

INSTRUMENTAL MUSIC

TECHNICAL SKILLS are defined as...

• **Tone Quality** • **Articulation** • **Diction** • **Breath Control** • **Bowing** • **Posture** • **Dexterity**

Distinguished	Advanced	Proficient	Emerging	Not Observable
<p>Winds: Consistent proper posture, embouchure and breath control resulting in a blended, focused tone in all registers at all dynamic levels. Consistent proper articulation appropriate to the style and tempo, consistent proper tonguing technique evident throughout the ensemble.</p> <p>Percussion: Consistent proper performance techniques (e.g., hand grip, positions and postures) that create a characteristic sound appropriate to the piece.</p> <p>Strings: Bowings are consistent within each instrument section, properly reflecting the phrasing, dynamics, articulation and style of the piece. String to string transitions are consistently smooth and accurate.</p> <p>All instruments: Balance of dynamics and agility are consistently evident throughout register changes.</p>	<p>Winds: Mostly proper posture, embouchure and breath control resulting in a mostly blended, focused tone in all registers at all dynamic levels. Mostly consistent proper articulation appropriate to the style and tempo, mostly consistent proper tonguing technique evident throughout the ensemble.</p> <p>Percussion: Mostly consistent proper performance techniques that create a mostly characteristic sound appropriate to the piece.</p> <p>Strings: Bowings are mostly consistent within each instrument section, reflecting the phrasing, dynamics, articulation and style of the piece most of the time. String to string transitions are mostly smooth and accurate.</p> <p>All instruments: Balance of dynamics and agility are generally evident throughout.</p>	<p>Winds: Generally consistent proper posture, embouchure and breath control resulting in a somewhat blended, focused tone in all but extreme registers at most dynamic levels. Generally consistent proper articulation appropriate to the style and tempo, generally consistent proper tonguing technique evident throughout the ensemble.</p> <p>Percussion: Generally consistent proper performance techniques that generally create a characteristic sound appropriate to the piece.</p> <p>Strings: Bowings are generally consistent within each instrument section, generally reflecting the phrasing, dynamics, articulation and style of the piece. String to string transitions are generally smooth and accurate.</p> <p>All instruments: Balance of dynamics and agility are mostly evident throughout register changes.</p>	<p>Winds: Seldom consistent proper posture, embouchure and breath control resulting in a somewhat blended, focused tone in some registers at some dynamic levels. Consistent proper articulation appropriate to the style and tempo, consistent proper tonguing technique seldom evident throughout the ensemble.</p> <p>Percussion: Seldom consistent proper performance techniques that create a somewhat characteristic sound appropriate to the piece. Strings: Bowings are seldom consistent within each instrument section, seldom reflecting the phrasing, dynamics, articulation and style of the piece. String to string transitions are seldom smooth and accurate.</p> <p>All instruments: Balance of dynamics and agility are seldom evident throughout register changes.</p>	<p>Winds: Little or no evidence of proper posture, embouchure and breath control resulting in an unblended, unfocused tone in any register at any dynamic level. Consistent proper articulation appropriate to the style and tempo, consistent proper tonguing technique throughout the ensemble not evident.</p> <p>Percussion: Little or no evidence of consistent proper performance techniques resulting in an uncharacteristic sound not appropriate to the piece.</p> <p>Strings: Bowings are not consistent within each instrument section, not reflecting the phrasing, dynamics, articulation and style of the piece. String to string transitions are not smooth and accurate.</p> <p>All instruments: Balance of dynamics and agility are not evident throughout register changes.</p>

ACCURACY is defined as...

• **Pitch (correct notes)** • **Intonation (in tune)** • **Rhythm Entrances** • **Releases**

Distinguished	Advanced	Proficient	Emerging	Not Observable
<p>Pitch and intonation (tonal center), accuracy, rhythmic precision, and pulse awareness resulting in a well-prepared performance.</p> <p>Extreme dynamics and ranges do not affect intonation. Entrances and releases of phrases are consistent.</p>	<p>Pitch and intonation are mostly accurate, with adjustments made in extreme ranges and dynamic levels in difficult harmonic passages.</p> <p>Rhythm and steady pulse is evident with a few minor problems. Entrances and releases of phrases are mostly accurate.</p>	<p>Pitch and intonation are generally correct, with problems caused by technical challenges.</p> <p>Rhythm and steady pulse are generally accurate. Entrances and releases of phrases are generally accurate.</p>	<p>Pitch and intonation are seldom accurate, showing a lack of listening and/or technical skills and understanding of pitch adjustment. Rhythmic accuracy is seldom achieved. Pulse is inconsistent. Entrances and releases of phrases are seldom accurate.</p>	<p>Pitches and rhythms are poorly executed.</p> <p>Tonal center is never established and/or sense of steady pulse never occurs within the ensemble.</p> <p>Entrances and releases of phrases are not accurate.</p>

EXPRESSION is defined as...

• Phrasing • Style • Tempo • Dynamic Contrast • Improvisation • Balance

Distinguished	Advanced	Proficient	Emerging	Not Observable
<p>The composer/arranger's intent regarding tempo, style, and markings are consistently followed.</p> <p>Dynamics, phrasing, musical line, articulations, balance, interpretative nuance, and emotional involvement are consistent and artistically executed. Improvisation, if appropriate, is consistent within the genre and style (e.g., baroque, jazz or pop).</p> <p>Jazz: Melodic line is consistently creative and expressively developed using various rhythms and modes within the chord progressions, choice of tone color that contribute to the desired effect or style.</p> <p>Percussion: Solos and fills are appropriate and consistent to the genre and style and maintains the integrity of the meter. Solos and fills consistently include various colors from available percussion instruments.</p>	<p>The composer/arranger's intent regarding tempo, style, and markings are mostly followed.</p> <p>Dynamic contrast, artistically shaped musical line, and appropriate articulations are present most of the time. Improvisation if appropriate, is mostly appropriate and consistent to the genre (e.g. baroque, jazz or pop).</p> <p>Jazz: Melodic line is mostly creatively and expressively developed using various rhythms and modes within the chord progressions, choice of tone color that contribute to the desired effect or style.</p> <p>Percussion: Solos and fills are mostly appropriate and consistent to the genre and style and maintains the integrity of the meter. Solos and fills mostly include various colors from available percussion instruments.</p>	<p>The composer/arranger's intent regarding tempo, style, and markings are generally followed.</p> <p>Uses of nuance, dynamics, and articulations are generally stylistically correct, but contrived. Improvisation if appropriate, is sometimes appropriate and consistent to the genre (e.g. baroque, jazz or pop).</p> <p>Jazz: Melodic line is sometimes creatively and expressively developed using various rhythms and modes within the chord progressions, choice of tone color that contribute to the desired effect or style.</p> <p>Percussion: Solos and fills are generally appropriate and consistent to the genre and style and the pulse/meter is generally consistent. Solos and fills sometimes include various colors from available percussion instruments.</p>	<p>Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived.</p> <p>Dynamic range is very limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect.</p> <p>Improvisation if appropriate, is rarely appropriate and/or consistent to the genre (e.g. baroque, jazz or pop).</p> <p>Jazz: Melodic line is rarely creatively and expressively developed using various rhythms and modes within the chord progressions, choice of tone color that contribute to the desired effect or style.</p> <p>Percussion: Solos and fills are rarely appropriate or consistent with the genre and style and the pulse/meter is erratic or not evident. Solo and fills rarely include various colors from available percussion instruments.</p>	<p>Tempo and style are never correct. There is an inaccurate use of dynamic ranges.</p> <p>There is never a feeling of phrase shape. The musicians fail to establish a feeling of togetherness. Improvisation if appropriate, is never appropriate and/or consistent to the genre (e.g. baroque, jazz or pop).</p> <p>Jazz: Melodic line is never creatively and expressively developed using various rhythms and modes within the chord progressions, choice of tone color that contribute to the desired effect or style.</p> <p>Percussion: Solos and fills are never appropriate and/or consistent to the genre and style. There is no attentiveness to pulse/meter. Solos and fills never include various colors from available percussion instruments.</p>

PRESENTATION

Distinguished	Advanced	Proficient	Emerging	Not Observable
<p>Staging/movement and energy, as stylistically appropriate, are consistently contributes to the desired effect or style.</p> <p>Connection with the music, each other and the audience, as appropriate is consistent.</p> <p>Decorum/stage presence of the ensemble is consistent.</p>	<p>Staging/movement and energy, as stylistically appropriate, mostly contributes to the desired effect or style.</p> <p>Connection with the music, each other and the audience, as appropriate, is mostly consistent.</p> <p>Decorum/stage presence of the ensemble is mostly professional.</p>	<p>Staging/movement and energy, as stylistically appropriate, sometimes contributes to the desired effect or style.</p> <p>Connection with the music, each other and the audience, as appropriate is sometimes consistent.</p> <p>Decorum/stage presence of the ensemble is sometimes professional.</p>	<p>Staging/ movement and energy, as stylistically appropriate, rarely contribute to the desired effect or style.</p> <p>Connection with the music, each other and the audience, as appropriate is rarely consistent.</p> <p>Decorum/stage presence of the ensemble is rarely professional.</p>	<p>Staging/movement and energy, as stylistically appropriate, never contributes to the desired effect or style.</p> <p>Connection with the music, each other and the audience, as appropriate is never consistent.</p> <p>Decorum/stage presence of the ensemble is never professional.</p>