

# Instrumental Performance Rubric

	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Pitch Accuracy</b>	<i>0% of pitches played correctly and are in tune</i>	<i>&lt;59% of pitches played correctly and are in tune</i>	<i>60-79% of pitches played correctly and are in tune</i>	<i>80-89% of pitches played correctly and are in tune</i>	<i>90-99% of pitches played correctly and are in tune</i>	<i>100% of pitches played correctly and are in tune</i>
<b>Rhythmic Accuracy</b>	<i>0% of the rhythms played correctly</i>	<i>&lt;59% of the rhythms played correctly</i>	<i>60-79% of the rhythms played correctly</i>	<i>80-89% of the rhythms played correctly</i>	<i>90-99% of the rhythms played correctly</i>	<i>100% of the rhythms played correctly</i>
<b>Time</b>	<i>Steady beat is followed for 0% of the performance</i>	<i>Steady beat is followed for &lt;59% of the performance</i>	<i>Steady beat is followed for 60-79% of the performance</i>	<i>Steady beat is followed for 80-89% of the performance</i>	<i>Steady beat is followed for 90-99% of the performance</i>	<i>Steady beat is followed for 100% of the performance</i>
<b>Technique</b> <i>Playing position and embouchure</i>	<i>Demonstrates instrument specific technique 0% of the performance</i>	<i>Demonstrates instrument specific technique &lt;59% of the performance</i>	<i>Demonstrates instrument specific technique 60-79% of the performance</i>	<i>Demonstrates instrument specific technique 80-89% of the performance</i>	<i>Demonstrates instrument specific technique 90-99% of the performance</i>	<i>Demonstrates instrument specific technique 100% of the performance</i>
<b>Expression</b> <i>Articulations, dynamics, and style</i>	<i>0% of the expression markings played</i>	<i>&lt;59% of the expression markings played</i>	<i>60-79% of the expression markings played</i>	<i>80-89% of the expression markings played</i>	<i>90-99% of the expression markings played</i>	<i>100% of the expression markings played</i>
<b>Tone</b>	<i>Uses developmentally appropriate tone 0% of the performance</i>	<i>Uses developmentally appropriate tone &lt;59% of the performance</i>	<i>Uses developmentally appropriate tone 60-79% of the performance</i>	<i>Uses developmentally appropriate tone 80-89% of the performance</i>	<i>Uses developmentally appropriate tone 90-99% of the performance</i>	<i>Uses developmentally appropriate tone 100% of the performance</i>

# Rubrics For Music Performance

**Ann C. Clements**



## **Rubrics For Music Performance:**

*Music Performance Rubrics* Stella Tartsinis, 2025-02-11 These music performance rubrics tailored for different types of music classes and performances These rubrics are tailored for different settings including improvisation small ensembles solo performances marching band and musical theater

### **Standards-based Activities with Scoring Rubrics:**

**Performance-based projects**, 2002 Using Rubrics for Performance-Based Assessment Todd Stanley, 2021-10-03 Writing a rubric that can accurately evaluate student work can be tricky Rather than a single right or wrong answer rubrics leave room for interpretation and thus subjectivity How does a teacher who wants to use performance based assessment in this day and age of educational data and SMART goals find a way to reliably assess student work The solution is to write clear rubrics that allow the evaluator to objectively assess student work This book will show classroom teachers not only how to create their own objective rubrics which can be used to evaluate performance assessments but also how to develop rubrics that measure hard to assess skills such as leadership and grit and how to empower their own students to create rubrics that are tailored to their work

**Rubrics** Germaine L. Taggart, Sandra J. Phifer, Judy A. Nixon, Marilyn Wood, 1999-03-28 What is a rubric How can I implement them as evaluation tools How can I make better use of my existing rubrics This bestseller answers these questions providing you with all the necessary information to apply rubrics from the classroom to the administrative office Each chapter stands alone as a practical reference guide The authors cover curriculum evaluation student input into rubrics cross curricular approaches rubric categories specialty rubrics and teacher evaluation Easily adaptable samples as well as plenty of descriptive scenarios will give educators the information and confidence they need to create utilize and evaluate rubrics

*Complete Music Rubrics* Stella Tartsinis, DMA, 2020-08-10 Complete music rubrics from my 15 years of music education I used rubrics mostly formative assessment tools to heighten the students awareness for learning how to critique the lesson output and to teach themselves through improvements and corrections Rubrics include Thinking organizing tool student coaching guide Vocal Rubrics Keyboard Performance Keyboard chord building String Instruments Band Guitar Drums Rhythm World Music Drumming Reflective Writing Music Class Participation Student Created Rubric Template and Student Feedback Form

The Sounds and Sights of Performance in Early Music Brian E. Power, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political

historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance

*Designing Rubrics For Quality-Driven Evaluation* Aleena George S, About the book The importance of rubrics their uses in the classroom rubrics as an evaluation tool as well as a learning tool rubric construction and validation and future options in the development of rubrics are all covered in this book Rubrics are useful at all stages of education from elementary school to higher education and they help to make the assessment process fairer and uniform The rubric as an assessment tool that can be presented as a simple Rubric yes no performance indicators or as a complex Rubric descriptive banded performance indicators since it must be in accordance with the learning outcomes or objectives Teachers and students in higher education as well as aspiring teachers can benefit much from the book *The Oxford Handbook of Assessment Policy and Practice in Music Education, Volume 1* Timothy S. Brophy, 2019-01-02 In the music classroom instructors who hope to receive aid are required to provide data on their classroom programs Due to the lack of reliable valid large scale assessments of student achievement in music however music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms From Australia to Taiwan to the Netherlands music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers In this two volume Handbook contributors from across the globe come together to provide an authority on the assessment measurement and evaluation of student learning in music The Handbook s first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions This volume also looks at technical aspects of measurement in music and outlines situations where theoretical foundations can be applied to the development of tests in music The Handbook s second volume offers a series of practical and US focused approaches to music education assessment Chapters address assessment in different types of US classrooms how to assess specific skills or requirements and how assessment can be used in tertiary and music teacher education classrooms Together both volumes of The Oxford Handbook of Assessment in Music Education pave the way forward for music educators and researchers in the field

**Applying Model Cornerstone Assessments in K-12 Music** Frederick Burrack, Kelly A. Parkes, 2018-06-19 Model Cornerstone Assessments MCAs that were developed for the National Core Arts Standards in Music are curriculum embedded measures designed for music students to apply relevant knowledge and skills while demonstrating learning in the standards that define the artistic processes They are meant to engage students in tasks authentic to a school s curriculum

and honor the intent of the Music Performance Standards They are created as models to allow for usefulness in a variety of curricular contexts and demographics The intent of each MCA is to provide research based assessment tasks that is specifically focused on the expected learning for the performance standards with rubrics that has been tested for scoring consistency Following substantial development and piloting in schools across the United States this book provides a thorough background of the MCAs and the confidence measures administered to guide implementation by teachers administrators and the educational community *The Oxford Handbook of Assessment Policy and Practice in Music Education, Volume 2*

Timothy Brophy, 2019-01-02 In the music classroom instructors who hope to receive aid are required to provide data on their classroom programs Due to the lack of reliable valid large scale assessments of student achievement in music however music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms From Australia to Taiwan to the Netherlands music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers In this two volume Handbook contributors from across the globe come together to provide an authority on the assessment measurement and evaluation of student learning in music The Handbook's first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions This volume also looks at technical aspects of measurement in music and outlines situations where theoretical foundations can be applied to the development of tests in music The Handbook's second volume offers a series of practical and US focused approaches to music education assessment Chapters address assessment in different types of US classrooms how to assess specific skills or requirements and how assessment can be used in tertiary and music teacher education classrooms Together both volumes of *The Oxford Handbook of Assessment in Music Education* pave the way forward for music educators and researchers in the field **The Applied Studio Model in Higher Music Education**

Kelly A. Parkes, Ryan Daniel, 2024-11-15 This book presents an examination of the applied music studio as part of higher education Applied music studios are where students learn an instrument or voice in one to one settings with high level musician teachers This book reconceptualizes this teaching model within higher education and it provides a critical lens seated in current research provided by a diverse and highly influential set of researcher authors It provides expert suggestions for improved teaching and learning practices in the applied music studio for readers who may be teachers themselves It may also provide direction for leaders directors and department chairs who oversee the quality of applied music studio settings in the respective higher education units The key feature of this book is that each chapter will explore new and relevant research bringing new knowledge to the reader Each chapter will also suggest relevant applied music studio practices and opportunities based on this targeted research literature The primary audience for this book would be applied music studio teachers who engage in teaching within the applied music studio offering suggestions for higher education and private teaching A secondary audience would be music education researchers at all levels and who have an

interest in contemporary thinking relevant to the applied music studio as well as those interested in the master apprentice format for learning in any field Additionally directors and chairs of music units globally in higher education would find this book helpful in guiding practice in the applied music studio within higher education settings The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

**The Teaching of Instrumental Music** Richard J. Colwell, Michael P. Hewitt, 2017-10-12 The Teaching of Instrumental Music Fifth Edition introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula It focuses on the core competencies required for teacher certification in instrumental music with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music Parts I and II focus on essential issues for a successful instrumental program presenting first the history and foundations followed by effective strategies in administrative tasks and classroom teaching Parts III IV and V are devoted to the skills and techniques of woodwind brass and percussion and string instruments In all The Teaching of Instrumental Music is the complete reference for the beginning instrumental teacher commonly retained in a student's professional library for its unique and comprehensive coverage

**NEW TO THIS EDITION** Revision and updating of curriculum developments such as coordinating State Department of Education student learning objectives with the recent Every Student Succeeds Act ESSA New discussion of the NAfME National Standards as they relate to the teaching of instrumental music Revamping of rehearsing instrumental ensembles chapters including new or expanded sections on programming choosing quality music and applying successful rehearsal techniques Updates on references plus new discussion questions and websites and internet links A chapter devoted to classroom guitar Updates on the use of technology for teaching and learning music More on healthy performance practice marching band and jazz band Online materials located in the eResources section on the Routledge website

**The Psychology of Teaching and Learning Music** Edward R. McClellan, 2023-06-13 The Psychology of Teaching and Learning Music introduces readers to the key theoretical principles concepts and research findings about learning and how these concepts and principles can be applied in the music classroom Beginning with an overview of the study of teaching and learning and moving through applying theory to practice and reflective practice in the process of personal growth this text focuses on music learning theories behavioral approaches cognitive social cognitive development and constructive views of learning It includes culture and community learning differences motivation effective curricular design assessment and how to create learning environments illustrated by practical case studies projects exercises and photos Showing students how to apply the psychology theory and research in practice as music educators this book provides a valuable resource for undergraduate and graduate music education students and faculty

*The Practice of Assessment in Music Education* Frank Abrahams, 2010

**The Teaching of Instrumental Music** Richard Colwell, Michael

Hewitt,2015-08-20 This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly found in the elementary and secondary curricula This text focuses on the core competencies required for teacher certification in instrumental music The first section of the book focuses on essential issues for a successful instrumental program objectives assessment and evaluation motivation administrative tasks and recruiting and scheduling including block scheduling The second section devotes a chapter to each wind instrument plus percussion and strings and includes troubleshooting checklists for each instrument The third section focuses on rehearsal techniques from the first day through high school

**TEExES 191 Generalist EC-6 (191)** Luis A. Rosado,2009-12 Titled REA s testware for the TEExEs 191 generalist EC 6 the accompanying CD ROM includes 2 full length practice exams

**Exceptional Music Pedagogy for Children with Exceptionalities** Deborah V. Blair, Kimberly McCord,2016 Music for all everyone has the potential to learn music Markku Kaikkonen Twice exceptional Alice M Hammel How the Orff approach can support inclusive music teaching Shirley Salmon Lessons learned from the Prism project pedagogical viewpoints in music education for teaching students with autism spectrum disorder ASD Ryan Hourigan Assistive technology to support students in accessing the music curriculum Emily H Watts Kimberly McCord Deborah V Blair SoundOUT examining the role of accessible interactive music technologies within inclusive music ensembles in Cork City Ireland Grainne McHale Music activities for children with disabilities an example from Taiwan Liza Lee Behavioral issues in the music classroom promoting the successful engagement of all students Alice Ann Darrow and Mary Adamek Specified learning disabilities and music education Kimberly McCord Including students with disabilities in instrumental ensembles Christine M Lapka Music for children with hearing loss Alan Gertner and Lyn Schraer Joiner Reading acquisition frameworks for music and language layering elements of literacy for students with exceptionalities Elaine Bernstorf Understanding the U S individualized education program model Kimberly VanWeelden Special education and special music education outside of the United States Kimberly McCord

**TEExES Core Subjects EC-6 (391) Book + Online** Luis A. Rosado,Ann M.L. Cavallo,Diane M. Lange,Larry P. Nelson,Kathleen C. Tice,Dean Ferguson,Jason Wardlaw,2022-12-21 Targeted Review Covers all five TEExES Core Subjects EC 6 391 exams English Language Arts and Reading 901 Mathematics 902 Social Studies 903 Science 904 Fine Arts Health and Physical Education 905 Expert Test Taking Strategies Get practical score raising advice from our Texas based test experts Online Diagnostic Tests Get feedback on where you stand right from the start Topic level score reports pinpoint your strengths and weaknesses and show you where to focus your study 2 Full Length Practice Tests Balanced to include every type of question you can expect on the actual TEExES Core Subjects EC 6 391 test so you ll be confident and prepared on test day Book jacket

Alternative Approaches in Music Education Ann C. Clements,2010-10-16 Explore the creative ways music educators across the country are approaching emerging practices in music teaching and learning Outlined in twenty five unique case studies each program offers a new perspective on music teaching and learning often

falling outside the standard music education curriculum Find innovative ideas and models of successful practice to incorporate into your teaching whether in school university or community settings Close the gap between music inside and outside the music classroom and spark student interest The diversity of these real world case studies will inspire questioning and curiosity stimulate lively discussion and innovation and provide much food for thought Designed for music teachers preservice music education students and music education faculty this project was supported by Society for Music Teacher Education s SMTE Areas of Strategic Planning and Action on Critical Examination of the Curriculum which will receive a portion of the proceeds Meeting the Challenges to Measurement in an Era of Accountability Henry Braun, 2016-01-29 Under pressure and support from the federal government states have increasingly turned to indicators based on student test scores to evaluate teachers and schools as well as students themselves The focus thus far has been on test scores in those subject areas where there is a sequence of consecutive tests such as in mathematics or English language arts with a focus on grades 4-8 Teachers in these subject areas however constitute less than thirty percent of the teacher workforce in a district Comparatively little has been written about the measurement of achievement in the other grades and subjects This volume seeks to remedy this imbalance by focusing on the assessment of student achievement in a broad range of grade levels and subject areas with particular attention to their use in the evaluation of teachers and schools in all It addresses traditional end of course tests as well as alternative measures such as portfolios exhibitions and student learning objectives In each case issues related to design and development psychometric considerations and validity challenges are covered from both a generic and a content specific perspective The NCME Applications of Educational Measurement and Assessment series includes edited volumes designed to inform research based applications of educational measurement and assessment Edited by leading experts these books are comprehensive and practical resources on the latest developments in the field The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

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