

CONCERT ORCHESTRA

Concert Orchestra is offered to all students, grades 9 – 12, who currently play an orchestral instrument; violin, viola, cello, bass. Students taking this class will work individually and collaboratively to improve ensemble rehearsal and performance techniques, instrumental techniques, music literacy and musicianship. As performance based classes, all orchestras with the exception of extension courses will progress through a 4 block Repertoire Cycle in which in-depth study on designated time periods and genres will be emphasized. All orchestras will be on the same block each year to ensure that students will have studied and performed all time periods and genres after four years regardless of ensemble.

Concert Orchestra is a full year course that meets twice in each four day rotation and includes one small group lesson per rotation in which individual string skills will be developed. Lessons will take place during the school day with the orchestra director or other FPS music teacher specializing in orchestra. Lessons will be scheduled in homogeneous instrument groups of no larger than three students at the same skill level. Students may choose to fulfill their orchestra lesson requirement by taking weekly private lessons with a qualified instructor outside of school at their own expense. Students who participate in weekly private lessons are required to have their private teacher complete the *private lesson progress* form and return it to their orchestra director regularly.

Participation in all scheduled rehearsals, concerts and other performing events as listed in the Orchestra Handbook are required. Adherence to department policies including the Code of Ethics and performance dress code is also required.

Course Overview

All students in the Fairfield Orchestra Program progress through an Ensemble Sequence and instrument specific Skill Levels.

Fairfield's Orchestra Program Ensemble Sequence

<u>Grade/Course</u>	<u>Instrument Skill Level</u>	<u>Ensemble Sequence Marker</u>
4 th Grade Orchestra	I	Novice
5 th Grade Orchestra	II	Novice
6 th Grade Orchestra	III	Intermediate

Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative, responsive and performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have

Artistic Processes

- Create
- Perform
- Respond
- Connect

Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.

7 th Grade Orchestra	IV	Intermediate	<p>the ability to transfer arts knowledge, skills, experiences and capacities and make connections to other subjects and settings to promote and enhance lifelong learning.</p> <p>Ensemble Goals:</p> <ol style="list-style-type: none"> 1. Conveying Ideas: each student effectively and musically demonstrates ensemble performance techniques including responding to conductor's cues and adjusting balance and blend in formal concert settings. 2. Communicating and Collaborating: each student participates in the group, taking individual responsibility for using strategies that effectively fulfill ensemble purpose and goals. 3. Creating and Constructing: student constructs an original composition or phrase, rhythmic or melodic, from the synthesis of existing ideas and information and can explain his/her individual creative process. 4. Exploring and Understanding: Student analyzes key issues and develops a detailed plan sufficient to address the task, independently creates and follows appropriate practice 	<ul style="list-style-type: none"> • Interpret intent and meaning in artistic work. • Apply criteria to evaluate artistic work. • Synthesize and relate knowledge and personal experiences to make art. • Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
8 th Grade Orchestra	V	Proficient		
Concert Orchestra	VI	Accomplished		
Symphonic Orchestra	VII	Advanced		
Chamber Orchestra	*Extension Course	Advanced+		

	<p>strategies to maximize time and effort.</p> <ol style="list-style-type: none"> Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance. <p>Small Group Lesson Goals:</p> <ol style="list-style-type: none"> Complete Skill Level VI of the Fairfield Public School orchestra program.. Demonstrate proper care and maintenance of their instrument. 	
<p><u>Summary Ensemble Skill Objectives</u> Used in all Summary Objectives for all students regardless of instrument.</p> <p>Skill Level VI Students will:</p> <ul style="list-style-type: none"> Identify, enumerate and perform the following rhythms in simple meter: eighth/sixteenth note/rest combinations, dotted quarter/eighth note/rest combinations, syncopation, quarter and eighth note triplets Identify, enumerate and perform the following rhythms in compound meter: eighth, quarter, dotted quarter notes and rests. Play and read in 4/4, 2/4, 3/4, 2/2, 6/8 time signatures Perform dynamic levels of pp, p, mp, mf, f, ff Identify aurally and visually the following intervals: P1, M3, P4, P5, and P8. 	<p><u>Summary Small Group Lesson Skill Objectives</u></p> <p>Fairfield Skill Level VI</p> <p>Students will:</p> <ul style="list-style-type: none"> Master range, tone production, shifting, articulation, phrasing, major, minor and chromatic scales in accordance with Fairfield Skill Level VI. Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group lesson. 	<p><u>Assessments</u></p> <p>Ensemble Assessments</p> <ul style="list-style-type: none"> Ensemble Performances Concert Evaluation District-wide Mid-Year Assessment District-wide Final Assessment Ensemble Rehearsal Skills Rubric <p>Small Group Lesson Assessments</p> <ul style="list-style-type: none"> Weekly Lesson Rubric Mid Year Performance Rubric Mid Year Skill Level VI Rubric Final Assessment -Solo

- Identify all major key signatures.
- Students assimilate the following terms and symbols into their vocabulary and performances: piano, mezzo piano, mezzo forte, forte, crescendo, decrescendo, treble clef, bass clef, alto clef, measure, repeat sign, double bar line, key signature, bow lift, up bow, down bow, tie, slur, staccato, plucking, bowing, hooked bow, double stops, detached pizzicato Common time, sharp, flat, natural, fermata, unison, divisi, fortissimo, diminuendo, accent, ritardando, tempo, a tempo, allegro, andante, moderato, coda, D.C. al fine, D.C. al coda, 1st and 2nd endings, D.S., tone, legato, arco, detache, martele, intonation, caesura, pianissimo, adagio, cantabile, interval, maestoso, dolce, arpeggio, spiccato, vibrato, tremolo, balance point, presto, portato, solo, soli, tutti, largo, trill, grace note, glissando, allegro moderato, meno mosso, piu mosso, sforzando, marcato, grand martele, retake, 1 measure repeat sign
- Students will identify and perform the following terms and symbols: accelerando, agitato, allegretto, andantino, largo, leggiero, natural harmonic, pesante, phrase, poco a poco, rallentando, resonant tone, ringing tones, sempre, simile, sul ponticello, subito, tacet, marcato, espressivo, forte piano, tonic, and up bow retake, simple meter, compound meter
- Play and memorize major scales and arpeggios within the Fairfield Level VI Skill Level listed range: C, D, G and F.
- Read and play scales and arpeggios; major: Bb and Eb; minor: a, d and g; and chromatic.

CREATING

Conceiving and developing new artistic ideas and work.

Enduring Understandings

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

Process Components: Plan and Make, Evaluate and Refine

Repertoire

- Original rhythmic compositions.

Tasks

- Students will compose (plan and make), evaluate and refine as necessary an original eight measure rhythmic composition in 4/4 time. The piece must utilize dotted rhythms, syncopation and sixteenth notes and rests.

Assessment

- Self-assessment checklist
- Peer evaluation of individual compositions performed during sectional or ensemble rehearsals
- Composition Rubric

PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

Enduring Understanding

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures.

Essential Questions

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Process Components: Analyze, Interpret, Rehearse, Evaluate, Refine, Present

Repertoire

Ensemble

- The Fairfield Public Schools Orchestra Program follows a Repertoire Cycle. Concert and Symphonic Orchestras will complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Orchestra Program, all participating students will have studied every genre in the Repertoire Cycle.
- Students will perform grade level appropriate orchestral arrangements representing a variety of genres that include Fairfield's Skill Level VI objectives.

Tasks

Ensemble

Students will:

- Perform, from memory, C, D, G and F major scales and arpeggios.
- Read and play A, E, Bb, Eb major and a, d, g minor scales and arpeggios, and a 2 octave chromatic scale.
- Rehearse and perform orchestral literature, NYSSMA grade 3, demonstrating appropriate dynamics, balance and blend while following a conductor's non-verbal directions.
 - Analyze & Interpret pitches, rhythms, note values, dynamics, and articulations
 - Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Rehearse, refine, evaluate and present Orchestra literature corresponding to the FPS Repertoire Cycle in both class and formal concert settings, with characteristic tone and attention to intonation.

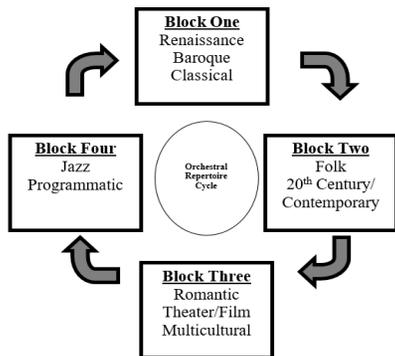
Assessment

Ensemble

- Formative rehearsal evaluation using district-wide ensemble rehearsal skills rubric.
- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals
- Summative recorded assessments
- Concert performances

Small Group Lesson Assessments

- Weekly Lesson Rubric
- Mid Year Performance Rubric
- Mid Year Skill Level VI Rubric
- Final Assessment -Solo



Small Group Lesson

Students will utilize the grade level appropriate method books, etude books, and solo repertoire that include Fairfield's Skill Level VI objectives and meets the individual needs of the student musicians.

- Work collaboratively in a sectional setting to improve on instrument/section specific musical and technical challenges within the current repertoire.

Small Group Lesson

Students will individually perform designated lesson material:

- Individually analyze, rehearse, refine and present designated lesson material, including major and chromatic scales; with range, tone production, shifting, articulation, phrasing in accordance with the requirements of Fairfield Skill VI.
- Employ the use of a tuner to improve intonation and ability to adjust pitch.
- Employ the use of a metronome to reinforce their understanding of tempo markings and improve their ability to maintain a steady tempo as technical demands increase.

RESPONDING

Understanding and evaluating how the arts convey meaning

Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY LEVEL)

Essential Question

- How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, Interpret, Evaluate

Repertoire

Ensemble

- The Fairfield Public Schools Orchestra Program follows a Repertoire Cycle. Concert and Symphonic Orchestras will complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Orchestra Program, all participating students will have studied every genre in the Repertoire Cycle.
- Students will perform grade level appropriate orchestral arrangements representing a variety of genres that include Fairfield's Skill Level VI objectives.

Tasks

Ensemble

Students will:

- Analyze and discuss targeted instrumental techniques, ensemble skills, and elements of music during rehearsals
- Evaluate, in writing, the quality of their own performances by describing the uses of elements of music and expressive devices
- Demonstrate knowledge of music vocabulary
- Make informed, critical evaluations of the quality and effectiveness of performance
- Apply evaluation criteria to their personal participation in rehearsals and curricular concerts
- Identify aurally and visually all major and perfect intervals.

Small Group Lesson

Students will:

- Make informed, critical evaluations of the quality and effectiveness of their performances

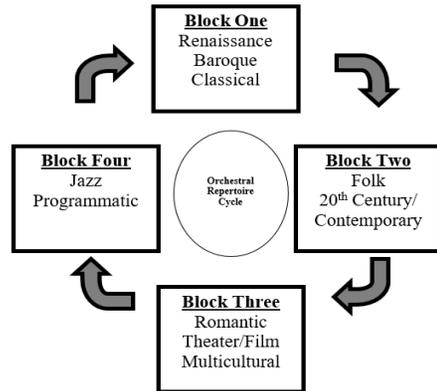
Assessment

Ensemble

- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals
- Written evaluation of performances
- Mid Year Assessment
- District wide Final Assessment

Small Group Lesson

- Individual improvement on targeted instrumental techniques
- Group discussion of problem solving strategies during at home practice
- Weekly lesson rubric



Small Group Lesson

Students will utilize the grade level appropriate method books, etude books, and solo repertoire that include Fairfield's Skill Level VI objectives and meets the individual needs of the student musicians.

- Through analysis and evaluation, apply problem solving strategies during home practice

CONNECTING

Relating artistic ideas and work with personal meaning and external context.

Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

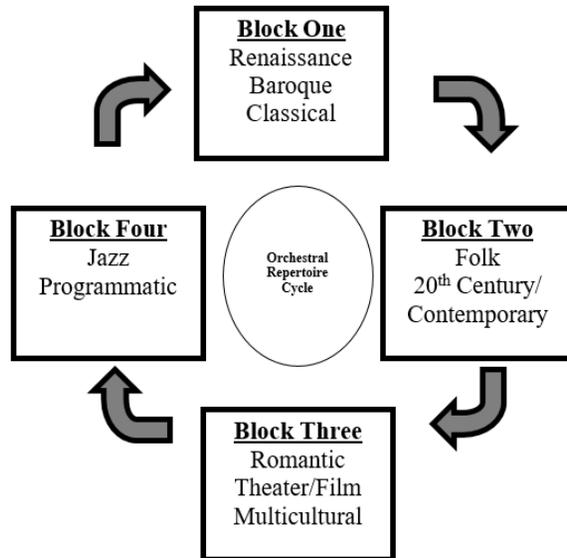
Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Process Components: Compare and Contrast, Analyze, Interpret, Evaluate

Repertoire

The Fairfield Public Schools Orchestra Program follows a Repertoire Cycle. Concert and Symphonic orchestras complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Orchestra Program, all participating students will have studied every genre in the Repertoire Cycle.



Tasks

Students will:

- Analyze, interpret and demonstrate knowledge of key characteristics of repertoire cycle genres as they relates to the elements of music and cultural; and historical connections.
- Compare and contrast Orchestra Repertoire performed from the Repertoire Cycle with Orchestra Repertoire from other genres.

Assessment

Students will answer the focus genre questions.

Connecting Focus Questions By Genre:

Block One: Renaissance, Baroque, Classical

Q - Why was music important in the **Renaissance** Period?

A- Because music was an important part of civic, religious and courtly life. The most important music was composed for use by the church.

Q – Describe the instrument and bow in the **Renaissance** Period?

A- String instruments were viols and were supported without endpin or chinrest and rested casually on the body.

Q- How did the physical characteristics of the instrument contribute to the overall music and sound in the **Renaissance** Period.

A- Music was very simple because of the limitations of the instrument.

Q - What are the physical characteristics of the instrument and bow in the **Baroque** Period?

A- Shorter neck, gut strings, convex arched bow, bow hold.

Q- How did the physical characteristics contribute to the overall sound and articulation in the **Baroque** Period?

A- Smaller dynamic and note range, mellow tone, decay of longer tones/inability to sustain, limited articulation

Q- What are the performance techniques in the **Baroque** for string instruments?

A – Very little vibrato, highly ornamented with more freedom of personal expression

Q – How did the physical characteristics of the instrument and bow change in the **Classical** Period?

A- Longer neck, invention of the current bow by Francois Tourte which was shorter in length, stronger and concave arch.

Q- How did the physical characteristics contribute to the overall sound and articulation in the **Classical** Period?

A- Greater dynamic and note range, shifting into higher positions, ability to sustain longer tones, added articulations in particular spiccato,

Q- What are the performance techniques in the **Classical** Period for string instruments?

A –Consistent vibrato speed, more structure and dominance in the upper string part, emphasis on left hand technique

Block Two: Folk, 20th Century/Contemporary

Q - What is **Folk** music?

A - type of traditional and generally rural music that originally was passed down through families and other small social groups. Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading.

Q - What are the characteristics of American **folk** music?

A -

- Acoustic instruments
- Simple chord progressions such as C-F-G or Am-G
- Simple time signatures such as 3/4 or 4/4
- "Sharp" or natural keys such as C, D, E, G or A
- Simple scales such as pentatonic minor (blues), pentatonic major, major, melodic minor and mixolydian.
- Simple melodies based on tropes from Irish, Scottish and English music of the 1600-1700s OR simple melodies based on African American music of the 1800s (or earlier).

Q - What are the string performance techniques of American fiddle music?

A - string crossings, double stops, slides, percussive bowings (chop), shuffle bowing

Q - What are the melodic characteristics of **20th Century/Contemporary** music?

A -

- Jagged with large intervals, but they can also be smooth and easy to sing too
- Increased ranges from very high to very low
- Special techniques to create new and unique sounds on the instrument

Q - What are the rhythmic characteristics of **20th Century/Contemporary** music?

A -

- Meter commonly makes groups of 5 or 7 beats
- Meter can change suddenly & frequently
- Sometimes two or more rhythms are played at the same time
- Extreme tempos. Tempo changes may be sudden or gradual
- Use of ostinato to create power and excitement

Q - What are the extended string techniques used in the **20th Century/Contemporary** music?

A - Sul ponticello, sul tasto, bowing behind the bridge, col legno, scratch tone, silent fingering, snap pizzicato, nail pizzicato, slapping the strings, knocking the instrument, chewing, bow glissando

Block Three: Romantic, Theater/Film, Multicultural

Q - How did **Romantic** composers differ from the Classical period composers?

A - Romantic composers aimed for powerful expression of emotion revealing their innermost thoughts and feelings

Q - What are the characteristics of **Romantic Period** music?

A -

- More passionate melodies (song-like and lyrical)
- Richer harmonies
- Greater use of chromaticism
- Dramatic contrasts of dynamics from ppp-fff
- Great technical virtuosity
- String techniques added were lush vibrato & exaggerated slides into notes.

Q - How did the Symphonic Orchestra change in the **Romantic Period**?

A- It was much larger to accommodate the extra sound that was needed.

Wind sections became larger and piccolo, English horn, bass clarinet and bassoon were added.

Q- How did musicians make a living in the **Romantic Period**?

A- They are now able to work independently. They no longer had to rely on the patronage of the aristocracy or church. Musical Conservatories are founded for musical training and public concerts become part of society.

Q - What is musical **Theater and Film**?

A - A theatrical performance that combines songs, spoken dialogue, acting and dance. The songs usually advance the plot.

Q- What is the difference between film and stage musicals?

A - The use of lavish background scenery and locations used in films, but are impractical in the theater.

Q - What is **Multicultural music**?

A - It is music that encompasses many different styles of music from around the world and is unique to individual countries/cultures.

Q - Why is **Multicultural music** important?

A - When we learn orchestral pieces from other cultures it helps to connect us.

Q- What are some of the characteristics unique to the piece you performed this year?

A - (To be determined by repertoire - could include rhythm, texture and techniques.)

Block Four: Programmatic, Jazz

Q- What is **Programmatic** Music

A - music that tells a story

Q -Name three main types of **Programmatic** Music for Orchestra.

A - Programme Symphony, Concert Overture, Symphonic/Tone Poem

Q - What is Jazz swing?

A - playing a note just before or after the beat. This gives the music a flexible, relaxed feel.

Q - How is Jazz different from Classical or Romantic music?

A - jazz musicians almost never play a tune the same way twice. Most jazz is improvised and not fixed by the composer.

Fairfield Public Schools
Assessment Pack
Concert Orchestra

Composer's Name: _____ Date: _____

Peer Evaluator's Name: _____ Date: _____

Concert Orchestra Rhythmic Composition

- 1) Create an eight-measure composition using the parameters below.
- 2) When you have created a rhythmical pattern that you like, notate it below.
- 3) If you need space to practice this, use the staff paper on the back.

Requirements

- 1) Use four beats in each measure with correct notation.
- 2) Include clef, time signature.
- 3) Rhythms should include quarter notes, syncopation, dotted rhythms and sixteenth notes and rest. No whole or half notes/rests should be used.



Composition Checklist:

- _____ Composed eight measures.
- _____ Used four beats in each measure with correct notation
- _____ Used syncopation
- _____ Used dotted rhythms
- _____ Used sixteenth notes
- _____ Used rests
- _____ Time signature

Peer Evaluator:

- 1) Enumerate the 8 measure composition above
- 2) Circle any notation errors

ORCHESTRA
SKILL LEVEL VI
(High School Concert Orchestra Ensemble & Small Group Lessons)

A. Tone Quality

1. Demonstrates even vibrato on notes two beat or longer
2. Plays with a resonant tone through the control of bow and bow arm.
3. Performs dynamic changes by varying the bow speed and bow distribution along with appropriate contact point and bow weight.
4. Broadens dynamic range to include *ppp* and *fff*.

B. Bowing

1. Demonstrates tremolo, trill, grace note(s)
2. Demonstrates the ability to perform double stops using one open string
3. Demonstrates sixteenth note spiccato passages at the balance point.
4. Demonstrates hooked bowing, up bow off-the-string retakes, detache, and staccato used in simple and compound meter in increasing tempo markings.
5. Demonstrates the applications of appropriate bow strokes characteristic in accordance with the current year's Repertoire Cycle Block.
6. Demonstrates separate and slurred string crossings.
7. Demonstrates hooked bowings and slurs with the following rhythms: syncopation, dotted rhythms, eighth note triplets, and sixteenth / eighth note combinations.

C. Rhythms simple meter: eighth/sixteenth note/rest combinations, dotted quarter/eighth note/rest combinations, syncopation, quarter and eighth note triplets **Compound meter:** eighth, quarter, dotted quarter, triplet notes/rests

D. Music Reading

1. Is able to play and enumerate in 2/4, 3/4, 4/4, 2/2, 6/8

E. Scales and Scale Patterns

1. Reads and plays scales in a quarter/eighth note pattern and triplet arpeggios with accurate intonation

2. * Scales and arpeggios are memorized.

Scales	Violin	Viola	Cello	Bass
*C	2	2	2	1
*D	2	2	2	1
*G	2	2	2	2
*F	2	2	2	2
A	2	2	2	1
E	2	2	2	2
Bb	2	2	2	1
Eb	2	2	2	1
a mi	2	2	2	1
d mi	2	2	2	1
g mi	2	2	2	2
Chrom	G (2	C (2	C (2	E (2

F. Finger Patterns

	Violin	Viola	Cello	Bass
Finger Patterns	0 1 2 3 4	0 1 2 3 4		
	01 2 3 4	01 2 3 4	Forward ext.	0 1 4
	01 2 3 4	01 2 3 4	0 1 x 2 4	0 1 2
	0 1 2 3 4	0 1 2 3 4		

G. Positions

1. Demonstrates shifting from 1st position to 2nd and 3rd position for all instruments and 4th position for cello/ 5th position for violins and viola.

H. Solo Performance

Perform an appropriate solo with proper position, characteristic tone quality, accurate pitch, rhythm, and intonation.

Ensemble and Rehearsal Skills Scoring Rubric

This is the criteria that will be used to evaluate students' Ensemble and Rehearsal Skills:

NAME _____ Date: _____ PIN _____ PERIOD _____

	Advanced 25 points	Proficient 20 points	Basic 15 points each	Minimal 10 points each
Performance	Consistently exhibits proper playing position and posture.	Almost always exhibits proper	Occasionally exhibits proper playing	Rarely exhibits proper playing position and posture.
Tuning Rehearsal Preparedness	Consistently demonstrates proper tuning procedure. Is consistently ready to begin class on time with all materials	Almost always follows proper tuning procedure. Is ready to begin class when prompted.	Follows proper tuning procedure only when reminded. or Is not ready to begin class on time after repeated prompting; often needs to retrieve music after the start of class.	Does not follow proper tuning procedure; socializes during tuning, warms up or practices during tuning or was not present during tuning-did not attend class on time; was not in the room at the start of instruction; tardiness was not excused – did not tune.
Response to Conductor	Is consistently ready to play when requested. Appropriately responds to conducting gestures.	Is usually ready to play when requested. Does not consistently respond or understand all gestures.	Is often not ready to play when requested; needs reminders for proper response to	Is not ready to play when requested; needs frequent reminders. Does not understand conducting gestures.
Rehearsal Skills	Engages in entire rehearsal – is able to identify problem areas within section and across the ensemble. Demonstrates concentrated focus; refrains from side conversations & other distractions.	Engages in entire rehearsal most of the time– is able to identify problem areas within section and across the ensemble. Demonstrates strong Concentration with little distraction.	Engages in entire rehearsal some of the time– may be able to identify problem areas within section and/or across the ensemble. Demonstrates weak focus; needs to be reminded to stay on task.	Does not engage in rehearsal – may not be able to identify areas within section or across the ensemble. Inconsistent focus; is often off task, engages in side conversations; plays instrument during instruction.

Total Score _____

Lesson Scoring Rubric

Please answer the following questions and submit this document at least one day prior to your lesson.

Question	Answer
Were you able to practice since your last lesson?	
If yes, what did you practice? For your lesson this should include scales, warm ups and solo/lesson music. You may also include orchestra excerpts and/or smart music assignments.	
How much did you practice? Include days and minutes.	
Do you have any questions or areas of concern that you would like to cover in your lesson?	

Rubric Categories	Accomplished, 5.58	Proficient, 4.9	Developing, 4.3	Needs Improvement, 3.6
Tone, 10%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact point and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Work at adjusting bow speed, weight distribution, or contact point. Keep right hand secure but relaxed for quality sound production.
Intonation, 30%	Is accurate throughout	Is accurate most of the time with no more than 2 inaccurate notes or patterns.	Is basically accurate, but student does not adjust problem pitches such as leading tones, half steps, shifts or notes in higher positions	Is limited in accuracy with minimal attempt at adjustment. Particular attention needs to be paid to ringing tones and consistent tonal center.
Rhythm, 30%	Consistently plays with rhythmic accuracy and is able to perform accurately alone. Student is able to	Is mostly accurate. There are no more than 2 measures or patterns played inaccurately. May need to play through	Is fairly accurate but some measures or patterns lack precision. (3-4 measures or patterns) Is able to	Is not rhythmically accurate even when performing with teacher or others. Is not able to enumerate without

	enumerate in real time.	piece twice to solidify rhythms. Is able to enumerate in real time.	enumerate but not in real time. Needs to play with teacher to perform correct rhythms.	assistance.
Tempo, 5%	Is consistent throughout and performed at the appropriate or assigned tempo marking.	Approaches the indicated tempo markings	Is occasionally accurate, and/or occasionally rushes and/or drags	Is inaccurate or inconsistent
Interpretation/ Musicality, 5%	Is very strong with well-shaped phrases, dynamics and stylistic use of bow & vibrato	Is strong however some phrases or dynamics are not consistent with the overall level of expression	Is moderate with limited phrasing and use of dynamics	Is limited
Articulation, 5%	Are consistently accurate and stylistically performed as marked	Are frequently correct, may need a reminder during lesson but quickly recovers and corrects problems areas.	Working towards playing with correct bowings and articulations but needs frequent reminders to play accurately. May also need to play with teacher to perform accurately.	Does not play with correct bowing or articulations even with frequent reminders and/or by performing with teacher.
posture, 5%	Violin/Viola: Instrument is properly on shoulder and elbow is off of side & under instr. Cello: Instrument is not resting on shoulder and is correctly aligned. Sits up straight on edge of seat. Bass: Side of instrument is correctly resting against body. Stands up straight.	Instrument is generally in the correct place and posture is proper most of the time.	Instrument is in the proper position, but the body is not in the proper posture or alignment Or Body is in the proper position but the instrument is not in the proper alignment	Does not demonstrate accurate basic posture.

<p>Left hand , 5%</p>	<p>The left hand is consistently accurate, relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way.</p>	<p>Left hand position is generally appropriate relaxed and allows but is occasionally forgotten during times of technical difficulty such as position changes. Intonation may be affected by difficulties with the left hand position.</p>	<p>Left hand position starts well but deteriorates as piece progresses.</p>	<p>Does not demonstrate correct left hand position at all while playing.</p>
<p>Right hand, 5%</p>	<p>Consistent and correct bow hold throughout. Right hand is flexible and fluid. Elbow and shoulder are aiding sound production. natural weight produce a resonant tone.</p>	<p>Bow hold is generally correct throughout. Contact point, weight and speed are appropriate however student needs to continue to refine sound production focusing on contact point and natural weight to produce a more resonant tone.</p>	<p>Bow hold starts well but deteriorates while playing. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.</p>	<p>Does not demonstrate correct right hand position while playing.</p>
<p>Practice Progress, Not Graded 0%</p>	<p>Solid evidence of practice. Areas of concern have been addressed and student is ready to move on.</p>	<p>Areas of concern have improved from last lesson however student needs to continue with assignment to solidify piece.</p>	<p>Areas of concern dominate overall progress made. Student needs to continue with same assignment.</p>	<p>No progress since last lesson; student continues to make the same mistakes</p>
<p>Preparation, Not Graded 0%</p>	<p>Brings all materials to lesson. Marks music without prompts from teacher.</p>	<p>Brings all materials to lessons. Marks music when prompted.</p>	<p>Brings most materials to lessons but may be missing one handout. Does not mark music.</p>	<p>Does not bring materials to lessons. Does not mark music.</p>
<p>Independence, Not Graded 0%</p>	<p>Is able to accurately perform by themselves</p>	<p>Occasionally needs to perform with group or teacher to play music accurately.</p>	<p>Only able to perform accurately by playing with others/teacher and not always keep up.</p>	<p>Not able to perform accurately alone or with others.</p>

Concert Orchestra Midyear Performance Rubric

Answer the following questions and submit this form as a google doc.

1. Describe your overall practice routine on a weekly basis.
2. How do you plan to prepare for the midterm performance exam?
3. Which excerpt do you find to be the most difficult from the midterm sheet?
4. Which excerpt do you find to be the easiest?
5. Do you plan on auditioning for Symphonic Orchestra? If so, do not use this rubric and fill out the 10th-12th grade form.
6. Are you able to play in positions beyond 1st? If so, please elaborate (which positions)
7. Do you feel that you able to play expressively, including vibrato?

Rubric Categories	Accomplished, 10	Proficient, 8	Developing, 6	Does Not Meet, 4
SCALES Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
SCALES Tone Quality , 5%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
SCALES Rhythm & Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
RHYTHMS Pitch Accuracy, 4%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
RHYTHMS Articulation, 4%	Confidently plays all articulations correctly.	Plays most of the articulations correctly with few errors.	Many of the articulations are performed incorrectly.	Most articulations are performed incorrectly.

RHYTHMS Rhythm & Tempo Accuracy , 7%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
FINGER PATTERNS Pitch Accuracy , 6%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
FINGER PATTERNS Tone Quality , 4%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh.. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
FINGER PATTERNS Rhythm and Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
STYLISTIC BOWINGS Pitch Accuracy , 4%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
STYLISTIC BOWINGS Articulation, 7%	Confidently plays all articulations correctly.	Plays most of the articulations correctly with few errors.	Many of the articulations are performed incorrectly.	Most articulations are performed incorrectly.
STYLISTIC BOWINGS Rhythm and Tempo Accuracy , 6%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
SHIFTING Pitch Accuracy , 6%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music

<p>SHIFTING Fingerings, 4%</p>	<p>All of the shifts were done correctly.</p>	<p>Most of the shifts were done correctly.</p> <p>One of the following may apply:</p> <ul style="list-style-type: none"> - Thumb did not move with hand. - Wrist collapsed. - Sliding between the notes. 	<p>Few of the shifts were done correctly.</p> <p>Two or more of the following apply.</p> <ul style="list-style-type: none"> - Thumb did not move with hand. - Wrist collapsed. - Sliding between the notes. 	<p>Student did not perform with written fingerings or shifts</p>
<p>SHIFTING Rhythm and Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>
<p>SHIFTING Dynamics, 4%</p>	<p>Student performs the piece with appropriate dynamics</p>	<p>Most of the dynamics are followed</p>	<p>Some dynamics are observed</p>	<p>No dynamics.</p>
<p>POSTURE, 6%</p>	<p>Violin/Viola: Instrument is properly on shoulder and elbow is off of side & under instr. Cello: Instrument is not resting on shoulder and is correctly aligned. Sits up straight on edge of seat. Bass: Side of instrument is correctly resting against body. Stands up straight.</p>	<p>Instrument is generally in the correct place and posture is proper most of the time.</p>	<p>Instrument is in the proper position, but the body is not in the proper posture.</p>	<p>Does not demonstrate basic posture.</p>
<p>LEFT HAND, 7%</p>	<p>Left hand is excellent. The hand is consistent, accurate, relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way.</p>	<p>Left hand position is generally appropriate but is occasionally forgotten during times of technical difficulty such as position changes. Intonation may be affected by difficulties with the left hand position.</p>	<p>Left hand position starts well but deteriorates as piece progresses.</p>	<p>Does not demonstrate correct left hand position at all while playing.</p>
<p>RIGHT HAND, 7%</p>	<p>Consistent and correct bow hold throughout. Right hand is flexible and fluid. Elbow and shoulder are aiding sound. Great contact point and natural weight</p>	<p>Bow hold is generally correct throughout. Contact point, weight and speed are appropriate</p>	<p>Bow hold starts well but deteriorates while playing. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.</p>	<p>Does not demonstrate correct right hand position at all while playing.</p>

<p>Grade</p>	
	<p>Teacher Rubric Settings: t19060tffc lsmith _</p>

Midyear Skill Level VI Rubric

Please answer the following questions and submit as a google doc.

1. Describe your overall practice routine on a weekly basis.
2. How do you plan to prepare for the midyear performance exam?
3. Which excerpt do you find to be the most difficult from the midterm sheet?
4. Which excerpt do you find to be the easiest?
5. Do you plan on auditioning for Symphonic Orchestra?
6. Are you able to play in positions beyond 1st? If so, please elaborate (which positions?)
7. Do you feel that you able to play expressively, including vibrato?

Grade	Teacher Rubric Settings: l20060ttfc lsmith _
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Rubric Categories	Accomplished, 6.67	Proficient, 5.34	Developing, 4.67	Does Not Meet, 4
SCALES Pitch Accuracy , 4%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
SCALES Tone Quality , 4%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
SCALES Rhythm & Tempo Accuracy, 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
RHYTHMS Pitch Accuracy, 3%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
RHYTHMS Rhythm & Tempo Accuracy, 3%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.

RHYTHMS Articulation, 3%	Confidently plays all articulations correctly.	Plays most of the articulations correctly with few errors.	Many of the articulations are performed incorrectly.	Most articulations are performed incorrectly.
FINGER PATTERNS Pitch Accuracy , 2%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
FINGER PATTERNS Tone Quality , 2%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh.. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
FINGER PATTERNS Rhythm and Tempo Accuracy, 2%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
SPICCATO Pitch Accuracy , 4%	Pitches are correct and in tune both ascending and descending	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tones and lack of tonal center.
SPICCATO Tone, 4%	Tone is excellent throughout. Confident use and distribution of the bow.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh.. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
SPICCATO Rhythm and Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
SPICCATO Articulation, 4%	Confidently plays all articulations correctly.	Plays most of the articulations correctly with few errors.	Many of the articulations are performed incorrectly.	Most articulations are performed incorrectly.
WHOLE NOTE Pitch Accuracy, 3%	Pitches are correct and in tune both ascending and descending	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tones and lack of tonal center.
WHOLE NOTE Tone Quality , 3%	Tone is excellent throughout. Confident use and distribution of the	Tone is generally consistent. Continue to expand on tonal range by experimenting with	Tone quality is inconsistent, especially in moments of difficulty. Keep working at	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact

	bow. Range of different tonal qualities are demonstrated when appropriate.	different bow speeds and weight.	controlling bow speed and contact and overall awareness of what you are doing with the bow.	point. Keep left hand secure for quality sound production.
WHOLE NOTE Rhythm & Tempo Accuracy , 3%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
D MA DOUBLE STOPS Pitch Accuracy, 2%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
D MA DOUBLE STOPS Tone, 2%	Student plays with even bow weight and speed. Both notes sound clearly throughout the bow stroke.	Student performs with a characteristic tone but at times both notes are not always heard clearly.	Both notes do not sound clearly throughout the bow stroke.	Needs more bow, better weight distribution, and better contact point.
D MA DOUBLE STOPS Rhythm/Bowing, 2%	Steady pulse with accurate rhythms and bowings at all times.	Steady pulse with few rhythmic and/or bowing errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
G MI DOUBLE STOPS Pitch Accuracy, 2%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance; student does not know the music
G MI DOUBLE STOPS Tone, 2%	Student plays with even bow weight and speed. Both notes sound clearly throughout the bow stroke.	Student performs with a characteristic tone but at times both notes are not always heard clearly.	Both notes do not sound clearly throughout the bow stroke.	Needs more bow, better weight distribution, and better contact point.
G MI DOUBLE STOPS Rhythm/Bowing, 2%	Steady pulse with accurate rhythms and bowings at all times.	Steady pulse with few rhythmic and/or bowing errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
ALLEGRETTO Pitch Accuracy, 4%	Notes are consistently played accurately; student knows the music well	An occasional inaccurate note is played, but does not detract from overall performance.	Most pitches are correct but student has problems with aspects of the excerpt such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
ALLEGRETTO Tone, 4%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
ALLEGRETTO Rhythm & Tempo Accuracy, 4%	Tempo is accurate & consistent throughout	Performance approaches the indicated tempo but at times is inconsistent	Tempo is occasionally accurate but often rushes and/or drags	Tempo is inaccurate or inconsistent
ALLEGRETTO Shifting, 4%	All of the shifts and fingerings were done correctly.	Most of the shifts and fingerings were done correctly.	Few of the shifts and fingerings were done correctly.	Student did not perform with written fingerings or shifts

		<p>One of the following may apply:</p> <ul style="list-style-type: none"> -Thumb did not move with hand. - Wrist collapsed. -Sliding between the notes 	<p>Two or more of the following apply.</p> <ul style="list-style-type: none"> -Thumb did not move with hand. - Wrist collapsed. -Sliding between the notes. 	
<p>POSTURE, 5%</p>	<p>Violin/Viola: Instrument is properly on shoulder and elbow is off of side & under instr. Cello: Instrument is not resting on shoulder and is correctly aligned. Sits up straight on edge of seat. Bass: Side of instrument is correctly resting against body. Stands up straight.</p>	<p>Instrument is generally in the correct place and posture is proper most of the time</p>	<p>Instrument is in the proper position, but the body is not in the proper posture</p>	<p>Does not demonstrate basic posture.</p>
<p>LEFT HAND, 5%</p>	<p>Left hand is excellent. The hand is consistent, accurate, relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way</p>	<p>Left hand position is generally appropriate but is occasionally forgotten during times of technical difficulty such as position changes. Intonation may be affected by difficulties with the left hand position</p>	<p>Left hand position starts well but deteriorates as piece progresses.</p>	<p>Does not demonstrate correct left hand position at all while playing.</p>
<p>RIGHT HAND, 5</p>	<p>Consistent and correct bow hold throughout. Right hand is flexible and fluid. Elbow and shoulder are aiding sound. Great contact point and natural weight</p>	<p>Bow hold is generally correct throughout. Contact point, weight and speed are appropriate</p>	<p>Bow hold starts well but deteriorates while playing. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.</p>	<p>Does not demonstrate correct right hand position at all while playing.</p>
<p>TUNING, 5%</p>	<p>Student is able to tune all strings to correct pitch using double stops or harmonics</p>	<p>Student is able to tune A string to A 440. Remaining strings are close to pitch.</p>	<p>Student is able to tune A string close to A 440 but is unable to tune remaining strings w/o assistance.</p>	<p>Student is unable to tune instrument.</p>

Final Assessment - Solo

Answer the following questions and submit this form as a google doc



1. Describe your overall practice routine on a weekly basis. Provide your answer in the cell below:

2. Which excerpt from the final exam sheet do you find to be the easiest? Explain why? Provide your answer in the cell below:

3. Which excerpt do you find to be the most difficult from the sheet? Explain why? Provide your answer in the cell below:

4. In regards to question 3 above, how have you practiced this excerpt to ensure your success? Provide specific examples in the cell below:

Rubric Categories	Accomplished, 10	Proficient, 8.5	Developing, 7.5	Does Not Meet, 6.5
MAJOR SCALES Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
MAJOR SCALES Tone Quality , 5%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
MAJOR SCALES Rhythm & Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
MINOR SCALES Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
MINOR SCALES Tone Quality , 5%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
MINOR SCALES Rhythm & Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
CHROMATIC SCALES Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.

<p>CHROMATIC SCALES Tone Quality , 5%</p>	<p>Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.</p>	<p>Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.</p>	<p>Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.</p>	<p>Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.</p>
<p>CHROMATIC SCALES Rhythm & Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>
<p>STRING CROSSINGS Pitch Accuracy, 7%</p>	<p>Notes are consistently played accurately; student knows the music well</p>	<p>An occasional inaccurate note is played, but does not detract from overall performance.</p>	<p>A few inaccurate notes are played, detracting somewhat from the overall performance.</p>	<p>Wrong notes consistently detract from the performance; student does not know the music</p>
<p>STRING CROSSINGS Articulation, 5%</p>	<p>Confidently plays all articulations correctly.</p>	<p>Plays most of the articulations correctly with few errors.</p>	<p>Many of the articulations are performed incorrectly.</p>	<p>Most articulations are performed incorrectly.</p>
<p>STRING CROSSINGS Rhythm and Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>
<p>SHIFTING Pitch Accuracy , 6%</p>	<p>Notes are consistently played accurately; student knows the music well</p>	<p>An occasional inaccurate note is played, but does not detract from overall performance.</p>	<p>A few inaccurate notes are played, detracting somewhat from the overall performance.</p>	<p>Wrong notes consistently detract from the performance; student does not know the music</p>
<p>SHIFTING Fingerings, 4%</p>	<p>All of the shifts were done correctly.</p>	<p>Most of the shifts were done correctly. One of the following may apply: - Thumb did not move with hand. - Wrist collapsed. - Sliding between the notes.</p>	<p>Few of the shifts were done correctly. Two or more of the following apply. - Thumb did not move with hand. - Wrist collapsed. - Sliding between the notes.</p>	<p>Student did not perform with written fingerings or shifts</p>
<p>SHIFTING Rhythm and Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>
<p>SHIFTING Dynamics, 4%</p>	<p>Student performs the piece with appropriate dynamics</p>	<p>Most of the dynamics are followed</p>	<p>Some dynamics are observed</p>	<p>No dynamics.</p>

<p>POSTURE, 6%</p>	<p>Violin/Viola: Instrument is properly on shoulder and elbow is off of side & under instr. Cello: Instrument is not resting on shoulder and is correctly aligned. Sits up straight on edge of seat. Bass: Side of instrument is correctly resting against body. Stands up straight.</p>	<p>Instrument is generally in the correct place and posture is proper most of the time.</p>	<p>Instrument is in the proper position, but the body is not in the proper posture.</p>	<p>Does not demonstrate basic posture.</p>
<p>LEFT HAND, 6%</p>	<p>Left hand is excellent. The hand is consistent, accurate, relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way.</p>	<p>Left hand position is generally appropriate but is occasionally forgotten during times of technical difficulty such as position changes. Intonation may be affected by difficulties with the left hand position.</p>	<p>Left hand position starts well but deteriorates as piece progresses.</p>	<p>Does not demonstrate correct left hand position at all while playing.</p>
<p>RIGHT HAND, 6%</p>	<p>Consistent and correct bow hold throughout. Right hand is flexible and fluid. Elbow and shoulder are aiding sound. Great contact point and natural weight</p>	<p>Bow hold is generally correct throughout. Contact point, weight and speed are appropriate</p>	<p>Bow hold starts well but deteriorates while playing. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.</p>	<p>Does not demonstrate correct right hand position at all while playing.</p>

<p>Grade</p>	<p>Teacher Rubric Settings: t19060tffc lsmith _</p>
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