

## Cochrane High School Music Department (Hazelwanter)

### Playing Test / Technical & Repertoire Evaluation Rubrics (per performance skill evaluated)

	<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>
<b><u>Technique &amp; Scale / Repertoire Tests:</u></b>	<b>10</b>	<b>9.5    9        8.5        8</b>	<b>7.5    7        6.5        6</b>	<b>5.5    5        4.5        4</b>
	All notes and rhythms performed correctly with confidence while maintaining a consistent pulse and characteristic tone quality. Difficult passages played without any noticeable stress. Demonstrates thorough knowledge of dynamics and articulation/bowing styles.	Majority of notes and rhythms performed correctly with confidence while maintaining a relatively steady pulse and good tone quality. Difficult passages played without stopping or major noticeable stress. Demonstrates a good knowledge of dynamics and articulation/bowing styles.	Most notes and rhythms performed correctly. Pulse is inconsistent and quality of tone is not maintained throughout. Problems & breakdowns occur during difficult passages. Correct technique, dynamics and articulation demonstrated most of the time, but are inconsistent.	Note and rhythms seldomly performed accurately. Pulse is inconsistent/ not present and quality of tone is not demonstrated throughout. Faster, more complex passages force player(s) beyond ability. Good technique demonstrated some of the time. Dynamics and articulations are not performed throughout

	<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>
<b><u>Tone &amp; Intonation:</u></b>	<b>10</b>	<b>9.5    9        8.5        8</b>	<b>7.5    7        6.5        6</b>	<b>5.5    5        4.5        4</b>
	Excellent tone achieved throughout the entire performance. Tone uniform, consistent & well controlled despite dynamic and range extremes. Instrument(s) well tuned. Melodic & harmonic intonation without fault throughout the entire selection.	Excellent tone achieved most of the time. Faults & problems infrequent. Minor problems quickly corrected. Range extremes caused some distortion. Instrument well tuned. Melodic & harmonic intonation very good. Problems sometimes occur in extremely difficult passages but quickly corrected.	Strong basic approach demonstrated. Harshness & distortion at upper dynamics & registers. Fuzziness &/or lack of resonance at softer dynamics. Instrument(s) relatively well tuned. Intonation often good but inconsistent. Difficult passages performed with partial success. Attempted to correct obvious problems.	Basic understanding of tonal quality concepts not yet developed. Dynamics & register extremes not well controlled, often harsh. Instrument(s) somewhat in tune. Melodic & harmonic intonation inconsistent. Difficult passages caused major intonational weaknesses. Intonation problems seldom corrected.

	<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>
<b><u>Rhythmic Precision:</u></b>	<b>10</b>	<b>9.5    9        8.5        8</b>	<b>7.5    7        6.5        6</b>	<b>5.5    5        4.5        4</b>
	Rhythmic accuracy & precision are exact. Tempo obviously under complete control. Rhythmic interpretations & variations appropriate for the selection	Rhythmic accuracy & precision excellent. Tempo under control most of the time. Faults infrequent & only occur in difficult passages. Rhythmic interpretation/variations appropriate with only minor inconsistencies.	Rhythmic accuracy & precision good most of the time. Demonstrate good awareness of pulse & tempo although occasional problems occur. Rhythmic interpretation/ variations appropriate most of the time.	Basic rhythmic accuracy demonstrated in simple passages, although rapid & complex passages are weak. Tempo not always controlled.

	<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>
<b><u>Dynamic Accuracy / Style/Phrasing / Articulation:</u></b>	<b>10</b>	<b>9.5    9        8.5        8</b>	<b>7.5    7        6.5        6</b>	<b>5.5    5        4.5        4</b>
	Excellent use of dynamics throughout. Full dynamic range "pp" - "ff" demonstrated. Stylistically accurate & consistent throughout. Style performed appropriately for selection. Excellent & meaningful interpretation. Musical phrasing is obvious throughout the performance.	Good use of dynamics throughout, with some lack of dynamic control. Good "pp" - "ff" most of the time. Stylistically accurate & consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time.	Some successful attempts at basic dynamic variation though limited in scope & range. Stylistic accuracy & interpretation demonstrated some of the time, but often rigid or mechanical. Musical phrasing is basic but not always consistent.	Some attempts at altering dynamics but with limited range. Very little meaningful stylistic interpretation of musical passages. Style is undeveloped & inconsistent. Musical phrasing is mostly mechanical & non-musical.

	<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>
<b><u>Sight Reading Skills:</u></b>	<b>10</b> Rhythms are performed accurately with confidence and with consistent tempo throughout. Notes (including key signatures and accidentals) are performed with ease and accuracy. Attempts at musical expression are made regularly throughout the selection.	<b>9.5      9      8.5      8</b> Most rhythms are performed accurately with confidence and with occasional mistakes and a fairly consistent tempo throughout. Majority of notes are performed with ease and accuracy. Attempts at musical expression are made throughout the selection	<b>7.5      7      6.5      6</b> Some rhythms are performed accurately, though student continues to struggle with difficult passages. Tempo is inconsistent. Regular inconsistencies with accidentals and key signatures are apparent. Very few attempts at musical expression are made throughout the selection	<b>5.5      5      4.5      4</b> Student struggles to perform rhythms accurately, and tempo fluctuates throughout the selection. Notes are sometimes performed correctly, though regular inconsistencies with accidentals and key signatures are apparent. Musical expression is not demonstrated

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<b><u>Warm-ups (Self &amp; Group Warm-ups):</u></b>	<b>10</b> Student demonstrates a purposeful self-warm-up that reflects specific course content and musical goals in mind. Diligently participates in group warm-up exercises with ease and accuracy of tone and technique. Listening skills and ensemble awareness are apparent.	<b>9.5      9      8.5      8</b> Student demonstrates a purposeful self-warm-up that reflects specific course content and musical goals in mind. However, sometimes student is off task or not fully engaged in the warm-up process. Participates well in group warm-up exercises with accuracy of tone and technique. Listening skills and ensemble awareness are sometimes demonstrated.	<b>7.5      7      6.5      6</b> Student sometimes demonstrates a purposeful self-warm-up that reflects specific course content and musical goals in mind. However, student is often off task or not fully engaged in the warm-up process. Participation in group warm-up exercises is often lacking. Accuracy of tone and technique is displayed during portions of warm-ups. Listening skills and ensemble awareness are often not demonstrated.	<b>5.5      5      4.5      4</b> A purposeful self-warm-up is not demonstrated, and warm-ups appear to be random/not relevant to course goals, and student is mostly off task or not engaged in the warm-up process. Participation in group warm-up exercises is often lacking. Accuracy of tone and technique is not consistently displayed during warm-ups. Listening skills and ensemble awareness are often not demonstrated or are ignored.

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<b><u>Conductor Responsiveness Marks :</u></b>	<b>5</b> Maintains a consistently high level of concentration at all times throughout performance and/or rehearsal. Student accurately follows tempo changes, gestures, attacks and releases of the conductor. Instrument is always played at appropriate times, and follows attention or release of playing position as indicated by the conductor. Ensemble etiquette and participation is exceptional.	<b>4.5      4</b> Maintains a consistently good level of concentration throughout performance and/or rehearsal. Student accurately follows tempo changes, gestures, attacks and releases of the conductor majority of the time. Instrument is played at appropriate times, and follows attention or release of playing position as indicated by the conductor. Ensemble etiquette and participation is well done at an acceptable level.	<b>3.5      3</b> Student maintains good focus and concentration throughout most of the performance and/or rehearsal. However, is often distracted by self/others. Tempo changes, gestures, attacks and releases from the conductor are sometimes followed. Instrument is sometimes played at inappropriate times. Student inaccurately follows attention or release of playing position as indicated by the conductor. Ensemble etiquette and participation needs work.	<b>2.5      2</b> Student is usually unfocused during rehearsal/performance, and is often distracted by self/others. Tempo changes, gestures, attacks and releases from the conductor is not followed consistently. Instrument is often played at inappropriate times. Student inaccurately follows attention or release of playing position as indicated by the conductor. Ensemble etiquette and participation needs work.

	<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>
<b><u>Hand &amp; Body Posture :</u></b>	<b>3</b> Student consistently demonstrates appropriate hand position to assist in proper instrument care & performance. Exceptional body posture aids student in performing with superior tone quality, breath support, & technical facility.	<b>2.5</b> Student demonstrates appropriate hand position most of the time, which assists in proper instrument care and performance. Body posture is well maintained and aids student in performing with good tone quality, breath support, & technical facility.	<b>2</b> Student inconsistently demonstrates appropriate hand position to assists in proper instrument care and performance. Body posture retracts from student's ability to perform with a good tone quality, breath support, & technical facility.	<b>1.5      1</b> Student's hand position negatively effects instrument care and technical facility on instrument. Body posture retracts from student's ability to perform with a good tone quality, breath support, & technical accuracy.

