

ASSESSMENT RUBRIC FOR INSTRUMENTAL AND VOCAL ENSEMBLES Standard#1 - SINGING ALONE AND WITH OTHERS, A VARIED REPERTOIRE OF MUSIC STANDARD #2 - PERFORMING ON INSTRUMENTS ALONE AND WITH OTHERS, A VARIED REPERTOIRE OF MUSIC

STANDARD 1

- create short pieces consisting of sounds from a variety of traditional, electronic, and nontraditional sound sources

- sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts

- read simple standard notation in performance, and follow vocal or keyboard scores in listening

- in performing ensembles, read very easy/easy music (New York State School Music Association [NYSSMA] level I-II) and respond appropriately to the gestures of the conductor

- identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others

STANDARD 2

- use classroom and nontraditional instruments

in performing and creating music

- construct instruments out of material not commonly used for musical instruments

- use current technology to manipulate sound

- identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used

- demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school

- discuss ways that music is used by various members of the community

STANDARD 3

- through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'

- describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.

- discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre

- describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.)

- describe their understandings of particular pieces of music and how they relate to their surroundings

STANDARD 4

identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world

- identify the titles and composers of well-known examples of classical concert music and blues/jazz selections

- identify the primary cultural, geographical, and historical settings for the music they listen to and perform

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DOES NOT MEET THE STANDARD	NEARLY MEETS THE STANDARD	MEETS THE STANDARD	EXCEEDS THE STANDARD
<i>TONE</i> Tone lacks clarity, focus and beauty. Inconsistent or incorrect tone production results in an ensemble sound that is distorted.	Tone is usually clear, focused and pleasant, but occasionally distorts due to inconsistencies in production. These distortions are distracting from listener's perspective.	The tone has consistent focus, beauty, and clarity with few distortions. Tone is produced with openness and resonance in a manner allowing the ensemble to have a characteristic sound.	Tone is exceptionally rich, full, open, resonant, focused clear, and beautiful in all ranges and at all dynamic levels. The beauty of the ensemble's sound catches the attention of the listener.
<i>TEMPO</i> The ensemble's tempos fluctuate greatly. Frequent rushing, dragging and ensemble imprecision distract greatly from the overall musical effect.	The ensemble generally performs with a unified sense of tempo, but occasional rushing, dragging and/or imprecision create distortions from the overall musical effect.	The ensemble performs with a unified and precise sense of tempo throughout most of their performance. Minor tempo inconsistencies occur but do not distract significantly from the overall musical effect.	The ensemble's sense of tempo is highly developed as evidenced through a nearly flawless sense of rhythmic unity and precision, even during tempo changes. Energy, strength and clarity of music are enhanced by tempo precision.
<i>RHYTHMIC ACCURACY</i> Many rhythms are performed inaccurately. The beat is not always clearly present in rhythms and/or rhythms performed are different from those that are written. The resulting performance is unclear and/or inaccurate.	Rhythmic performance is generally accurate, but occasionally lacks precision. A unified approach to subdivision and long tone counting is not being consistently applied. This imprecision is somewhat distracting from the overall musical effect.	Most rhythms are performed correctly with regard to tempo. The beat and its subdivisions are performed accurately and long tones are sustained for their correct durations. Minor and infrequent rhythmic imprecision does not significantly detract from the overall musical effect.	Rhythmic precision is noteworthy for its consistency. Long tone releases are unified and rhythmic subdivision is nearly flawless. Energy, strength, clarity and musical character are enhanced through this outstanding execution.
<i>MELODIC/HARMONIC ACCURACY</i> Many incorrect notes are performed. Frequent pitch matching problems occur throughout.	Many notes are correctly performed. Incorrect notes and pitch matching problems occur frequently enough to distract the listener from the overall performance.	Most notes are correctly performed. Ensemble matches pitches well. Infrequent inaccuracies are isolated and do not significantly detract from the overall musical effect.	All notes correct. Excellent pitch accuracy.
<i>BLEND/BALANCE</i> The individual musicians demonstrate little	The instruments or voices often	The instruments or voices usually	The individual musicians blend

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consideration for the blend of the ensemble. Individuals and/or sections often allow their sounds to protrude inappropriately. This negatively impacts the beauty of the ensemble and the clarity of the music.	blend their individual sounds to create a well-balanced ensemble sound, but individuals and/or sections frequently protrude inappropriately. The resulting blend distortions detract from the overall musical effect.	blend their individual sounds to create a well-balanced ensemble sound in a variety of textural settings. Melodic voices are consistently heard above those performing non-melodic material. Although individuals or sections occasionally protrude inappropriately, this does not significantly detract from the overall musical effect.	their sounds with noteworthy sensitivity in all textural settings. The balance of melodic and non-melodic voices is consistently appropriate. Higher pitched voices give way to lower pitched ones, resulting in a warmer ensemble tone. Dissonant sounds appropriately come to the fore to create musical tension.
ARTICULATION - ACCURACY AND CLARITY Manner of articulation is inconsistent and/or awkward and/or incorrect. Diction lacks clarity.	Manner of articulation is inconsistent and/or awkward and/or incorrect. Diction is inconsistent.	Manner of articulation is clear. Minor and infrequent inconsistencies do not significantly detract from the musical character. Diction is clear throughout.	Manner of articulation is clear, agile and unified. These factors add a significant degree of clarity, energy and contrast to the music. Consonants are clearly articulated and vowels are focused.
ARTICULATION - EXPRESSION AND STYLE The ensemble demonstrates little attention to the various articulation styles in the music. Note lengths and manners of articulation are often inaccurate. The resulting musical characterization is uninteresting. Text is unclear and inarticulate.	While the ensemble demonstrates an understanding of the various articulation styles, a unified approach does not exist. Note lengths and manners of attack are neither consistent nor accurate enough to give the listener a clear or correct sense of the music's style. Text is clear and occasionally articulate.	Articulation styles are delineated and contrasted. The style of the music being performed is accurately portrayed through appropriate note lengths and manner of attacks. Although some inconsistencies and/or inaccuracies exist, the style of the music is not distorted. The text is clear and articulate.	The ensemble demonstrates an exemplary and unified understanding of the music's articulation styles. Note lengths and manner of attacks are consistent and accurate. The result is an expressive, interesting and accurate interpretation of the musical style. Text is expressed beautifully giving a heightened sense of meaning to the music.
DYNAMICS The ensemble creates very few dynamic contrasts. Levels are often inaccurate or inappropriate for the music being performed. As a result, the music has few changes of intensity.	The ensemble creates some notable dynamic contrasts, but their levels are not always appropriate to the music being performed or accurate with what is written. A unified approach to creating intensity changes is not evident. Tone	The ensemble usually creates accurate and appropriate dynamic contrasts. Their range of dynamics is appropriate for the music being performed. Tone quality generally remains intact as dynamic levels change. Although the degree and/or consistency of dynamic	The ensemble consistently creates accurate and appropriate dynamic contrasts. Their range of dynamics creates many levels of intensity, each appropriate for the music being performed. Tone quality remains intact through all

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	quality sometimes distorts as dynamic levels change.	use could be more effective, the overall effect is a musical one.	changes. The result of these factors is expressive, exciting and contrasting music.
PHRASING The ensemble displays little attention to the phrases within the music performed. Breaths are usually taken without consideration for phrasing. The effect is a lack of a linear quality within the music.	The ensemble occasionally delineates musical phrases clearly and accurately by breathing at appropriate times. Frequently, however, breaths are taken within phrases and/ or phrase endings aren't clear or graceful. Often, individuals and/or sections disrupt the overall unity and accuracy of the music's phrases.	The ensemble members generally delineate musical phrases clearly and accurately through the use of well-placed breaths. The ensemble usually performs with a clear sense of where phrases begin and end and how long they are. Although its unity and accuracy of phrasing has occasional inconsistencies, the overall effect is musical and thoughtful.	The ensemble members consistently delineate musical phrases clearly and accurately through the use of well-placed breaths. Furthermore, they demonstrate artistry in the expressive inflection shading. Melodic and non-melodic voices share in the responsibility for creating expressive phrases.
INTONATION The ensemble rarely plays in tune. They have many difficulties aligning and adjusting pitches vertically (i.e. in relation to other higher or lower pitches), horizontally (i.e. in relation to the preceding pitches) and/or in unison. The resulting intonation problems often create distracting dissonance for the listener and detract from the overall musical effect.	The ensemble sometimes plays in tune, but frequently has problems aligning and adjusting pitches vertically (i.e. in relation to other higher or lower pitches), horizontally (i.e. in relation to the preceding pitches) and/or in unison. The resulting intonation problems sometimes create distracting dissonance for the overall musical effect.	The ensemble generally plays in tune. While some out of tune playing occurs, players display a sense of how to align and adjust pitches vertically (i.e. in relation to the preceding pitches), horizontally (i.e. in relation to other higher and lower pitches) and in unison. The relatively infrequent and minor intonation problems do not significantly detract from the excellence of the ensemble.	The ensemble consistently plays in tune by sensitively aligning and adjusting pitches vertically (i.e. in relation to other higher or lower pitches), horizontally (i.e. in relation to the preceding pitches) and in unison. Intonation problems are rarely heard, resulting in a high degree of beauty and blend and an enhanced resonance.