

Rubric for Performance Assessment in Band

CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	FAIR	POOR
<i>INTONATION</i> <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 problems 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.
<i>TONE</i> <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.
<i>TECHNIQUE: Ensemble</i> <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.
<i>MUSIC</i> <ul style="list-style-type: none"> • Appropriate Level • Pulse Accuracy • Rhythmic Accuracy • Note Accuracy 	<ul style="list-style-type: none"> -Music is well chosen/suitable. -Precise steady and well-controlled pulse demonstrated. -Rhythmic accuracy is demonstrated consistently. -Notes and note values are performed correctly. 	<ul style="list-style-type: none"> -Music is suitable for most players. -Generally precise pulse demonstrated. -Minor rhythmic mishaps occur. -Very few incorrect notes/note values evident. 	<ul style="list-style-type: none"> -Music is suitable for most players. -A lack of rhythmic precision and control is evident. -Some rhythms are performed inaccurately. -Incorrect notes and/or note values evident. 	<ul style="list-style-type: none"> -Music is inappropriate. -Erratic and uncontrolled pulse is evident. -Incorrect rhythms are evident -Incorrect notes and note values demonstrated over the course of the entire performance. 	<ul style="list-style-type: none"> -Music is inappropriate. -Consistent pulse is not demonstrated. -Incorrect rhythms are evident consistently. -Inattention to note accuracy is demonstrated consistently
<i>INTERPRETATION</i> <ul style="list-style-type: none"> • Expression • Nuance • Phrasing • Dynamics 	<ul style="list-style-type: none"> -Interpretation is communicated through expression. -Exceptional use of nuance. -Exceptional phrasing. -Dynamics are well executed. 	<ul style="list-style-type: none"> -Expression is often evident. -Frequent use of nuance. -Very good phrasing. -Most dynamics are well executed. 	<ul style="list-style-type: none"> -Expression is evident inconsistently. -Use of nuance demonstrated inconsistently. -Some phrasing demonstrated. -Some dynamics are well executed. 	<ul style="list-style-type: none"> -Expression is rarely evident. -Nuance rarely evident. -No attempt at phrasing. -Use of dynamics not evident. 	<ul style="list-style-type: none"> -Expression is not evident. -Understanding of nuance, phrasing and dynamics not demonstrated.

Rubric for Performance Assessment in Band

<p><i>BLEND/BALANCE</i></p> <ul style="list-style-type: none"> • Individuals/Sections • Listening • Melody/Harmony 	<p>-Individuals within the sections are not distinguishable. -Listening is evident consistently. -Melody and harmony are balanced accurately.</p>	<p>-Individuals within the sections are sometimes distinguishable. -Evidence of well-developed listening skills is apparent. -Melody and harmony are often balanced accurately.</p>	<p>-Individuals within the sections are often distinguishable. -Listening skills are often demonstrated. -Balance of melody and harmony is inconsistent.</p>	<p>-Individuals within the sections perform without regard to blend or balance. -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>	<p>-Individuals within the sections perform without regard to blend or balance. -Understanding of blend or balance is not demonstrated. -Listening is neglected consistently.</p>
<p><i>GENERAL EFFECT</i></p> <ul style="list-style-type: none"> • Stage Etiquette • Ensemble Appearance (The <i>uniformity</i> of appearance is being adjudicated—not the uniform itself.) • Audience Appeal 	<p>-Confidence and discipline are exhibited during the entire presentation. -All performers demonstrate an attention to uniform appearance. -Performance is inspiring.</p>	<p>-Confidence and discipline are often exhibited during the presentation. -Uniform appearance is evident by the majority of the performers. -Performance is inspiring most of the time.</p>	<p>-Discipline is exhibited but a lack of confidence is evident. -Attention to uniformity of appearance is lacking by the majority of the performers. -Performance is inspiring some of the time.</p>	<p>-Confidence and discipline are not evident. -Uniformity of appearance is not evident. -Performance is not inspiring.</p>	<p>-Confidence and discipline are not evident. -Attention to appearance is not evident. -Players demonstrate apathy.</p>

Rubric for Choral Performance Assessment

CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	BELOW AVERAGE	POOR
INTONATION <ul style="list-style-type: none"> • Instrument Tuning • Ensemble Intonation • Pitch Control • Listening/Adjusting 	<ul style="list-style-type: none"> -Voices 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"> -Voices 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"> -Voices 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"> -Voices are somewhat in tune. -Difficult intervals/harmonic structure are the major intonation weaknesses. -Individual and sectional intonation problems are seldom corrected. -Listening and attentiveness are inconsistent and often neglected. 	<ul style="list-style-type: none"> -Voices 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 • 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 deportment. 	<ul style="list-style-type: none"> -Ensemble cohesiveness is apparent most of the time. -A working knowledge of articulation styles is evident. -Most students exhibit correct posture and deportment. 	<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. -Some students exhibit correct posture and deportment. 	<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. -Students exhibit correct posture and/or deportment at times. 	<ul style="list-style-type: none"> -Uniformity and attention to articulation are rarely demonstrated. -Students do not exhibit correct posture or deportment.
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"> -Mastery of language/pronunciation is demonstrated consistently. -An understanding of the meaning/intent of the text is exhibited consistently. -An understanding of text other than English is exhibited consistently. -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"> -Mastery of language/pronunciation is demonstrated most of the time. -An understanding of the meaning/intent of the text is often exhibited. -An understanding of text other than English is often exhibited. -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"> -Mastery of language/pronunciation is demonstrated inconsistently. -An understanding of the meaning/intent of the text is demonstrated inconsistently. -An understanding of text other than English is not exhibited. -Efforts are made to achieve accurate diction. -Consonants are clearly articulated some of the time. -Vowels are uniform most of the time. -Attacks and releases are precise some of the time. 	<ul style="list-style-type: none"> -Mastery of language/pronunciation is rarely demonstrated. -An understanding of the meaning/intent of the text is not exhibited. -Text other than English is not demonstrated. -Diction is clear inconsistently. -Consonants, attacks, and releases are clear and precise only in simple passages. -Uniform vowel sound is demonstrated inconsistently. -Attacks and releases are imprecise. 	<ul style="list-style-type: none"> -Attention to language/pronunciation is not evident. -Attention to understanding of the meaning/intent of the text is not evident -Text other than English is not demonstrated. -Diction is not clear. -Consonants, attacks, and releases are not clear and precise. -Uniform vowel sound is not demonstrated. -Attacks and releases are imprecise.

Rubric for Choral Performance Assessment

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Name _____

Class _____

ENSEMBLE REHEARSAL OBSERVATION GUIDE

*Using the form below, please record observations with regard to what is rehearsed/accomplished daily and by which section.
Be sure to reference the Choral Performance Assessment Rubric.*

Section (S,A,T,B)	Monday Insert Date:	Tuesday Insert Date:	Wednesday Insert Date:	Thursday Insert Date:	Friday Insert Date:

Name _____

Class _____

ENSEMBLE REHEARSAL OBSERVATION GUIDE

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Section (S,A,T,B)	Monday Insert Date:	Tuesday Insert Date:	Wednesday Insert Date:	Thursday Insert Date:	Friday Insert Date:

A Guide to Performance Practice: Paraphrased from “Choral Music: History, Style and Performance Practice,” by Robert Garrettson

Renaissance (1400-1600)

- Meter and Stress
 1. Most music of this period was unmetered, with stress (accent) occurring only through emphasis on certain syllables of important words. (Bar lines did not appear until late in this period.)
 2. Speaking the text aloud repeatedly can help determine the intended word stress, then marking the stressed syllables in the score.
 3. Think horizontally (melodically) rather than vertically (chords)
- Tempo
 4. Attention to the spiritual and poetic content of the text will guide the conductor to a suitable tempo.
 5. Tempo should remain constant throughout a piece or section, until there is a shift in mood and musical texture
- Dynamics
 6. Dynamics are dictated by the mood of the text.
 7. Change in dynamics should occur only with change in tempo.
 8. Avoid extremes!
- Tone Quality
 9. Singing in the early church was done by men and boys or falsettists, but since we use women on the treble parts today, the tone should be *light and clear with a minimum of vibrato*.
- Pitch
 10. A conductor should feel free to choose a pitch that is comfortable for his/her singers. (The only source of pitch during the Renaissance was from church organs, and that varied significantly from place to place. In the Sistine Chapel, there were no instruments to give pitch.)
- Texture
 11. Bring out points of imitation between parts. After making an entrance, that part should then recede into the background.
 12. Use embellishments to fill larger melodic intervals. There are texts available on the subject. (In the Renaissance, these embellishments were largely improvised, and singers developed a vocabulary of melodic patterns that could be used.)
- Expressive Aspects
 13. Strive for a ‘seamless’ quality with the overlapping and dovetailing of phrases, leaning slightly on all suspensions.
 14. Masses and motets are “impersonal in nature and should be performed with an atmosphere of quiet reflection and sincerity of feeling—a prayer. . . The impersonal quality of Renaissance sacred music is comparable to the detachment that may be observed in certain paintings of the period.”
 15. In madrigals and other secular genres, more freedom existed. Word painting devices in a piece must be identified by the conductor, and the singers must be led to understand them. The music should be sung with emotional expressiveness, with emphasis on the rhythmic interplay between parts.

Baroque (1600-1750)

- Meter and Stress
 1. The bar line and metered music came into being during the Baroque period, therefore rhythmic accents do occur at regularly spaced intervals. The conductor should use a definite and precise beat.
 2. The 'pick-up note' or *anacrusis* was used by composers to give the effect that the music was a continuation of something already begun. This delayed entrance created a rhythmic drive to the nearest downbeat.
 3. Although some passages are to be performed *legato*, the majority of Baroque music should have a detached quality, with a slight separation between notes.
 4. The double-dotting controversy: The practice of lengthening the dotted note and shortening the complementary note is an important consideration in Baroque music. The purpose of this practice is to "achieve a crisp, clear manner of articulation, rather than a sluggish or lazy approach." The question is where to apply this practice. One criterion is to consider the general character of the music; double-dotting would be more appropriate to brilliant and majestic music and less appropriate to graceful and lilting music.

To a large extent it is for the performers to find the answer by trial and error. If a conductor thinks a double-dotted performance is too extreme, let him find a happy medium.
- Tempo
 5. The tempo of Baroque music should generally be moderate and deliberate, and extremes should be avoided. Even fast tempi should be performed with some restraint.
 6. Italian markings should be considered as an indication of mood rather than of tempo. *Allegro* should be interpreted as lively, brisk, rather than as 'fast,' while *largo* should be considered as broad, rather than as 'slow.'
 7. Baroque music is characterized by a steady pulse, with no long and gradual *accelerando* or *ritardando*. The tempo can and should, however slightly hold back before important cadences.
 8. The *fermata* should be treated only as a breath mark in the music, it is not to be interpreted as an untimed hold.
- Dynamics
 9. Dynamic contrast was achieved by adding or dropping various voices and/or instruments. This practice was referred to as *terraced dynamics*, meaning various levels or plateaus of dynamics. (The concepts of *crescendo* and *decrescendo* were developed later.) You may also increase or decrease the number of performers participating in order to effect a dynamic change.
 10. Avoid extremes. Use a range only from *p* to *f*.
- Tone Quality
 11. Avoid a full, rich and heavy tone quality. The Italian vocal technique of *bel canto* (beautiful singing) would better serve music of the Baroque. It is a light and florid vocal style with a natural use of vibrato. The emphasis should be on agility, and the clear execution of all ornamentation and rapid scalar passages.
- Pitch
 12. There is an accepted idea that music in the Baroque period was calibrated to a standard pitch of A = 422, rather than 440 (a full half-step below). Other musicologists maintain that pitch varied greatly from town to town (as it did in the Renaissance), with no standard at all.

- Texture
 13. Although some composers continued to write in the Renaissance style during the Baroque, the majority of composers ushered in a change from modal polyphony to a homophonic style, and the harmonic language also shifted from church modes to a system of major and minor tonality. Greater range of emotional expression is allowed.
 14. The new Baroque polyphony varied in complexity of texture; the lighter the texture affords brighter tempi, while the more dense textures may be held back. As for imitations, answering voices should be replicas of the announcing voice.
 15. As to the practice of ornamentation, the intervals between notes of a given melody are filled-in with scalar or arpeggio figures, beginning and ending on the given notes.

- Expressive Aspects
 16. The Baroque composer expressed emotion with greater freedom than in the Renaissance. The emotion stems from the dramatic forces affecting all mankind, not from the individual's struggle.
 17. Composers used harmonic tension and release as devices in composition, and the drive to the keynote was apparent. The use of dissonance increased, especially unprepared dissonance (as opposed to the suspensions of the Renaissance).
 18. Increased attention given to tone-painting.
 19. Instrumental music assumed an equal position with vocal music for first time in history. The performance of Baroque music must have exacting rhythmic precision, with singers being as exacting as instrumentalists. Singers should also maintain a steadiness and purity of vocal line, without excessive vibrato.

Classical (1750-1820)

- Meter and Stress
 1. Elegance and delicate proportion were hallmarks of the Classical period. Therefore the pulse of the music was more delicately marked than in the Baroque period. The conductor should use a lighter beat, yet definite and precise to allow for crisp rhythms.
 2. The beginning tone of every new section must be given an even more marked emphasis than an ordinary strong beat.
 3. When duplets and triplets occur simultaneously, the two notes of the duplet must coincide with the first and last notes of the triplet (like swinging the eighth notes).

- Tempo
 4. The Classical period generally favored moderate tempi and avoided extremes. It seems that music tempi were more likely to be on the bright side, and overly slow tempi were avoided. More and more, composers indicated tempo markings on their scores. Metronome markings were even used in the final years of the period.
 5. *Tempo Rubato* was used as a device for interpretation. *Rubato* was used when a musical phrase required expressive emphasis. It is suggested however, that *tempo rubato* be used with discretion and restraint. In general the principle of strict time should be observed.
 6. The use of *ritardando* and *accelerando* became more frequent during the latter part of the period, and, again, such changes in tempi should be performed with restraint.

- Dynamics
 7. By the mid-eighteenth century, a considerable number of dynamic markings were known and in use: up to *fff* and down to *ppp*.
 8. The use of *Crescendo* and *decrescendo* was a significant development during the Classical period. The *crescendo-decrescendo* should be performed with restraint, the crescendo should not begin with as low a level, nor reach as high a level as it would during the Romantic period. Generally the dynamic level should change just one degree higher or lower, for example, from *p* to *mp*, rarely from *p* to *f*.
 9. The *forte-piano* contrast was an unwritten law in performing with dynamics; all repeated phrases or periods should be performed *piano*, as an echo. Periods performed *piano* the first time should be performed *forte* the second time.
 10. Every note that is not diatonic (having an accidental) should be either *mf*, *f* or *ff*. Dissonance must be stronger than its resolution.
 11. It is not possible for the composer to indicate every conceivable degree of loudness or softness. Therefore it is up to the performer to make numerous judgments regarding dynamics.

- Tone Color and Vibrato
 12. Tone color is much more important in the Classical period than during the Baroque. The performer should strive for a warm tone color, with a natural vibrato. The oscillation of pitch in the vibrato must not be too wide (about a quarter tone).

- Texture
 13. Composers of the Classical period sought lightness and simplicity in their music, contrasting from the heavy texture of the Baroque. During the Classical period the inner voices between melody and bass assumed greater importance, and the bass became more flexible and had interplay with the inner voices.

- Expressive Aspects
 14. Composers of the Classical period used phrases of a regular 2 to 4 bar length - shorter and more distinct than that of the Baroque. There were points of strong harmonic arrival and the phrase structure was well-defined. Melody reigned supreme, all other parts served to support it. Ornamentation continued, but the embellishment of the melodic line was done in the spirit of elegance and grace.
 15. The music of the Classical period was moderate in style, avoiding extremes of the later Romantic period. Emotional content was less important, and unity of design became the composer's goal. Form served to eliminate personal qualities and universalized the style.

Romantic (1820-1900)

- Meter and Stress
 1. Composers during the Romantic period sought to break the strictness of rhythm, yet remain within the time-honored rules. A widely used device to achieve this objective was the use meter changes without changing the time signature (hemiola). Syncopation also became widely used to evoke interest. Intricate rhythmic patterns and rhythmic surprise were characteristic of music in this period. Irregular phrase lengths were also used.

- Tempo
 2. The restraint from the Classical period was abandoned during the Romantic era. It was a period of extremes -fast tempi were performed exceptionally fast and slow tempi exceptionally slow.
 3. Tempo was closely aligned with mood the composer was trying to express.
 4. *Accelerando* and *ritardando* were more frequently used, and *tempo rubato* reached its ultimate in expressiveness. Composers of this period, however, did more precisely indicate their desired tempi.

- Dynamics
 5. Composers of the Romantic period often used extremes in dynamics ranging from *fff* to *ppp*, but with a slight leaning toward the use of the lower dynamic levels.
 6. *Crescendo* and *decrescendo* became a widely used expressive device. Some composers employed a slight *accelerando* with a *crescendo* a slight *ritardando* with a *decrescendo*.
 7. In contrast to the moderately sized ensembles used in the Classical period, the combined forces of large orchestras and choirs became the ideal medium for the expression of the dynamic extremes of the Romantic era.

- Texture
 8. New harmonic relationships were explored by composers of the Romantic period. Dissonance became more widely used and an increasing use of the melodic and harmonic chromaticism gave the composer a wider range of expression. Strong harmonic cadences were sometimes avoided, favoring a deceptive resolution, or no resolution at all. Sudden shifts in tonal center were also used.
 9. Harmony became predominant in music of this period, above counterpoint. When counterpoint was used, the composer focused on the opposition of masses, rather than vocal lines. In contrast to the light and clear texture of the Classical period, the texture of music in the Romantic period was often dense and heavy.

- Expressive Aspects
 10. Individual expression became the composer's principal goal. To express emotion, composers experimented harmonically. Unusual rhythmic effects, wide contrasts in dynamics, changing moods, and varying textures were all expressive devices used by the Romantic composer.
 11. Tone color took on new importance in the Romantic period. Through tone color, composers sought to express sensuous beauty and enchantment. Both instrumental and vocal music were influenced by the lyricism of the human voice.
 12. Ornamentation was now written out by composers in the Romantic era to limit the improvisational freedom performers once enjoyed in the Baroque and Classical eras.

The Modern Period (1900 to Present)

- Meter and Stress
 1. Impressionistic music possesses less tension and rhythmic drive than that of the Romantic period. The conductor should avoid any exaggeration of tempo changes, and the beat should be clear and precise but flexible and responsive to subtle nuance of the music.
 2. Expressionistic music, in contrast, possesses considerable rhythmic drive and clarity. Rhythm is generally aligned with textual stress, however tension was achieved through distorting the natural accentuation of the words with changing meter.
 3. Neo-Classical music avoided regular stress following the bar line using mixed meter or shifting accents and stresses within the measure without changing tie signature. In conducting rhythms in non-symmetrical forms, the conductor must alter his/her patterns to conform to the basic rhythm of the music.
 4. Neo-Romantic music places greater emphasis on the poetic aspects of the music and on a means of personal expression. When modern day rhythmic devices contribute to this end, they are used, when they do not, they are avoided.

- Tempo
 5. With impressionistic music, most tempi tend to be moderate and slow.
 6. The rhythm of expressionistic music tends to be irregular and rather complex. As a result of word stress being distorted, tempo will fluctuate.
 7. In Neo-Classical music, tempo is a function of clarity of melodic line.
 8. IN Neo-Romantic music, the consideration of mood is of utmost importance. Projecting textual meaning will require flexibility in tempi.

- Dynamics
 9. Impressionistic music utilizes a low level of dynamic intensity (i.i *mf*, *mp* and *p*). *Crescendo* and *decrescendo* are to be used very carefully.
 10. After the impressionistic phase, modern music incorporated a huge range of dynamic expression with rapid changes in dynamic levels, mixed with uniform levels of intensity.

- Texture
 11. Impressionistic music abandoned the restrictions of major-minor tonality, using church modes, whole-tone scale, and pentatonic scale. Parallel fourths and fifths were used against pedal point to create unusual harmonic effects. Relationships between chords was less important than the sound and effect of a single chord. Harmonic tension and resolution was less important. Tonal color became as important as melody, harmony and rhythm.
 12. Expressionism saw the ultimate evolution of chromaticism and the advent of 12-tone (serial) music.
 13. Neo-Classical music saw a resurgence of counterpoint, although it was referred to as a 'dissonant counterpoint.'
 14. Neo-Romantic music emphasizes sensuous lyricism and rich harmonies. Dissonance is used to highlight emotional and poetic aspect of the text.

- Expressive Aspects
 15. The impressionistic composer's aim was to suggest rather than to boldly state. Music of this style should be approached with restraint and objectively. Legato style of articulation is preferred to not disrupt the flow chords.
 16. The expressionistic composer used continuous dissonance, angular melodies and irregular rhythm, and abrupt changes in tempi and dynamics to express inner conflict. Singers must listen carefully with wide angular melodic leaps, to help combat intonation problems.
 17. The Neo-Classicist is concerned with craftsmanship and an impersonal, objective statement of his/her material. Emotional expression is to be minimized. Lessen the dramatic qualities of the singing voice to give more clarity to structure.
 18. The Neo-Romanticist seeks a more personal means of communication, using most of the same musical devices of the Neo-Classicist, but in a different way. Voice quality should be warm and expressive to convey the best subjective aspects of the music.

Clark County School District Rubric for Orchestra Performance Assessment

CATEGORY	SUPERIOR	EXCELLENT	GOOD	FAIR
INTONATION	-Accurate in all registers and keys	-Mostly accurate in basic positions and keys -Sometimes adjusts pitch	-Easier passages fairly in tune -Intervals sometimes inaccurate and need work	-Generally not acceptable -Badly out of tune -Problems not corrected
TONE	-Ensemble produces a full, rich tone	-Ensemble tone is often full and rich	-Sometimes ensemble tone is thin	-Ensemble tone is weak.
MUSICIANSHIP: <ul style="list-style-type: none"> • Interpretation • Expression • Phrasing • Dynamics • Nuances 	-Interpretation well-communicated -Exceptional use of nuance -Exceptional phrasing -Dynamics well executed	-Interpretation is often communicated -Frequent use of nuance -Very good phrasing -Most dynamics are observed	-Interpretation sometimes communicated -Little use of nuance -Some phrasing -Some dynamics well executed	-Interpretation is rarely communicated -No attempt at nuance -No attempt at phrasing -Few dynamics observed
BOW TECHNIQUE:	-Bow direction, contact points and distribution consistently follow section leaders	-Bow direction, contact points, and distribution often follow section leaders	-Bow direction, contact points, and distribution seldom follow section leaders	-Bow direction, contact points and distribution not following section leaders
LEFT-HAND TECHNIQUE:	-Hand positions correct -When used, shifting, vibrato, and use of 4th finger are accurate and effective	-Most hand positions correct -When used, most shifting, vibrato, and use of 4th finger are accurate and effective	-Hand positions sometimes correct -When used, shifting, vibrato, and use of 4th finger are sometimes accurate and effective	-Hand positions are not correct -When used, shifting, vibrato and use of 4th finger are not accurate or effective
ACCURACY/PRECISION <ul style="list-style-type: none"> • Pulse • Rhythm • Notes 	-Precise, steady and well controlled pulse -Rhythmically correct -Group follows conductor -Group plays notes correctly	-Generally precise pulse -Generally precise pulse demonstrated. -Very minor rhythmic mishaps -Very few note value inaccuracies -Group has minor difficulties following conductor -Very few incorrect notes	-Lack of precision and control -Misread rhythms -Unsteady tempi plus wrong notes and note values -Significant difficulties following conductor	-Extremely erratic and uncontrolled pulse -Group does not follow conductor -Group plays incorrect notes and rhythms
BALANCE/BLEND	-Melody and harmony are accurately balanced -Voices distinguishable	-Melody and harmony are often accurately balanced -Most voices are distinguishable	-Balance of melody and harmony is inconsistent -Voices often covered	-Balance of melody and harmony is not effective -Voices not distinguishable
LITERATURE	-Music is well chosen/suitable	-Music suitable for most players	-Music is unsuitable for most	-Students exhibit lack of confidence
POSTURE/INSTRUMENT POSITION	-All students exhibit correct posture and position	-Most students exhibit correct posture and position	-Some students exhibit correct posture and position	-Students do not exhibit correct posture and/or position
GENERAL EFFECT <ul style="list-style-type: none"> • Stage Etiquette • Ensemble Appearance • Audience Appeal 	-Students exhibit confidence and discipline while performing -Performers demonstrate attention to uniform appearance -Inspired performance	-Students often exhibit confidence and discipline while performing -The majority of performers demonstrate attention to uniform appearance -Inspired performance most of the time	-Students exhibit discipline but lack confidence while performing -The majority of performers demonstrate a lack of attention to uniform appearance -Inspired performance some of the time	-Students do not exhibit confidence/ discipline during performance -Uniformity of appearance is not evident -Music selection is inappropriate -Inspired performance rarely

Rubric for Mariachi Performance Assessment

CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	BELOW AVERAGE	POOR
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 problems 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 and 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 and releases are imprecise.

Rubric for Mariachi Performance Assessment

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

PLAYING (25 points possible)	5	4	3	2	1	TOTAL
POSTURE: correct standing posture, correct right & left hand positions	5	4	3	2	1	
RHYTHM: accurate values of notes & rests, duration, pulse, steadiness, meter	5	4	3	2	1	
NOTES: accurate pitches and intonation	5	4	3	2	1	
TONE: full sound, no buzzing, cracking or squeaking.	5	4	3	2	1	
FINGERING & BOWING: correct fingering and/or bowing as marked	5	4	3	2	1	
SINGING (25 points possible)	5	4	3	2	1	TOTAL
POSTURE: correct standing posture, hands at sides, shoulders back and relaxed, relaxed jaw	5	4	3	2	1	
RHYTHM: accurate values of notes & rests, duration, pulse, steadiness, meter	5	4	3	2	1	
NOTES: accurate pitches and intonation	5	4	3	2	1	
PROJECTION: full volume, breath support and pleasing tone	5	4	3	2	1	
DICTION: proper pronunciation, good vowels & consonants	5	4	3	2	1	
OVERALL (20 points possible)	5	4	3	2	1	TOTAL
PRESENTATION: appearance and facial expressions	5	4	3	2	1	
MUSICIANSHIP: expressive style, dynamics, interpretation	5	4	3	2	1	
BEHAVIOR: following instructions, caused no disruptions while others were performing	5	4	3	2	1	
EFFORT: practice and preparation, including memorization	5	4	3	2	1	
GRAND TOTAL (70 points possible)						

Instructions: Score the highest level achieved in each category, underline strengths, circle weaknesses. A “5” is considered a perfect score.

Criteria:

5 = Superior (above 99%)	3 = Average (above 75%)
4 = Above Average (above 90%)	2 = Below Average (above 50%)
3 = Average (above 75%)	1 = Not Passing (below 50%)