

# CURRICULAR AREA –PERFORMING ARTS

COURSE(S) – Concert Band, Orchestra, Symphonic Band, Jazz Band

## FINAL MARK RUBRIC

MARK	PERCENTAGE RANGE	DESCRIPTION
A	100%-90%	<p><b>Superior</b></p> <ul style="list-style-type: none"> <li>• <i>Tone Quality:</i> Achieves superlative tone quality. Tone is well focused, full, open, resonant, consistent, and uniform in color, texture and sonority at all times. Utmost clarity is achieved.</li> <li>• <i>Intonation:</i> Instruments are tuned very well. Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is well-developed. Excellent control of pitch in all registers. Superior listening and adjusting skills.</li> <li>• <i>Blend/Balance:</i> Superior blend and balance maintained at all times, both within and between sections. Tonal blend is uniform and consistent. Extremes in register and volume do not detract from superior blend and balance. Quality is characteristic of the best ensemble sound. Superior listening is demonstrated at all times.</li> <li>• <i>Rhythm/Precision:</i> Superb control of pulse, tempo and rhythmic patterns. Ensemble cohesiveness is outstanding at all times. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected.</li> <li>• <i>Articulation:</i> Outstanding and comprehensive knowledge of articulation styles and techniques is demonstrated at all times. Wide variety of articulation/bowings played with excellent consistency and uniformity.</li> <li>• <i>Facility:</i> Technical facility is superb. Superior flexibility and dexterity</li> </ul>

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		<p>exhibited by entire ensemble. Only minor flaws happen during the most demanding and complex passages. Concentration is superior, creating an extremely solid, polished performance.</p> <ul style="list-style-type: none"> <li>• <i>Interpretation/Style:</i> Thorough and stylistically valid interpretation at all times. Uniformity of style is consistent at all times. Performers exhibit a thorough understanding of style, tempos and interpretation, and successfully communicate this knowledge throughout the performance.</li> <li>• <i>Phrasing:</i> Phrasing is always natural and uniformly performed by all sections and individuals.</li> <li>• <i>Expression:</i> Clear, meaningful and expressive shaping of musical phrases at all times. Expression is natural, sensitive and highly effective. Communication is superior throughout.</li> <li>• <i>Sensitivity:</i> Superior demonstration of use of artistic subtleties. Sensitivity is achieved throughout the performance.</li> <li>• <i>Dynamics:</i> Superior dynamic range with excellent control of all levels. Thorough use of all dynamic levels with excellent dynamic sensitivity. Superior use of musical techniques to create a sensitive, effective, naturally communicated artistic performance.</li> <li>• <i>Writing:</i> Student demonstrates superior writing and content knowledge skills.</li> </ul>

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B	89.9%-80%	<p><b>Excellent</b></p> <ul style="list-style-type: none"><li>• <i>Tone Quality:</i> Excellent tone achieved most of the time. Lapse and problems are infrequent, usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Tonal color, focus and timbre are uniform, consistent and well-controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity achieved most of the time.</li><li>• <i>Intonation:</i> Instruments are tuned very well. Melodic and harmonic intonation is very good. Problems sometimes occur in range and volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Listening is very good, with good ability to correct most problems.</li><li>• <i>Blend/Balance:</i> Excellent blend and balance established and maintained most of the time. Tonal blend is almost always uniform and consistent. Balance between and within sections is very good most of the time. Problems occur only during the most difficult passages and are usually short in duration. Lapses are infrequent and generally minor. Characteristic ensemble sound fully achieved most of the time. Overall listening skills are well-developed.</li><li>• <i>Rhythm/Precision:</i> Rhythmic accuracy and precision are excellent. Pulse and tempo are under control most of the time; lapses are infrequent and</li></ul>

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		<p>usually happen in more difficult situations. Clarity and ensemble cohesiveness is excellent most of the time.</p> <ul style="list-style-type: none"><li>• <i>Articulation:</i> Articulation technique is well developed. Thorough knowledge of articulation style is demonstrated. Uniformity is very good with weaknesses only shown by individual performers during complex passages.</li><li>• <i>Facility:</i> Technical facility is well developed. Manual dexterity is excellent. Flexibility is quite good. Difficult passages are well-played with only minor flaws. Excellent concentration. Performers respond to director very well.</li><li>• <i>Interpretation/ Style:</i> Good uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation, but do not detract considerably from an otherwise excellent performance. Style is good most of the time, seldom rigid or mechanical. Stylistic accuracy is good and consistent most of the time. Tempos are consistent and stylistically accurate most of the time.</li><li>• <i>Phrasing:</i> Phrasing is thorough and natural most of the time. Uniformity of phrasing is consistent throughout most of the performance.</li><li>• <i>Expression:</i> Expressive shaping and contouring of phrases and passages is very good with only occasional lapses. Expression is seldom mechanical or contrived. Communication is very good most of the time.</li></ul>

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		<ul style="list-style-type: none"><li>• <i>Sensitivity:</i> Excellent use of accents, stress, rubato and flexibility in phrasing to create a free-flowing performance most of the time. Good demonstration of skills necessary to transcend technical and mechanical aspects creating artistic results most of the time.</li><li>• <i>Dynamics:</i> Good use of dynamics throughout the performance with some lack of dynamic control. Good “ff’s” and “pp’s,” but full dynamic range is not completely explored. Overall performance is expressive, sensitive and tasteful most of the time. Overall communication of musical ideas is very good.</li><li>• <i>Writing:</i> Student demonstrates good writing and content knowledge skills.</li></ul>

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C	79.9%-70%	<p><b>Good</b></p> <ul style="list-style-type: none"><li>• <i>Tone Quality:</i> Good basic approach demonstrated. Focus is often good. Uniform texture and color is demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance are problems at softer volumes. Breath support or bow control is generally good, although not always maintained.</li><li>• <i>Intonation:</i> Instruments tuned relatively well. Intonation is often good, but with inconsistencies. Less demanding melodies, intervals and harmonic structures are performed successfully. Wide intervals, octaves, unisons are performed with partial success. Listening is good; attempts are made to correct obvious problems.</li><li>• <i>Blend/Balance:</i> Good blend and balance, though at times sections and/or individuals tend to dominate the sound. Less demanding passages have good blend, balance and voice relationships. Problems occur during extremes in volumes, and/or range, dynamic changes, dense harmonic structures, etc. Clarity is good but sometimes lacking. Good characteristic ensemble sound usually achieved. Good overall listening skills often demonstrated.</li><li>• <i>Rhythm/Precision:</i> Rhythm accuracy, precision, note accuracy and understanding of subdivisions good much of the time. Performers</li></ul>

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		<p>demonstrate good awareness of pulse and tempo although problems occur occasionally and may be difficult to overcome. Rhythmic patterns are interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness is good most of the time.</p> <ul style="list-style-type: none"> <li>• <i>Articulation/Bowing:</i> Articulation/bowing technique and style are good most of the time Styles performed uniformly much of the time, but lack complete consistency and accuracy. Complex articulations lack clarity and control.</li> <li>• <i>Facility:</i> Technical facility is good most of the time. Problems and breakdowns occur during difficult passages. Performers demonstrate a good degree of flexibility and dexterity. Correct technique usually demonstrated by many performers. Concentration is good but occasionally inconsistent. Performers pay attention to the director much of the time.</li> <li>• <i>Interpretation/Style:</i> Meaningful and uniform interpretation some of the time. Style is good some of the time, but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times. Tempos are consistent and stylistically accurate some of the time.</li> <li>• <i>Phrasing:</i> Phrasing is basic, uniform and somewhat consistent some of the time although not always natural; often mechanical.</li> </ul>

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		<ul style="list-style-type: none"> <li>• <i>Expression:</i> Dynamic shaping and contouring of phrases is sometimes apparent. Communication is occasionally good, but with many lapses.</li> <li>• <i>Sensitivity:</i> Good use of accents and stress at times, but not always consistent. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product.</li> <li>• <i>Dynamics:</i> Some successful attempts at basic dynamic variation though limited in scope and range. Lower dynamic levels not well-used. Upper dynamic levels not always performed tastefully. Performers demonstrate some knowledge of artistic concepts, but with incomplete success.</li> <li>• <i>Writing:</i> Student demonstrates basic writing and content knowledge skills.</li> </ul>
D	69.9%-60%	<p><b>Fair</b></p> <ul style="list-style-type: none"> <li>• <i>Tone Quality:</i> Basic understanding of tone quality concepts not yet developed throughout the ensemble. Some individuals demonstrate good tone production. Volume and register extremes not controlled well, often harsh. Focus and resonance achieved occasionally. Uniformity of color and texture is weak. Breath support and/or bow control is often weak and inconsistent.</li> <li>• <i>Intonation:</i> Instruments are somewhat in tune. Melodic and harmonic intonation is inconsistent. Difficult intervals and harmonic structures are major intonation weaknesses.</li> </ul>



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		<p>Individual and sectional intonation problems are seldom corrected.</p> <ul style="list-style-type: none"><li>• <i>Blend/Balance:</i> Blend and balance sometimes achieved during less demanding passages. Faster, louder and higher passages are not well-balanced. Individual performers and/or sections tend to dominate the ensemble's sound most of the time. Good characteristic ensemble sound seldom achieved. Listening and attentiveness are inconsistent; often neglected.</li><li>• <i>Rhythm/Precision:</i> Basic rhythmic accuracy demonstrated in simple passages, although rapid or complex passages are weak. Rhythmic uniformity is inconsistent quite often. Precision achieved in simple passages. Pulse not always controlled; tempos not maintained at all times. Note accuracy fair.</li><li>• <i>Articulation/Bowing:</i> Articulation/bowing technique is correct some of the time. Articulation/bowing styles are accurate and uniform some of the time.</li><li>• <i>Facility:</i> Technical facility is fair. Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. Good technique is demonstrated by some performers. Concentration seems to drift. Performers pay some attention to the director.</li></ul>

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		<ul style="list-style-type: none"> <li>• <i>Interpretation/Style:</i> Little meaningful interpretation of musical passages. Style is undeveloped and inconsistent. Tempos are inconsistent.</li> <li>• <i>Phrasing:</i> Mostly mechanical and non-musical. Very little uniformity.</li> <li>• <i>Expression:</i> Some attempts at expressing melodic lines, but with rigid, mechanical and uncomfortable results.</li> <li>• <i>Sensitivity:</i> Little use of accents &amp; stress. Little ability to perform beyond technical and mechanical aspects of music.</li> <li>• <i>Dynamics:</i> Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity. Little communication of musical ideas.</li> <li>• <i>Writing:</i> Student demonstrates below basic writing and content knowledge skills.</li> </ul>
F	Below 60%	<p><b>Needs Improvement</b></p> <ul style="list-style-type: none"> <li>• <i>Tone Quality:</i> Little understanding of basic concepts of tone production. Poor air support, embouchures or contribute to tone that is thin, airy, dull, harsh at upper volumes and registers, fuzzy at lower volumes and registers.</li> <li>• <i>Intonation:</i> Instruments not tuned well. Melodic and harmonic intonation is weak. Few attempts are made to correct problems.</li> <li>• <i>Blend/Balance:</i> Blend and balance between and within sections not achieved most of the time. General listening skills not yet developed.</li> </ul>

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