

APPENDIX B.2. Mariachi Performance Rubric, Ensemble Skills

CATEGORY	ADVANCED	ACCOMPLISHED	PROFICIENT	APPROACHES STNDRD	BELOW STANDARD
INTONATION <ul style="list-style-type: none"> Instrument Tuning Ensemble Intonation Pitch Control Listening/Adjusting 	<ul style="list-style-type: none"> Instruments are well-tuned. Melodic and harmonic intonation demonstrated consistently. Control of pitch in all registers and dynamic levels is apparent. Listening/adjusting skills are demonstrated consistently. 	<ul style="list-style-type: none"> Instruments are well-tuned. Melodic and harmonic intonation is very good. Minor problems sometimes occur in range and/or volume extremes or difficult passages. Listening skills are apparent and students display ability to correct most problems. 	<ul style="list-style-type: none"> Instruments are tuned relatively well. Less demanding melodies, intervals and harmonic structures are performed successfully. More complex intervals, octaves and unisons performed with partial success. Listening skills are demonstrated and attempts are made to correct obvious problems. 	<ul style="list-style-type: none"> Instruments are somewhat in tune. Difficult intervals/harmonic structure are the major intonation weaknesses. Individual and sectional intonation are seldom corrected. Listening and attentiveness are inconsistent and often neglected. 	<ul style="list-style-type: none"> Instruments are out of tune consistently. Simple intervals and harmonic structure show lack of intonation. Individual and sectional intonation are not corrected. Listening and attentiveness is not demonstrated.
TONE <ul style="list-style-type: none"> Color Texture Sonority 	<ul style="list-style-type: none"> Well-focused full, rich tone is produced consistently. Uniform color, texture and sonority is demonstrated consistently during the entire performance. 	<ul style="list-style-type: none"> Appropriate tone quality is achieved most of the time with some problems occurring during the most demanding passages. Uniform color, texture and sonority is well-controlled. 	<ul style="list-style-type: none"> A basic approach to appropriate tone production is demonstrated in less demanding passages with problems evident in passages of extremes in volumes and/or registers. Uniform color and texture is apparent in less demanding passages. 	<ul style="list-style-type: none"> A basic understanding of tone quality concepts is lacking. Volume and register extremes are not controlled. Uniform color and texture is inconsistent. 	<ul style="list-style-type: none"> Basic elements of color, texture, and sonority are rarely evident.
TECHNIQUE: Ensemble <ul style="list-style-type: none"> Uniformity/ Cohesiveness Articulation Style/Technique Flexibility/Dexterity Posture/Instrument Position 	<ul style="list-style-type: none"> Ensemble cohesiveness is outstanding. Comprehensive knowledge of correct articulation style and technique is demonstrated during the entire performance. The entire ensemble exhibits flexibility and dexterity consistently. All students exhibit correct posture and instrument position consistently. 	<ul style="list-style-type: none"> Ensemble cohesiveness is apparent most of the time. A working knowledge of articulation styles is evident. Manual dexterity is exhibited with flexibility being evident for the majority of the performance. Most students exhibit correct posture and instrument position consistently. 	<ul style="list-style-type: none"> Ensemble cohesiveness is demonstrated inconsistently. Articulation technique and style are appropriate most of the time. Styles are often performed uniformly but consistency and accuracy are lacking with more complex articulations lacking clarity and control. Players demonstrate a degree of flexibility and dexterity inconsistently. Some students exhibit correct posture and instrument position inconsistently. 	<ul style="list-style-type: none"> Uniformity is achieved in some simple passages but overall cohesiveness is not evident. Articulation technique, styles and accuracy are appropriate some of the time but often cause severe problems. Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. Students exhibit correct posture and/or instrument position at times. 	<ul style="list-style-type: none"> Uniformity and attention to articulation are rarely demonstrated. Flexibility and dexterity present challenges consistently. Students do not exhibit correct posture and/or instrument position.
TECHNIQUE: Strings <ul style="list-style-type: none"> Bow Left Hand 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution demonstrated consistently. Hand positions are correct When used, shifting, vibrato and use of 4th finger are accurate and effective consistently. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution often demonstrated. When used, most shifting, vibrato and use of 4th finger are accurate and effective. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution demonstrated inconsistently. When used, shifting, vibrato and use of 4th finger are sometimes accurate and effective. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution rarely demonstrated. When used, shifting, vibrato and use of 4th finger are not accurate or effective. 	<ul style="list-style-type: none"> Uniformity in bow direction, contact points and distribution not evident. Correct hand position is not demonstrated
TECHNIQUE: Vocal <ul style="list-style-type: none"> Clarity of Text Begin/End Consonants Vowel Uniformity Attention to Attacks/Releases 	<ul style="list-style-type: none"> Language is pronounced correctly. Precise diction enhances rhythmic accuracy. Consonants are clearly articulated consistently Vowels are uniform across the sections and the ensemble and modified appropriately when required Attacks and releases are precise across the sections and the ensemble. 	<ul style="list-style-type: none"> Language is pronounced correctly. Diction is clear with lapses in faster passages or in extreme ranges. Consonants are clearly articulated most of the time. Vowels are uniform across the sections and the ensemble with lapses in faster passages or where modification is required. Attacks and releases are precise across the sections and the ensemble. 	<ul style="list-style-type: none"> Language is pronounced correctly most of the time. Efforts are made to achieve accurate diction. Consonants are clearly articulated some of the time. Efforts are made to achieve a uniform vowel sound most of the time. Attacks and releases are precise some of the time. 	<ul style="list-style-type: none"> Mastery of language is demonstrated inconsistently. Diction is clear inconsistently. Consonants, attacks, and releases are clear and precise only in simple passages. Uniform vowel sound is demonstrated inconsistently. Attacks are releases are imprecise. 	<ul style="list-style-type: none"> Mastery of language is not demonstrated. Diction is not clear. Consonants, attacks, and releases are not clear and precise. Uniform vowel sound is not demonstrated. Attacks are releases are imprecise.

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<p>MUSIC</p> <ul style="list-style-type: none"> • Appropriate Level • Pulse Accuracy • Rhythmic Accuracy • Note Accuracy 	<p>-Music is well chosen/suitable.</p> <ul style="list-style-type: none"> -Precise steady and well-controlled pulse demonstrated. -Rhythmic accuracy is demonstrated consistently. -Notes and note values are performed correctly. 	<p>-Music is suitable for most players.</p> <ul style="list-style-type: none"> -Generally precise pulse demonstrated. -Minor rhythmic mishaps occur. -Very few incorrect notes/note values evident. 	<p>-Music is suitable for most players.</p> <ul style="list-style-type: none"> -A lack of rhythmic precision and control is evident. -Some rhythms are performed inaccurately. -Incorrect notes and/or note values evident. 	<p>-Music is inappropriate.</p> <ul style="list-style-type: none"> -Erratic and uncontrolled pulse is evident. -Incorrect rhythms are evident -Incorrect notes and note values demonstrated over the course of the entire performance. 	<p>-Music is inappropriate.</p> <ul style="list-style-type: none"> -Consistent pulse is not demonstrated. -Incorrect rhythms are evident consistently. -Inattention to note accuracy is demonstrated consistently
<p>INTERPRETATION</p> <ul style="list-style-type: none"> • Expression • Nuance • Phrasing • Dynamics 	<p>-Interpretation is communicated through expression.</p> <ul style="list-style-type: none"> -Exceptional use of nuance. -Exceptional phrasing. -Dynamics are well executed. 	<p>-Expression is often evident.</p> <ul style="list-style-type: none"> -Frequent use of nuance. -Very good phrasing. -Most dynamics are well executed. 	<p>-Expression is evident inconsistently.</p> <ul style="list-style-type: none"> -Use of nuance demonstrated inconsistently. -Some phrasing demonstrated. -Some dynamics are well executed. 	<p>-Expression is rarely evident.</p> <ul style="list-style-type: none"> -Nuance rarely evident. -No attempt at phrasing. -Use of dynamics not evident. 	<p>-Expression is not evident.</p> <ul style="list-style-type: none"> -Understanding of nuance, phrasing and dynamics not demonstrated.
<p>BLEND/BALANCE</p> <ul style="list-style-type: none"> • Individuals/Sections • Listening • Melody/Harmony 	<p>-Individuals within the sections are not distinguishable.</p> <ul style="list-style-type: none"> -Listening is evident consistently. -Melody and harmony are balanced accurately. 	<p>-Individuals within the sections are sometimes distinguishable.</p> <ul style="list-style-type: none"> -Evidence of well-developed listening skills is apparent. -Melody and harmony are often balanced accurately. 	<p>-Individuals within the sections are often distinguishable.</p> <ul style="list-style-type: none"> -Listening skills are often demonstrated. -Balance of melody and harmony is inconsistent. 	<p>-Individuals within the sections perform without regard to blend or balance.</p> <ul style="list-style-type: none"> -Listening is inconsistent and often neglected. -Balance of melody and harmony is sometimes achieved during less demanding passages but faster, louder and higher passages are not balanced. Individual players and/or sections tend to dominate. 	<p>-Individuals within the sections perform without regard to blend or balance.</p> <ul style="list-style-type: none"> -Understanding of blend or balance is not demonstrated. -Listening is neglected consistently.
<p>GENERAL EFFECT</p> <ul style="list-style-type: none"> • Stage Etiquette • Ensemble Appearance <p>(The <i>uniformity</i> of appearance is being adjudicated—not the uniform itself.)</p> <ul style="list-style-type: none"> • Audience Appeal 	<p>-Confidence and discipline are exhibited during the entire presentation.</p> <ul style="list-style-type: none"> -All performers demonstrate attention to uniform appearance. -Performance is inspiring. 	<p>-Confidence and discipline are often exhibited during the presentation.</p> <ul style="list-style-type: none"> -Uniform appearance is evident by the majority of the performers. -Performance is inspiring most of the time. 	<p>-Discipline is exhibited but a lack of confidence is evident.</p> <ul style="list-style-type: none"> -Attention to uniformity of appearance is lacking by the majority of the performers. -Performance is inspiring some of the time. 	<p>-Confidence and discipline are not evident.</p> <ul style="list-style-type: none"> -Uniformity of appearance is not evident. -Performance is not inspiring. 	<p>-Confidence and discipline are not evident.</p> <ul style="list-style-type: none"> -Attention to appearance is not evident. -Players demonstrate apathy.