chaperones.
 - Some financial support from the gifted and talented budget may be used to defray costs; however, students will need to pay the remainder of the ticket cost.
 - The music staff will make an effort to provide variety in the events offered, and to spread the evenings throughout the school year. If possible, the year's schedule will be put together in September.



PURDUE RATING SCALE: MUSICAL CHARACTERISTICS

STUDENT: _____

GRADE: _____ DATE: _____

MUSIC TEACHER: _____ SCHOOL: _____

Please carefully consider each question and check the appropriate box. Return the completed form to your building G/T resource teacher.

Correlates with district progress report.	0	1	2	3	4	5
The student...	Never	Very Rarely	Rarely	Occasionally	Frequently	Always
1. Shows a sustained interest in music – seeks out opportunities to hear and create music.						
2. Perceives fine differences in musical tone (pitch, loudness, timbre, duration).						
3. Easily remembers melodies and can produce them accurately.						
4. Eagerly participates in musical activities.						
5. Plays a musical instrument (or indicates a strong desire to).						
6. Is sensitive to the rhythm of music; responds to changes in the tempo of music through body movements.						
7. Is aware of and can identify a variety of sounds heard at a given moment – is sensitive to “background” noises, to chords that accompany a melody, to the different sounds of singers or instrumentalists in a performance.						
Add Column Total:						
Multiply by Weight:		1	2	3	4	5
Add Weighted Column Totals:	0					
Scale Total:						

Comments/Observations:



Gifted Education

MUSICAL CHARACTERISTICS

STUDENT: _____

GRADE: _____

DATE: _____

TEACHER: _____

SCHOOL: _____

Please carefully consider each question and check the appropriate box. Return the completed form to your building G/T resource teacher.

	Never	Very Rarely	Rarely	Occasionally	Frequently	Always
1. Shows a sustained interest in music – seeks out opportunities to hear and create music.						
2. Perceives fine differences in musical tone (pitch, loudness, timbre, duration).						
3. Easily remembers melodies and can produce them accurately.						
4. Eagerly participates in musical activities.						
5. Plays a musical instrument (or indicates a strong desire to).						
6. Is sensitive to the rhythm of music; responds to changes in the tempo of music through body movements.						
7. Is aware of and can identify a variety of sounds heard at a given moment – is sensitive to “background” noises, to chords that accompany a melody, to the different sounds of singers or instrumentalists in a performance.						
Add Column Total:						
Multiply by Weight:	0	1	2	3	4	5
Add Weighted Column Totals:						
Scale Total:						

Indicators of Potential Talent in Music

Observation Rating Scale

Student Name _____ Age _____ Grade _____
 School _____ Type of Class: _____
 Person completing form _____ Title: _____
 You have known student _____ years _____ months Date: _____

Please indicate how often the student listed above has shown the following behaviors by circling the appropriate number.

1	2	3	4
seldom or never	occasionally	frequently	almost always

Aptitude and Ability

- | | | | | |
|--|---|---|---|---|
| 1. can remember and repeat melodies and rhythms. | 1 | 2 | 3 | 4 |
| 2. keeps a steady pulse and responds to subtle changes in rhythm and tempo of music. | 1 | 2 | 3 | 4 |
| 3. can hear small differences in melodies, rhythms, and sounds. | 1 | 2 | 3 | 4 |
| 4. can differentiate individual sounds in context: identifies patterns, melodies, instruments in a musical composition or specific environmental sounds. | 1 | 2 | 3 | 4 |
| 5. performs with accuracy and ease; learns quickly. | 1 | 2 | 3 | 4 |

Creative Interpretation

- | | | | | |
|--|---|---|---|---|
| 6. enjoys experimenting with sounds: making up songs and manipulating melodies and rhythms. | 1 | 2 | 3 | 4 |
| 7. is aware of slight changes in mood, loudness or softness, and sounds of different instruments in music. | 1 | 2 | 3 | 4 |
| 8. performs and reacts to music with personal expression: shows intensity and involvement with the music. | 1 | 2 | 3 | 4 |

Commitment

- | | | | | |
|---|---|---|---|---|
| 9. shows perseverance in musical activities: works with focused concentration, energy, and internal motivation. | 1 | 2 | 3 | 4 |
| 10. strives to refine musical ideas: sets high goals, constructively critiques musical work of others and self. | 1 | 2 | 3 | 4 |

Please use the back of this form for further comments describing specific strengths or weaknesses of this student that would be helpful in determining the potential talent of this student in the area of music.

**WATERFORD GRADED SCHOOL DISTRICT
MUSIC RATING SCALE**

Student Name: _____

School: _____

Grade: _____

Music Teacher: _____

56

Student behavior:	Never Observed 0	Rarely Observed 1	Sometimes Observed 2	Frequently Observed 3	Always Observed 4	Comments
Self-motivated and works well independently in musical activities						
Consistently performs at a high level						
Shows a high sensitivity to rhythm, including but not restricted to body movements, emotional responses, and/or imaginative responses						
Can identify a variety of sounds, chords, and rhythms with ease						
Enjoys spending free time creating, listening, and/or analyzing music						
Plays a musical instrument and/or sings in chorus/choir or indicates a strong desire to do so						
Perceives subtle differences in musical qualities (i.e. tone, pitch, volume, timber, etc.)						
Quickly learns melodies and able to reproduce them accurately						
Quickly grasps music instruction and applies it to own work						
Demonstrates an ability to communicate using music or song with expression and confidence						



EAU CLAIRE
AREA SCHOOL DISTRICT

Gifted Education

Date

Dear Parents:

The Music Department, in conjunction with the Gifted Education Department, is in the process of identifying musically gifted/talented students at the elementary level. Part of this identification process involves all fourth grade students taking an elementary music aptitude test called Intermediate Measure of Music Audiation, researched and written by Edwin E. Gordon. Following this initial screening, the music teacher will continue with this identification, having appropriate students assessed in the area of creativity and performance. Interest surveys will also be used to gather information from students and parents. The Gifted Education Department will be responsible for compiling all the results and communicating with parents.

It is our hope to use this information to help teachers adapt instruction to the individual musical strengths and weaknesses of their students. Additionally, we would provide musically gifted/talented students opportunities necessary to enrich or advance their music education.

For any additional questions, please feel free to contact the gifted resource teacher or music teacher in your son/daughter=s building, or me at 833-3456.

Sincerely,

Gifted Education Coordinator



EAU CLAIRE
AREA SCHOOL DISTRICT

Gifted Education

Date

Dear Parent(s)/Guardian(s):

Your son/daughter has recently scored high on a musical aptitude test given by his/her music teacher. Because of this, we would like to continue some additional screening in the areas of singing, playing instruments, reading/writing, and composition/improvisation. This, too, will be conducted by his/her music teachers.

We need your help as well. Based on your observations as parent/guardian, would you please fill out the attached survey and then have your son/daughter reflect on his/her musical interest and ability. When the surveys are complete, please return it to the music teachers in your son/daughter's building as soon as possible.

It is our hope that this information will allow the music teacher more information about your son/daughter's musical ability, and allow both of us the opportunity to provide the best learning environment for your son/daughter's musical needs.

Sincerely,

Gifted Resource Teacher



Student Name: _____ Grade: _____

School: _____ Classroom Teacher: _____

Music Teacher: _____

Parent Interest Survey*
Music

Indicate by putting a check next to the response.

- _____ My child demonstrates strong interest in music.
- _____ My child makes up songs and/or creates verses to songs.
- _____ My child expresses feelings and emotions through music.
- _____ My child shows interest in performing.
- _____ My child is persistent in learning new songs.
- _____ My child studies music privately and performs in recitals.
- _____ My child shows signs of ability to compose music – creative flair.
- _____ My child shows notable skill in singing or playing an instrument.

Other comments about your child's music abilities:

Parent Signature _____

Date _____

*Please return this music interest survey to the music teacher in your building.



Student Self Survey

Music

Please check the responses below that apply to you.

- _____ I am strongly interested in music.
- _____ I enjoy making up songs and/or verses to songs.
- _____ I express feelings and emotions through music creatively.
- _____ I enjoy performing.
- _____ I enjoy and try hard to learn new songs.
- _____ I study music privately and perform in recitals (piano lessons, violin lessons, etc.).
- _____ I like to compose or create music.
- _____ I feel like I can sing or play very well.
- _____ I am involved in other musical activities outside of the school day.





**Manitowoc Public School District
EXCEL Program**

Date

Dear Parents,

Based on a recent teacher recommendation, _____ has been identified as having strengths in music and will be added to the EXCEL Talent Pool for that area.

The Music Talent Pool represents a group of students who have been identified by at least one of our identification tools: music teacher recommendations, preliminary screenings, or portfolio/recording submissions. There is evidence that your child may need challenges beyond regular grade level material depending on the curriculum being studied. The Music Talent Pool is thus a “watch list” used to communicate these possible needs from one year’s music teacher to the next.

At the elementary and junior high levels the appropriate challenges are generally provided by the music teachers (general music, band, chorus, and orchestra) as they differentiate instruction. Strategies for differentiating instruction in the performing arts include varied questions, learning centers, and tiered assignments. Challenges at the senior high level are provided both by choice of music class as well as differentiated instruction within those classes. Please feel free to talk with music teachers in the coming years about the challenges provided to your child based on each year’s assessments of his/her instructional needs.

If you have any questions concerning EXCEL programming, please feel free to contact the EXCEL Advocate or principal at your child’s school or call one of the EXCEL Program Support personnel listed below.

Sincerely,

(Name) _____

EXCEL Program Support

(Phone)

Teacher making the recommendation: _____

Area(s) of strength:

_____ Chorus _____ Instrumental _____ Composition

"If you need this information translated in Spanish/Hmong, please call..."

Si usted necesita esta informacion traducida al Espanol, por favor llame al 683-4771.

Yog koj xav tau ib daim txhais ua lus Hmoob, thov hu Hmoob Tus Xov Tooj, 683-4389.

Resources for Teachers and Parents