

Musicking Rubric (Sr)

Student: _____

Assignment: _____

Date: _____

Core Music Standard	Novice	Intermediate	Proficient	Accomplished	Advanced	Total
Creating	Motivic creations reflect characteristics of music studied. Motivic ideas are recorded in both print and audio. Creations are developed to match a particular studied style and teacher-provided criteria. Ideas are shared with others and performed with technical skill.	Melodies and rhythmic creations reflect characteristics of music studied. Rhythmic melodies are recorded in both print and audio. Creations are developed with other students. Ideas are shared with others and performed with technical skill.	Melodic and rhythmic creations reflect characteristics of a variety of genres of music. Rhythmic melodies are recorded in print, and specific ideas are recorded in audio to meet a specific purpose. Creations are developed with other students based on common compositional structures to meet specific purposes. Ideas are shared with others and performed with technical skill.	Melodic and rhythmic creations reflect characteristics of a variety of cultures of music. Rhythmic melodies are recorded in print, and specific ideas are recorded in audio or video to meet a specific purpose. Creations are developed with other students based on unique compositional techniques to meet specific purposes. Ideas are shared as short compositions with others and performed with technical skill.	Melodic and rhythmic creations recognize the effect of various musical structures for a variety of purposes and contexts. Rhythmic melodies are combined with potential harmonies and recorded in print. Specifically chosen ideas are recorded in audio or video to meet a specific purpose. Creations are developed with other students based on unique compositional techniques that address specific contexts and purposes. Ideas are shared as complete musical works with others and performed with technical skill.	
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	Music is selected based on interest, music reading skills, technical skill and context. Students justifies selections based on formal aspects of the music, and can identify expressive qualities of the music. Student is self-reflective and use peer feedback to improve performances. Student demonstrates attention to technical accuracy and expressive qualities, and is aware of the physical context of performances.	Music is selected based on interest, music reading skills, technical skill, formal design and context. Student justifies selections based on the setting of their original creation and expressive contribution to a specific context. Student develops strategies to address technical challenges based on self-reflection and peer feedback. Student demonstrates attention to technical accuracy and expressive qualities representing diverse styles, and shows understanding of physical contexts of performances.	Student explains criteria used to select music based on theoretical and structural characteristics, interest and technical skill. Student identifies compositional devices and theoretical and structural aspects that impact and inform performances to a specific context. Student develops strategies to address technical and expressive challenges based on self-reflection and peer feedback. Student demonstrates attention to technical accuracy and expressive qualities representing diverse cultures, genres and styles. Student addresses the physical contexts of performances intentionally connects with audiences.	Student intentionally develops criteria to select music including theoretical and structural characteristics, interest, technical skill and the contextual purpose of the performance. Student identifies in writing how compositional devices, theoretical and structural aspects, style, genre and performer's technical skill may impact and inform performances. Student employs strategies to proactively prepare for technical and expressive challenges in music. Student demonstrates technical and expressive mastery in performing across diverse cultures, genres, styles and historical periods. Student plans for physical contexts and methods of connecting with the audience.	Student develops and applies criteria to select programs of music based on theoretical and structural characteristics, technical skill and the contextual purpose of the performance. Student evaluates and critiques how structure, context, style, genre and technical skill impact audience connection and inform performances. Student refines strategies to proactively prepare and enhance technical skill and expressivity in performance. Student demonstrates technical and expressive mastery in performing across diverse cultures, genres, styles and historical periods in multiple types of ensembles. Student plans for, but also responds to the dynamic nature of physical contexts and audience connections in performances.	
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Responding	Student identifies reasons performers select music based on characteristics in the music, connection to interest, purpose and context. Student identifies how context, repetition, and similarities and contrasts inform the response to music. Student interprets expressive intent referring to elements of music, context and setting of the text. Student describes the combined effects of interest, experience, analysis and context on the audience response.	Student explains reasons for musical selections citing characteristics in music and connection to interest, purpose and context. Student describes how context and manipulations of the elements of music inform the audience response. Student identifies and supports interpretations of expressive intent citing as evidence treatment of elements of music, context and setting of the text. Student explains the influence of experience, analysis and context on interest in and response to music.	Student applies established criteria to evaluate musical selections citing connections to interest, purpose and context. Student explains how analysis of the passages and manipulations of elements of music inform the audience response. Student explains and supports interpretations of expressive intent citing as evidence treatment of elements of music, context, and setting of the text. Student evaluates performances based on personally-developed criteria that reference the effect of experience, analysis and context on interest in and response to music.	Student designs their own criteria to evaluate musical selections citing knowledge of the music, purpose and context. Student explains how analysis of structures and contexts inform the audience response. Student supports interpretations of expressive intent and intended messaging citing as evidence the treatment of elements of music, contexts, setting of the text and research. Student evaluates performances based on research and personally- and collaboratively-developed criteria that reference the effect of experience, analysis and context on interest in and response to music.	Student uses research to design their own criteria to evaluate musical selections citing knowledge of the music, purpose and context. Student justifies how analysis of structures, contexts and performance decisions inform the audience response. Student justifies interpretations of expressive intent and intended messaging by comparing and synthesizing researched sources, including reference to other art forms. Student justifies evaluations of programs of music based on criteria, personal decision-making, research and understanding of contexts.	
	1 2 3 4 5 6 7 8 9 10 11 12 13	14 15 16 17 18 19 20 21 22 23 24				
Subtotal for Core Music Standards (Continue on Next Page)						

Skill	Novice	Intermediate	Proficient	Accomplished	Advanced	Total
<i>Rhythm</i>	Student is able to read and perform with consistent accuracy rhythms that include whole, half, quarter and eighth notes and their rests. Student is also able to play and count rhythms with consistent accuracy in common time signatures. Student can count and perform simple syncopations.	Student is able to read and perform with consistent accuracy rhythms that include whole, half, quarter, eighth and sixteenth notes and their rests, along with dotted rhythms up to and including dotted quarter notes and rests and eighth-note triplets. Student is also able to play and count rhythms with consistent accuracy in common, 2-4 and 3-4 time signatures. Student can count and perform extended syncopations.	Student is able to read and perform with consistent accuracy rhythms that include whole, half, quarter, eighth, sixteenth notes and their rests, dotted rhythms up to and including dotted eighth notes, and eighth- and quarter-note triplets. Student is also able to play and count rhythms with consistent accuracy in common, 2-4, 3-4, 6-8 and cut time signatures. Student can count and perform complex syncopations.	Student is able to read, count and perform with consistent accuracy all rhythms presented to them, including when time signatures shift between common, 2-4, 3-4, 6-8, cut time, and other related time signatures such as 3-2 and 9-8 time signatures. Student can count and perform complex syncopations and duple/triple polyrhythms.	Student is able to read, count and perform with consistent accuracy all rhythms presented to them, including shifting time signatures. Student is also able to read and perform complex time signatures such as 5-8, 7-8 and 6-4 time, and adjust the phrasing of the rhythms to match the form, structure and context of the performance. Student is able to determine their own systems for performing syncopations and polyrhythms.	
	1 2 3 4	5 6 7 8 9	10 11 12	13 14 15	16 17 18 19	20
<i>Pitch Accuracy and Intonation</i>	Student is able to play all chromatic pitches within the range of one octave of the Concert B-flat scale. Students is also able to perform the Concert B-flat, E-flat and F Major scales with arpeggios consistently and accurately. Student is able to play generally within 25 cents (or a quarter-tone) of intonation consistently, and is able to identify when unison pitches are out of tune.	Student is able to play all chromatic pitches within the range of at least two octaves anywhere on their instrument, and one octave at 160 bpm. Student is also able to perform the Concert C Major and A-flat Major scales with arpeggios consistently and accurately. Student is able to play generally within 15 cents of intonation consistently, and is able to identify when unison and intervals of fourths and fifths are out of tune, and correct unison intonation.	Student is able to play all chromatic pitches to the generally accepted maximum range of their instrument, and two octaves at 160 bpm. Student is also able to perform each of the harmonic versions of relative minor scales to previously studied Major scales with arpeggios consistently and accurately. Student is able to play generally within 10 cents of intonation (just-noticeable-difference) consistently, and is able to identify and correct when unison and intervals of fourths and fifths are out of tune.	Student is able to play all chromatic pitches to the generally accepted maximum range of their instrument, and two octaves at 160 bpm. Student is also able to perform each of the harmonic and melodic versions of relative minor scales to previously studied Major scales with arpeggios consistently and accurately. Student is able to play generally within 10 cents of intonation (just-noticeable-difference) consistently, and is able to identify when intervals of major and minor thirds are out of tune, and identify and correct when unison and intervals of fourths and fifths are out of tune. Student uses alternate fingerings to achieve this intonation.	Student is able to play all chromatic pitches to the generally accepted maximum range of their instrument, and two octaves at 160 bpm. Student is also able to play the scales required for admission to the Alberta Honour Band at the rates indicated by the Alberta Band Association. Student is able to play generally within 10 cents of intonation (just-noticeable-difference) consistently, and is able to identify when intervals of major and minor thirds are out of tune, and identify and correct when unison and intervals of fourths and fifths are out of tune. Student is also able to identify when intonation systems differ from equal-tempered tuning due to musical context, and adjust accordingly using alternate fingerings.	
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<i>Tone Quality and Technique</i>	Student uses proper posture, embouchure and fingerings to achieve a steady tone quality across the range of a single octave. Student plays with consistent technique, and works to achieve relaxed and efficient fingerings. Student controls breathing when indicated in notation.	Student uses proper posture, embouchure and fingerings to achieve a steady, centered tone quality across all known scales. Student plays with consistent, relaxed and efficient technique and works to achieve precision in tone production. Student plans breathing, and is able to control air intake consistently.	Student uses proper posture, embouchure and fingerings to achieve a steady, centered, pure tone quality across the range of two octaves. Student plays with consistent, relaxed and efficient technical precision in tone production. Student plays consistently with air support, plans breathing, and is able to control intake and airstream consistently.	Student uses proper posture, embouchure and fingerings to achieve a steady, centered, pure tone quality across the range of the instrument, and can adjust each of those techniques to achieve desired timbres. Student plays with consistent, relaxed and efficient technical precision in tone production. Student plays consistently with air support and is able to control intake and airstream consistently. Student plans breathing to be responsive to the expressive qualities of the music.	Student uses proper posture, embouchure and fingerings to achieve a steady, centered, pure tone quality across the range of the instrument, and can consistently control each of those techniques to achieve desired timbres. Student plays with consistent, relaxed and efficient technical precision in tone production. Student plays consistently with air support and is able to control intake and airstream consistently. Student plans breathing to be responsive to the expressive qualities of the music.	
	1 2 3 4	5 6 7 8 9	10 11 12	13 14 15	16 17 18 19	20
<i>Tempo</i>	Student understands and can perform Andante, Moderato and Allegro tempos.	Student understands and can perform Largo, Adagio, Andante, Moderato, Allegro, Vivace and Presto tempos as well as ritardandos and other decelerandi.	Student understands and can perform all basic tempi markings as well as their –issimo and –etto counterparts. Student can also interpret accelerandi and decelerandi, and follows rubato as an ensemble.	Student understands and can perform all basic, -issimo and –etto tempi, accelerandi and decelerandi and rubato. Student adjusts the tempo to achieve a desired expressive effect.	Student understands and can perform all basic, -issimo and –etto tempi, accelerandi and decelerandi and rubato. Student adjusts the tempo to achieve a desired expressive effect based on performance context and purpose.	
	1 2 3 4	5 6 7 8 9	10 11 12	13 14 15	16 17 18 19	20
<i>Style</i>	Student is familiar with and can perform concert band styles and pop music styles.	Student is familiar with and can perform concert band, pop music, rock, musical theatre and jazz styles.	Student is familiar with and can perform common styles to 20 th and 21 st Century music as well as sacred and Romantic styles, and styles that derive from traditions around the world.	Student is familiar with and can perform common 20 th and 21 st Century genres of music, sacred and Romantic styles, world musical styles and Classical- and Baroque-era styles.	Student is familiar with social issues in music that affect the styles of music performed, and performs styles that respond to the performance context and purpose, pulling their understanding from all eras and traditions of musical styles.	
	1 2 3 4	5 6 7 8 9	10 11 12	13 14 15	16 17 18 19	20
<i>Articulation</i>	Student is able to tongue using a single technique. Student is also able to read slurs, tongued and staccato articulations and perform them consistently and differentially.	Student is able to tongue using predominantly a single technique, but explores tone production with varying techniques. Student is also able to read slurs, tongued-notes, staccatos, accents, marcato and tenuto, and perform them consistently and differentially.	Student uses a variety of tonguing techniques to produce various types of tone production. Student is also able to read slurs, tongue-notes, staccatos, accents, marcato and tenuto, and perform them in a phrasing and balanced context consistently and differentially.	Student uses a variety of tonguing techniques, including double-tonguing and breath attacks to produce various types of tone production. Student is also able to read slurs, tongue-notes, staccatos, accents, marcato and tenuto, and perform them in a phrasing and balanced context consistently and differentially. Student also employs intentional use of agogic articulations to achieve a desired expressive effect.	Student uses a variety of tonguing techniques, including double-tonguing and breath attacks to produce various types of tone production. Student is also able to read slurs, tongue-notes, staccatos, accents, marcato and tenuto, and perform them in a phrasing and balanced context consistently and differentially. Student justifies the use of agogic articulations to achieve a desired expressive effect for a particular context and purpose.	
	1 2 3 4	5 6 7 8 9	10 11 12	13 14 15	16 17 18 19	20
<i>Dynamics</i>	Student is able to read and perform consistently piano, mezzo-forte and forte dynamic markings with full air support. Student's dynamic range is 20 decibels.	Student is able to read and perform consistently pianissimo, piano, mezzo-piano, mezzo-forte and forte dynamic markings with full air support, as well as crescendi and decrescendi across single dynamic differences. Student's dynamic range is 30 decibels.	Student is able to read all dynamic ranges and perform them within the context, balance and blend of the ensemble. Student is able to read and perform crescendi and decrescendi across multiple dynamic ranges. Student's dynamic range is 40 decibels.	Student is able to read all dynamic ranges and perform them within the context, balance and blend of the ensemble. Student is able to read and perform crescendi and decrescendi across multiple dynamic ranges. Student employs dynamics consistently in phrasing. Student's dynamic range is 50 decibels.	Student is able to read all dynamic ranges and perform them within the context, balance and blend of the ensemble. Student is able to read and perform crescendi and decrescendi across multiple dynamic ranges. Student employs dynamics consistently in phrasing. Student's dynamic range is 60 decibels.	
	1 2 3 4	5 6 7 8 9	10 11 12	13 14 15	16 17 18 19	20
<i>Collaboration</i>	Student shares musical ideas and listens to others' musical ideas. Student ensures each collaborator is heard equally.	Student shares musical ideas and listens to others' musical ideas. Student comes to an equal agreement with collaborators as to the intended outcome of the collaboration.	Student shares musical ideas and listens to others' musical ideas. Student develops with other collaborators criteria that respect the involvement of each collaborator with the goal of producing an intended outcome.	Student shares musical ideas and listens to others' musical ideas. Student examines the context and purpose of the collaborative activity through research, and dialogically creates collaborative criteria for the end-product.	Student shares musical ideas and listens to others' musical ideas. Student maintains a dialogical condition with all collaborators. As a collaborator, student researches the context and purpose of the collaborative activity, establishes criteria in league with other collaborators, and collegially evaluates all decisions in the collaborative activity. Student celebrates the synthetic contributions of each collaborator.	
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Comments	Subtotal for Skills	
	Subtotal for Core Music Standards (from Page 1)	
	TOTAL FOR THIS ASSESSMENT	