

Allen I.S.D. Advanced Music Course

Grades 10 - 12

Description:

1. Advanced Music

a) Course Description

This course is designed to allow students the opportunity to extend their musical education in an enriched, independent curriculum for college readiness. Students must demonstrate a higher level of musical understanding and be able to perform at the highest possible level both as an individual and as a member of an ensemble. Students are expected to demonstrate a high level of critical listening, musical understanding, technical ability, knowledge of the theoretical and historical foundations of compositions and present information in a well-written academic manner.

b) Student Expectations

This course is designed for students with elevated performance, communication and cognitive skills. Due to the independent nature of this course, students who elect to pursue advanced credit should be self-motivated and responsible. All assignments will be completed independently with the time-line provided by the instructor.

c) Admissions Criteria

In order to enroll in any advanced music course a student must:

- 1) Be enrolled in a fine arts music performing class (band/orchestra/choir) simultaneously; yearlong course;
- 2) Be recommended by and audition for the music director;
- 3) Have earned a minimum grade of **90** in the subject for which the student is applying their previous year (9-11)
- 4) Have a proven history of musical performance beyond the classroom (i.e. Solo & Ensemble, All-Region, UIL ensemble contests, etc.);

2. Elements and Objectives:

a) Solo & Ensemble

Students will perform music at the highest UIL performance level or equivalent advanced performance level. An assessment by a music director will also be required.

The students will adhere to the following guidelines:

- 1) A minimum of two selections, one of which may be an ensemble;
- 2) The selections will represent different periods and/or styles of music;
- 3) All solo selections will be performed from memory ;
- 4) Students will have piano or appropriate accompaniment on selections for which an accompaniment is written
- 5) The majority of the performance time during the performance must be on the student's primary instrument. The primary instrument is defined as that which is specifically served within the prescribed Allen I.S.D. music curriculum.
- 6) Individual directors may define specific criteria regarding the length of performances and required languages.

b) Research Paper/Project

Students will prepare a paper and a project on a musical selection or composer chosen for solo/ensemble, band/orchestra/choir concert selections, or other appropriate musical topics within one (1) year (one per semester.) Research should include accurate citations for all references consulted. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music or composer in any of the following ways:

- 1) Stylistic and technical demands of the music;
- 2) Background of the composers;
- 3) Historical, economic, and political background of the period in which the compositions were written and their effect on the music; or
- 4) Other options approved by the student's director.

c) Participation in Competitive Events

Students will compete in the first round of the All-Region Music competition and TMEA All Region. Students will also enter and perform in UIL Concert/Sightreading Contest with their performing group(s) (Band, Orchestra, Choir).

d) Concert Critique.

Students will attend six professional, semi-professional or amateur music performances within one (1) year. Three (3) will be contest evaluations and three (3) musical performances. Selection of these events must have director's prior approval. A written critique must be submitted to the director following the performance. The critique should include background information about the performing ensemble, repertoire performed by the ensemble, historical and stylistic considerations in the performance as well as your enjoyment of the performance. This rubric must be stapled to the top of the critique. The concert program must also be turned in with the critique. The student's name should be written on the program, but do not staple the program to the critique. First person will not be used when writing the concert critiques. A concert critique cannot be one in which the student was a performer.

- Allen ISD UIL and Pre-UIL Concerts
- Allen Philharmonic and Symphony Chorus – www.allenphilharmonic.org
- Dallas Symphony – www.DallasSymphony.com
- Dallas Opera – www.dallasopera.org
- Plano Community Band – www.planoband.com
- Dallas Wind Symphony – www.dsw.org
- Lone Star Wind Orchestra - <http://www.lonestarwindorchestra.com/>

3. Evaluation

This course is open to all students in grades 10 -12. It is a 4.5 GPA credit course for Level II and a 5.0 GPA credit course for Level III and Level IV. The student will receive a class grade each six weeks in the Advanced Music Program based on the Allen Independent School District grading policy. The grade will reflect the evaluation of comprehensive activities and materials required for the advanced music course.

Time Line for Advanced Music Requirements

Semester I

- Participation in all competitive events/performances
- Performance of Region music to a director
- Research paper/project
- At least 3 of 6 required concert/performance critiques

Semester II

- Participation in all competitive events/performances
- Performance of UIL Solo and Ensemble Contest music to a director
- Research paper/project
- At least 3 of 6 required concert/performance critiques

Allen I.S.D. Advanced Music Frequently Asked Questions

- 1. *Why implement an Advanced Music credit grade point scale for Allen I.S.D. students who participate in Fine Arts?***
 - To give students an opportunity for a more rigorous curriculum in the music program for college readiness.
 - To provide advanced credit for the higher level of music achievement within a curriculum structure.
- 2. *When would grade points be added to Advanced Music students?***

Grade points for these courses begin with the sophomore class of 2011 – 2012. 4.5 for Level II and 5.0 for Level III and Level IV. Students will be able to make out four year plans with this knowledge.
- 3. *How do I know which Level course to take?***

10th grade – Level II (4.5 credit); 11th grade – Level III (5.0 credit); and 12th grade – Level IV (5.0 credit)
- 4. *Which music courses would offer advanced credit?***

Advanced credit available to all students in grades 10 – 12 in all sections of band/orchestra and choir.. Advanced credit is given with the completion of Advanced Music course requirements. Most participants of the advanced music program are in the top ensembles (Wind Ensemble, Chamber Orchestra, and Select Choir) but not be limited to those courses. This is a yearlong course.
- 5. *Would regular and advanced credit students take class at the same time? If so, what additional work would be required of the advanced credit students and when would they do it?***

Yes, students are enrolled concurrently. Advanced Music students will be required to successfully complete additional assignments per semester that are not part of the regular course curriculum. These assignments include: Participation in competitive events, research paper, project, concert evaluations, and Solo/Ensemble performances. Much of the advanced credit work is done outside of class.
- 6. *How would advanced student's grades be computed?***

Students will successfully complete the additional assigned projects just as they do in other Independent Study classes.

Request for Advanced Music Credit - Application

Allen I.S.D.

Student Name: _____
(PRINT) Last Name, First Name

Grade: _____ Student ID#: _____

Organization: _____ (indicate Band/Orchestra/Choir) Level _____ (II, III, IV)

Course Definition

This course is designed to allow students the opportunity to extend their musical education in an enriched, independent curriculum for college readiness. Students must demonstrate a higher level of musical understanding and be able to perform at the highest possible level both as an individual and as a member an ensemble. Students will be expected to demonstrate a high level of critical listening, musical understanding, technical ability, knowledge of the theoretical and historical foundations of compositions and present information in a well-written academic manner.

Student Expectations

This course is designed for students with elevated performance, communication and/or cognitive skills. Due to the independent nature of this course, students who elect to pursue honors credit should be self-motivated and responsible. All assignments will be completed independently with the time-line provided by the instructor.

Admissions Criteria

In order to enroll in any advanced music course a student must:

- Be enrolled in a fine arts music performing class (band/orchestra/choir); simultaneously, yearlong course;
- Be recommended by and audition for their music director;
- For the student's freshman year, have earned a minimum grade of **90** in the subject for which the student applies;
- Have a proven history of musical performance beyond the classroom (i.e. Solo & Ensemble, All-Region, etc.);

I would like to enroll in the advanced music program at Allen High School. I understand that this course will not only include regularly scheduled activities (band, orchestra/choir) but will also include additional assignments as specified in the Advanced Music requirements. I am aware of the due dates for each assignment and I am aware that my grade will reflect not only the content and completion of the assignments but also the timely manner in which they are presented. Furthermore, I understand that failure to complete advanced music requirements could result in failure of the course. This is a yearlong course.

Student Signature _____ Date _____

Parent Signature _____ Date _____

Director Approval: _____ Date: _____

Advanced Music Research Paper Assignment and Rubric

Student Name: _____ Points: _____

Organization: _____ Level (II, III, IV): _____

Assignment:

Research Paper: Students will prepare a paper and a project on a musical selection or composer chosen for solo/ensemble, band/orchestra/choir concert selections, or other appropriate musical topics within one (1) year (one per semester.) Research should include accurate citations for all references consulted. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music or composer in any of the following ways:

- Stylistic and technical demands of the music;
- Background of the composers;
- Historical, economic, and political background of the period in which the compositions were written and their effect on the music; or
- Other options approved by the student's director.

RUBRIC:

<i>Points possible</i>	<i>Category</i>
Format 10 points possible	Minimum 5 pages, typed, title page, spacing = 1 ½ , font size = 12, standard default margins = top/bottom – 1" sides – 1.25 " .
Sources 15 points possible	Must have at least 3 sources. Use only one "computer" source. Use only one encyclopedia source.
Content 60 points possible	51 – 60 Well-developed, detailed, well-written response to task; well-organized, clearly written, no errors, goes beyond the requirements of the task. 38 – 50 Developed, contains necessary elements; unevenly developed, few details, brief, contains some errors. 25 – 37 Undeveloped, somewhat confusing or disjointed, incomplete or not clearly presented, many errors. 0 – 24 Attempt to respond to some aspect of the topic, but no evidence of full understanding of the task. Does not successfully communicate ideas; presents extraneous information.
Works cited page – 15 points possible	MLA format for works cited page. Proper use of citation within the body of the text.

Advanced Music

Project - Student Topic Submission

Student Name: _____ Points: _____

Organization: _____ Level (II, III, IV): _____

Topic: _____

Project:

Students will prepare a project on a musical selection or composer chosen for solo/ensemble, band/orchestra/choir concert selections, or other appropriate musical topics within one (1) year (one per semester.) A report will be part of this project. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music or composer in any of the following ways:

- Stylistic and technical demands of the music;
- Background of the composers;
- Historical, economic, and political background of the period in which the compositions were written and their effect on the music; or
- Other options approved by the student's director.

<i>Points possible</i>		<i>Category</i>
Format	10 points possible	Minimum 5 pages, typed, title page, spacing = 1 ½, font size = 12, standard default margins = top/bottom – 1" sides – 1.25 " .
Sources	15 points possible	Must have at least 3 sources. Use only one "computer" source. Use only one encyclopedia source.
Project	60 points possible	51 – 60 Well-developed, detailed, well-written response to task; well-organized, clearly written, no errors, goes beyond the requirements of the task. 38 – 50 Developed, contains necessary elements; unevenly developed, few details, brief, contains some errors. 25 – 37 Undeveloped, somewhat confusing or disjointed, incomplete or not clearly presented, many errors. 0 – 24 Attempt to respond to some aspect of the topic, but no evidence of full understanding of the task. Does not successfully communicate ideas; presents extraneous information.
Works cited page –	15 points possible	MLA format for works cited page. Proper use of citation within the body of the text.

Advanced Music Concert Critique - Rubric

Student Name: _____ Points: _____

Organization: _____ Level (II, III, IV): _____

Category	Points Possible	
Format	10	Title Page Body of paper is to be a minimum of 3 pages, typed. 1 ½ spacing using size 12 font and standard margins. Standard Ariel or Times New Roman font only.
Sources	15	Must have at least 1 source Concert Program may be used as source
Content	60	46 – 60 Self-developed, detailed, well written, response to task; well organized, clearly written, no errors, goes beyond the requirement of the task. 31 – 45 Developed, contains necessary elements; unevenly developed, few details, brief, contains some errors. 16 – 30 Undeveloped, somewhat confusing or disjointed, incomplete or not clearly presented, many errors. 0 – 15 Attempt to respond to some aspect of the topic, but no evidence of full understanding of the task. Does not successfully communicate ideas; presents extraneous information
Works Cited	15	Proper use of citation within the body of the text as well as works cited page.

Advanced Music Band/Orchestra - Contest Evaluations

Texas UIL Form 4

4

UNIVERSITY INTERSCHOLASTIC LEAGUE **CONCERT**

Entry Blank and Comment Sheet

INSTRUCTIONS: Please read the current issue of the Constitution & Contest Rules

School _____ City _____ Number of Students _____ Conference _____

Organization Event _____ Performing Group _____

Type _____ Region _____

Contest Date _____ Deadline Date _____ Director _____

Additional Directors _____

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

Band Concert Competition

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students perform with mature, characteristic sounds <u>throughout</u> the performance Pitches are centered and focused. Students perform with good balance/blend with only <u>minor lapses</u> that are quickly corrected. There is “<u>near perfect</u>” intonation within and between sections. Dynamic contrast is <u>obvious and effective</u>. Students perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students exhibit excellent mature, characteristic tone, but there are occasional flaws where students are unable to control and focus the sounds. Good balance and blend within and between sections is demonstrated but there are <u>obvious flaws</u> that do not recover quickly. The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>numerous</u> minor flaws. Dynamic contrasts are not always obvious and/or are performed with a lack of control. 	<ul style="list-style-type: none"> Students perform with a fundamental approach to good tone production but performers are <u>often</u> pushed beyond their ability to control tone quality in varying dynamic ranges. Proper breath support is lacking <u>at times</u>. Sounds are <u>at times</u> harsh, thin and/or pinched Balance and blend are present, but <u>lapses</u> consistently occur. Instruments are tuned, but individual and sectional problems <u>consistently</u> occur. 	<ul style="list-style-type: none"> Students exhibit an <u>immature</u> approach to characteristic sound throughout most of the performance Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble Performers demonstrate little awareness of tuning tendencies of instruments and uniform intonation within the ensemble. There are an extreme amount of flaws. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> Students demonstrate poor characteristic tone quality and have little or no control or focus of their sound Performers appear to have no understanding of balancing musical lines and blending sounds within sections or the ensemble Performers demonstrate no understanding of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble There is little or no evidence of attempts and dynamic contrast

Technique (for the classification entered)

<ul style="list-style-type: none"> Students do not miss notes Manual dexterity and flexibility are <u>near flawless</u> with only <u>minor</u> flaws that recover quickly Precision and clarity are good at <u>all</u> tempos Rhythmic approach is uniform <u>throughout</u> the ensemble Articulation is appropriate and <u>consistent</u> throughout the performance 	<ul style="list-style-type: none"> Students do not miss notes Manual dexterity and flexibility are excellent, but there are often lapse that do not recover quickly. Precision and clarity are good but some passages are occasionally not performed together. Articulation is appropriate much of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students do not miss notes. Manual dexterity and flexibility are good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision. There are <u>inconsistencies</u> in rhythmic approach. Rapid passages are not performed together <u>much of the time</u>. Attacks and releases are inconsistent throughout much of the performance. Articulation is used inappropriately <u>at times</u>. 	<ul style="list-style-type: none"> Students obviously miss <u>some</u> pitches throughout the performance. Manual dexterity and flexibility are obviously missing resulting in overall lack of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. Articulation is inappropriate <u>most</u> of the time. 	<ul style="list-style-type: none"> There are <u>numerous</u> missed pitches throughout the performance. Performers’ manual dexterity and flexibility are pushed <u>beyond</u> their ability to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an inadequate approach to <u>total</u> articulation performed in the music.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students perform artistically with the appropriate musical style on <u>all</u> selections Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students give <u>obvious</u> attention to musical nuance and dynamic markings. Students perform the music at an <u>appropriate</u> tempo. Performers <u>convey</u> an artistic, energetic, and emotional understanding of the music to the audience. 	<ul style="list-style-type: none"> Students perform artistically with the appropriate style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students’ use of musical nuance and dynamics are effective, but there are minor flaws. Tempo is excellent for the selections performed, but there are minor lapses – rushing, dragging - that detract from the performance. Students convey musical understanding <u>most</u> of the time. 	<ul style="list-style-type: none"> Performers use proper style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies. Performers <u>often</u> rush phrase endings and fail to shape musical phrases. Performers exhibit an awareness of pulse and tempo, but there are <u>lapses</u> and performers are <u>often</u> slow to recover. Performers are <u>inconsistent</u> in achieving dynamic variation and use of musical nuance markings. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> Performers do not address musical style throughout <u>most</u> of the performance. Little attention is given to proper shaping of musical lines and phrasing. Tempos slow or inconsistent throughout <u>most</u> of the performance. Little attention is given to musical nuance and dynamic contrast. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> There is no attempt to address musical style throughout the performance. No attention appears to have been given to proper shaping of musical line and phrasing. Tempos are inadequate for the music performed. Almost no attention is given to musical nuance and dynamic variation. Students’ display of musical understanding is inadequate due to a lack of most all fundamental performance skills.
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Orchestra Concert Competition

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students perform with mature, characteristic sounds <u>throughout</u> the performance Pitches are centered and focused. Students perform with good balance/blend with only <u>minor lapses</u> that are quickly corrected. There is “<u>near perfect</u>” intonation within and between sections. Dynamic contrast is <u>obvious and effective</u>. Students perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students exhibit excellent mature, characteristic tone, but there are occasional flaws where students are unable to control and focus the sounds. Good balance and blend within and between sections is demonstrated but there are <u>obvious flaws</u> that do not recover quickly. The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>numerous</u> minor flaws. Dynamic contrasts are not always obvious and/or are performed with a lack of control. 	<ul style="list-style-type: none"> Students perform with a fundamental approach to good tone production but performers are <u>often</u> pushed beyond their ability to control tone quality in varying dynamic ranges. Proper breath support is lacking <u>at times</u>. Sounds are <u>at times</u> harsh, thin and/or pinched Balance and blend are present, but <u>lapses</u> consistently occur. Instruments are tuned, but individual and sectional problems <u>consistently</u> occur. 	<ul style="list-style-type: none"> Students exhibit an <u>immature</u> approach to characteristic sound throughout most of the performance Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble Performers demonstrate little awareness of tuning tendencies of instruments and uniform intonation within the ensemble. There are an extreme amount of flaws. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> Students demonstrate poor characteristic tone quality and have little or no control or focus of their sound Performers appear to have no understanding of balancing musical lines and blending sounds within sections or the ensemble Performers demonstrate no understanding of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble There is little or no evidence of attempts and dynamic contrast

Technique (for the classification entered)

<ul style="list-style-type: none"> Students do not miss notes Manual dexterity and flexibility are <u>near flawless</u> with only <u>minor</u> flaws that recover quickly Precision and clarity are good at <u>all</u> tempos Rhythmic approach is uniform <u>throughout</u> the ensemble Articulation is appropriate and <u>consistent</u> throughout the performance 	<ul style="list-style-type: none"> Students do not miss notes Manual dexterity and flexibility are excellent, but there are often lapse that do not recover quickly. Precision and clarity are good but some passages are occasionally not performed together. Articulation is appropriate much of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students do not miss notes. Manual dexterity and flexibility are good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision. There are <u>inconsistencies</u> in rhythmic approach. Rapid passages are not performed together <u>much of the time</u>. Attacks and releases are inconsistent throughout much of the performance. Articulation is used inappropriately <u>at times</u>. 	<ul style="list-style-type: none"> Students obviously miss <u>some</u> pitches throughout the performance. Manual dexterity and flexibility are obviously missing resulting in overall lack of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. Articulation is inappropriate <u>most</u> of the time. 	<ul style="list-style-type: none"> There are <u>numerous</u> missed pitches throughout the performance. Performers’ manual dexterity and flexibility are pushed <u>beyond</u> their ability to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an inadequate approach to <u>total</u> articulation performed in the music.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students perform artistically with the appropriate musical style on <u>all</u> selections Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students give <u>obvious</u> attention to musical nuance and dynamic markings. Students perform the music at an <u>appropriate</u> tempo. Performers <u>convey</u> an artistic, energetic, and emotional understanding of the music to the audience. 	<ul style="list-style-type: none"> Students perform artistically with the appropriate style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students’ use of musical nuance and dynamics are effective, but there are minor flaws. Tempo is excellent for the selections performed, but there are minor lapses – rushing, dragging - that detract from the performance. Students convey musical understanding <u>most</u> of the time. 	<ul style="list-style-type: none"> Performers use proper style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies. Performers <u>often</u> rush phrase endings and fail to shape musical phrases. Performers exhibit an awareness of pulse and tempo, but there are <u>lapses</u> and performers are <u>often</u> slow to recover. Performers are <u>inconsistent</u> in achieving dynamic variation and use of musical nuance markings. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> Performers do not address musical style throughout <u>most</u> of the performance. Little attention is given to proper shaping of musical lines and phrasing. Tempos slow or inconsistent throughout <u>most</u> of the performance. Little attention is given to musical nuance and dynamic contrast. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> There is no attempt to address musical style throughout the performance. No attention appears to have been given to proper shaping of musical line and phrasing. Tempos are inadequate for the music performed. Almost no attention is given to musical nuance and dynamic variation. Students’ display of musical understanding is inadequate due to a lack of most all fundamental performance skills.
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ADVANCED MUSIC CHOIR - CONTEST EVALUATION

Texas UIL Form 4

4

UNIVERSITY INTERSCHOLASTIC LEAGUE CONCERT

Entry Blank and Comment Sheet

INSTRUCTIONS: Please read the current issue of the Constitution & Contest Rules

School _____ **City** _____ **Number of Students** _____ **Conference** _____
Organization Event _____ **Performing Group Type** _____ **Region** _____
Contest Date _____ **Deadline Date** _____ **Director** _____
Additional Directors _____

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

TONE

- + - Centered, focused tone quality
- + - Balance within and between sections
- + - Intonation within and between sections
- + - Dynamic contrasts maintained with quality vowels and blend
- + - Supported vocal tone

TECHNIQUE

- + - Pitch and rhythmic precision
- + - Vocal flexibility and articulation
- + - Attacks and releases observed
- + - Appropriate diction and clarity of text
- + - Observance of ties and slurs

MUSICIANSHIP

- + - Posture and stage presence
- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Dynamic contrasts
- + - Observance of musical markings
- + - Observance of tempo
- + - Musical interpretation demonstrated

Vocal Concert Competition

TONE: Vocal

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Student performers demonstrate <u>highly developed</u>, characteristic tone qualities for their vocal section and musical style <u>throughout</u> the performance with <u>minimal lapses</u>. Pitches are centered and focused. Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with a few minor flaws. There is “<u>near perfect</u>” intonation within and between sections. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>above average</u>, characteristic tone qualities for their vocal section and musical performance, but there are <u>some minor lapses</u>. Choral technique and vocal production are excellent, but there are <u>some flaws where students are unable to control and focus tone</u>. The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>some minor flaws</u>. <u>For the most part</u>, student performers demonstrate an excellent concept of balanced musical lines and blend of tone within their section to produce an appropriate sonority of music performed, but there are <u>some minor lapses</u> 	<ul style="list-style-type: none"> Student performers demonstrate <u>average</u> tone qualities for their vocal section and musical style of performance, however, performers lose their <u>ability to control tone</u> quality in varying dynamic ranges. Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, but there are <u>several flaws</u>. Sounds are <u>at times</u> harsh, thin and/or pinched. Balance and blend are present, but <u>lapses</u> consistently occur. The ensemble demonstrates <u>intermediate</u> concepts of balanced musical lines and blend of tone to produce an acceptable sonority of the music performed. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>inadequate</u> characteristic tone qualities for their vocal section and musical style of performance, additionally, <u>they lose control often</u>. Student performers demonstrate <u>little awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. The ensemble demonstrates <u>below average</u> concepts of balance and blend of tone, and <u>does not produce</u> a desirable or appropriate sonority of the music performed. There are an extreme amount of flaws. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>undesirable</u> characteristic tone qualities for their vocal section, musical style of performance, and <u>lose control most of the time</u>. Student performers demonstrate <u>little or no</u> awareness of tuning choral sections and sensitivity to uniform intonation within their section. The ensemble demonstrates <u>improper concepts</u> of balance and blend of tone, and produces an undesirable and inappropriate sonority of the music performed. There is <u>little or no</u> evidence of dynamic contrast.

TECHNIQUE: Choral

<ul style="list-style-type: none"> Student performers will sing correct pitches. Choral technique is <u>near flawless</u> within each section with only <u>minimal lapses</u>. Diction and clarity of text are demonstrated at <u>all tempi</u>. Rhythmic approach is uniform <u>throughout</u> the ensemble. Diction is appropriate and <u>consistent</u> throughout the performance according to stylist performance practices. 	<ul style="list-style-type: none"> Student performers will sing correct pitches. Choral technique is excellent within each section, but there are <u>some lapses</u> that do not recover quickly. Rhythmic precision and clarity are excellent however; <u>some passages are not uniform</u> throughout the ensemble. Diction is appropriate most of the time, but there are <u>some inconsistencies</u> that detract from the overall performance. 	<ul style="list-style-type: none"> Students performers sing incorrect pitches and do not recover quickly Choral technique is good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision. Rhythmic precision and clarity are not uniform <u>much of the time</u>. Attacks and releases are inconsistent throughout the performance. Diction is used inappropriately <u>at times</u>. 	<ul style="list-style-type: none"> Student performers miss <u>some</u> pitches throughout the performance. Choral technique is obviously missing resulting in an <u>overall</u> lack of clarity and precision. Rhythmic precision and clarity are inconsistent <u>most</u> of the time. Attacks and releases are not performed uniformly <u>most</u> of the time. Diction is used inappropriately <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers miss <u>numerous</u> pitches throughout the performance. Choral technique is <u>fundamentally lacking</u> and restricts the ability of the performer to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an <u>inadequate</u> approach to diction performed in the music.
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MUSICIANSHIP: Ensemble Performance

<ul style="list-style-type: none"> For this classification the suitability of the music is superior. Student performers artistically demonstrate the appropriate musical style on <u>all</u> selections. Clear, meaningful, and expressive shaping of musical passages is often achieved within and between sections of the ensemble with some minor errors. Throughout the majority of the performance, an exceptional use of dynamics provides musically effective and appropriate contrast for the music performed. Control of all aspects of rhythm, tempo, and musical style is exceptional. Student performers <u>convey</u> an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is excellent. Student performers demonstrate the appropriate musical style with <u>only minor inconsistencies</u>. For this classification, clear, meaningful and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but there <u>are some inconsistencies</u>. <u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and musical style with <u>minor lapses</u>. Student convey musical understanding most of the time. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>adequate</u>. Performers use appropriate style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies. Clear, meaningful, and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but it is <u>not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for music performed. The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and musical style <u>with some lapses</u>. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>inadequate</u>. Performers do not address musical style throughout <u>most</u> of the performance. Little evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. A <u>below average</u> use of dynamics proves musically ineffective and results in little contrast for music performed. The ensemble exhibits little control of all aspects of rhythm, tempo, and musical style. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> For this classification, the music is <u>unsatisfactory</u>. There is no attempt to address musical style throughout the performance. <u>Little or no</u> evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically <u>ineffective</u> and results in little or no contrast for music performed. The ensemble <u>exhibits little or no control</u> of all aspects of rhythm, tempo, and musical style. Student performers’ musical understanding is <u>inadequate</u> due to a lack of most fundamental performance skills.
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Advanced Music Performance Rubric

Name: _____ Total Performance Score: _____

Student All Region and Solo/ Ensemble Evaluation by Director

Skill Descriptions	Score
<p>TONE QUALITY</p> <p>4 – Produces characteristic tone quality with resonance in all ranges and volumes, proper use of vibrato.</p> <p>3 – Produces characteristic tone quality most of the time, some flaws in upper/lower register or with regard to proper use of vibrato.</p> <p>2 – Produces characteristic tone quality some of the time, some fundamental quality (lack of vibrato), improper use of bow – speed and/or placement) lacking.</p> <p>1 – Produces uncharacteristic tone quality.</p>	
<p>INTONATION</p> <p>4 – Consistently plays in tune with virtually no errors.</p> <p>3 – Mostly accurate and secure, but with a few isolated errors.</p> <p>2 – Sometimes performs with accurate pitches, but with frequent or repeated errors.</p> <p>1 – Seldom performs pitch accurately or securely.</p>	
<p>RHYTHM/TEMPO PRODUCTION</p> <p>4 – Secure pulse and rhythmically accurate.</p> <p>3 – Mostly accurate rhythm and a steady pulse with few duration errors.</p> <p>2 – Sometimes performs durations accurately, but with erratic pulse or with frequent to repeated durational errors.</p> <p>1 – Seldom performs durations accurately or with a steady tempo.</p>	
<p>PHRASING</p> <p>4 – Consistently and sensitively uses musical nuance to indicate phrase structure.</p> <p>3 – Often uses musical nuance to indicate phrase structure.</p> <p>2 – Sometimes uses musical nuance to indicate phrase structure.</p> <p>1 – Seldom indicates phrasing structure through nuance.</p>	

<p>EXPRESSION AND STYLE</p> <p>4 – Consistently performs with nuance and style in response to the score and coaching.</p> <p>3 – Often performs with nuance or style indicated in the score or suggested by the instructor.</p> <p>2 – Sometimes responds to musical nuance indicated in the score.</p> <p>1 – Seldom evidence of musical nuance in musical phrases.</p>																															
<p>TOTALS</p> <p>25 - 28 – Exemplary Performer</p> <p>22 – 24 – Distinguished Performer</p> <p>19 – 21 - Proficient Performer</p> <p>16 – 18 – Apprentice Performer</p> <p>0 – 15 - Novice Performer</p>																															
<p>GRADE CONVERSION (Score = Grade)</p> <table border="0"> <tr> <td>28 = 100</td> <td>22 = 88</td> <td>16 = 76</td> <td>10 = 64</td> <td>4 = 52</td> </tr> <tr> <td>27 = 98</td> <td>21 = 86</td> <td>15 = 74</td> <td>9 = 62</td> <td>3 = 50</td> </tr> <tr> <td>26 = 96</td> <td>20 = 84</td> <td>14 = 72</td> <td>8 = 60</td> <td>2 = 48</td> </tr> <tr> <td>25 = 94</td> <td>19 = 82</td> <td>13 = 70</td> <td>7 = 58</td> <td>1 = 46</td> </tr> <tr> <td>24 = 92</td> <td>18 = 80</td> <td>12 = 68</td> <td>6 = 56</td> <td></td> </tr> <tr> <td>23 = 90</td> <td>17 = 78</td> <td>11 = 66</td> <td>5 = 54</td> <td></td> </tr> </table>	28 = 100	22 = 88	16 = 76	10 = 64	4 = 52	27 = 98	21 = 86	15 = 74	9 = 62	3 = 50	26 = 96	20 = 84	14 = 72	8 = 60	2 = 48	25 = 94	19 = 82	13 = 70	7 = 58	1 = 46	24 = 92	18 = 80	12 = 68	6 = 56		23 = 90	17 = 78	11 = 66	5 = 54		<p>TOTAL SCORE:</p>
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COMMENTS:
