

		0	5	6-7	8-9	
CATEGORY	Standard	0 - NO EVIDENCE	1 - INCONSISTENT	2 - PROGRESSING	3 - APPROACHING	4 - MASTERY
INDIVIDUAL PERFORMANCE						
1.1	TONE	Demonstrates no understanding or skill, was absent from class, refused to perform or instrument was in dis-repair	The tone is seldom focused, clear or centered regardless of the range being played which significantly detracts from the overall performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are occasionally uncontrolled and at times the tone quality detracts from overall performance.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is consistently focused, clear, and centered throughout the range of the instrument.
1.2	RHYTHM	Demonstrates no understanding or skill, was absent, refused to perform or instrument was in dis-repair	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.	The beat is somewhat erratic. Sometimes rhythms are accurate. Frequent or repeated duration errors. Rhythm problems sometimes detract from the overall performance.	The beat is secure and the rhythms are frequently accurate. There are a minimal duration errors and these do not detract from the overall performance.	The beat is consistently secure and the rhythms are accurate for the style of music being played.
1.3	NOTE ACCURACY	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Notes are seldom accurate which consistently detracts from the performance.	Sometimes inaccurate notes are played, detracting somewhat from the overall performance.	Notes are frequently accurate and wrong notes do not detract from overall performance.	Notes are consistently accurate.
1.4	ARTICULATION	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Seldom secure attacks. Markings are typically not executed accurately.	Attacks are sometimes secure and markings are sometimes accurate as directed by the score and/or the conductor.	Attacks are frequently secure. Markings are executed accurately as directed by the score and/or the conductor.	Consistently secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.

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1.5	DYNAMICS	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Attention to dynamic levels is seldom obvious.	Dynamic levels can sometimes be discerned.	Dynamic levels are frequently accurate and consistent.	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.
1.6	PULSE	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Pulse is erratic and seldom accurate. Deviations from the primary established pulse are frequent and significantly detract from the performance.	Pulse is sometimes accurate. Breaks in primary established pulse occasionally detract from the overall performance.	Pulse is frequently secure. Breaks in the primary established pulse do not detract from the overall performance.	Pulse is consistently secure and discernable from the first beat to the end.
1.7	STYLE	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Seldom demonstrates expression and style. Does not display an appropriate amount of musicality.	Sometimes performs with musicality and style that is indicated in the score or which is suggested by instructor or peer.	Frequently performs with musicality and style that is indicated in the score or which is suggested by instructor or peer.	Consistently performs with a creative nuance and style in response to the score. Limited or zero suggestions are needed.
1.8	PHRASING	Demonstrates no understanding or skill, was absent, refused to perform or instrument was in dis-repair	Correct phrasing is seldom used. Seldom sensitive to musical style.	Phrasing is sometimes consistent and occasionally sensitive to the style of music being played.	Phrasing is frequently consistent and sensitive to the style of music being played.	Phrasing is consistent and sensitive to the style of music being played.

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1.9	GRIP	(Percussion Only) Demonstrates no understanding or skill, was absent, refuses to perform or does not have sticks/mallets	(Percussion Only) Grip is different each time they perform or change percussion apparatus. They know how to hold sticks correctly but cannot do so with any consistency	(Percussion Only) Grip is correct in normal playing scenarios or on certain percussion apparatus'. There are inconsistencies in grip when playing music that is challenging or when student plays on less familiar percussion apparatus'	(Percussion Only) Grip is consistent in most performances with little knowledge or adjustments for the subtleties necessary for advanced stylistic choices on different percussion apparatus	(Percussion Only) Grip is always correct. The student also shows knowledge and facility with the minute changes needed for advanced playing techniques/styles on all percussion apparatus'
1.10	STICKING	(Percussion Only) Demonstrates no understanding or skill, was absent, refuses to perform or does not have sticks/mallets	(Percussion Only) Stickings are seemingly random in all but the most familiar musical passages or exercises, there are few times when student shows knowledge of purposes of alternate sticking choices or when they should be used. When proper stickings are used they are seemingly random and inconsistent when related to the music passage.	(Percussion Only) Sticking choices are correct most of the time, with inconsistencies when student is playing music that challenges their playing ability. They are not able to recognize when alternate stickings should be used but are familiar with how sticking patterns can be modified to ease the difficulty of the musical passage	(Percussion Only) Sticking choices are correct when they follow commonly used sticking patterns, but student struggles recognizing and choosing alternate patterns when these patterns need to be modified or adjusted to ease the difficulty of the musical passage	(Percussion only) Sticking choices are correct in all situations and student is making rational choices when sticking deviates from the normal, or when alternate sticking choices will ease the difficulty of the musical passage

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1.11	POSITION & POSTURE	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Position/Posture shows very few elements of proper performance posture. The performance space is not arranged or aligned properly.	Understands proper position/posture but sometimes displays poor habits during performance. The student's space may or may not be arranged for optimal performance.	Frequently demonstrates correct position/posture and space is arranged in a way that does not hinder their performance.	Consistently demonstrates correct position/posture in all situations and space is always arranged and aligned in a professional manner.
1.12	SIGHT READING	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Seldom shows attention to task or evidence of preparation. Correct fundamental technique (note/rhythm accuracy, intonation, tone) and musical effect (articulation, dynamics) are seldom observed.	Sometimes shows attention to task or evidence of preparation. Correct fundamental technique (note/rhythm accuracy, intonation, tone) and musical effect (articulation, dynamics) are sometimes observed.	Frequently performs with attention to task. Performance shows evidence of preparation. Notes, rhythms, intonation, tone, articulation and dynamics are frequently performed correctly.	Consistently performs with attention to task. Performance shows evidence of preparation. Notes, rhythms, intonation, tone, articulation and dynamics are consistently performed correctly.
GROUP PERFORMANCE						
2.1	RESPONSE TO CONDUCTOR CUES	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Seldom watches, listens, or responds to the instructions and gestures of the conductor. May be distracted and/or inattentive.	Sometimes watches, listens and responds to conductor cues. Student success or understanding of the cues used by the director is evident at some times.	Frequently responds to conductor cues in appropriate and musical ways. Student is successful in understanding conducting gestures and expressions.	Consistently responds to conductor cues in appropriate and musical ways. The musical responses are organic and set an example for other band members. Previous knowledge and musical skill are evident.

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2.2	BALANCE	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair				Student can explain what balance is in the musical setting. The performer consistently knows their role in all musical settings. Student frequently and effortlessly makes changes in thier playing to compensate for an unbalanced band sound.
2.3	BLEND					Student can explain Blend as it relates to both their instrument group and how composers use combinations of instrument sounds to create other timbres. The performer consistently blends their sounds effortlessly with the musical group

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2.4	INTONATION	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	The things that need to be included in this standard are: knowledge of mechanical and physical adjustments that can be made Ability to recognize pitch discrepencies between players/group ability to manipulate pitches and at a higher level student is aware of the intonation tendencies of their instrument group and individual instrument.			Consistently plays in tune alone and with others. Adjustments are done so quickly that the listener does not notice or there seems to be no adjustment doesn't need to be done. The performance is professional in nature.
2.5	SIGHT READING	Demonstrates no understanding or skill, was absent, refuses to perform or instrument is in dis-repair	Few musical concepts and skills are present and performance was lacking in most areas, or performance was incomplete during the allotted time. The student performance is very distracting to other players most times, they are not able to perform some passages and are not affected by other performances positively or negatively. Recovery is not present.	Many musical concepts and skills are present, but many are inconsistently performed. No knowledge or performance of standard practices are present. Students distracts other players from their perfrmance or student frequently needs other students performances to perform properly. Recovery is attempted but success inconsistent.	Many musical concepts and skills are present and performed at a consistent level during the performance, standard practices are also performed occasionally even when not notated in the score/part. The students performance occasionally helps other performers, but never detracts from other players performances. Recovery is present, successful and quick.	Most/All musical concepts and skills are present and performed at a high level during the performance, standard practices are also performed even when not notated in the score/part. The students performance helps other performers raise their level of performance. Recovery is not needed or happens so quickly that it is not noticed by the instructor or other performers.

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MUSIC PERFORMANCE CRITIQUE						
3.1	DISTINGUISH & ASSESS PERFORMANCE QUALITY	Demonstrates no understanding or skill in critique of a musical performance, was absent or refused to complete or present the assignment	Assesment of a performance only acknowledges deficiencies in a few basic musical skills. Presentation of critique is difficult to understand and has many written/oral mistakes in grammar or speech. Critique shows no knowledge of how to correct any musical deficiencies.	Assesment of a performance acknowledges deficiencies in some objective and subjective musical concepts but is not thoughtful or questioning. Presentation of critique has average written/oral skills with consistent and varied mistakes in grammar and/or speech and shows little knowledge of possible ways to improve musical deficiencies	Assesment of a performance is thoughtful and questioning concerning more objective skills but is only able to acknowledge deficiencies in more subjective musical concepts. Presentation of critique has above average written/oral skills with few mistakes in grammar or speech and shows knowledge of possible ways to improve some deficiencies	Assessment of a performance is thoughtful, eloquent and questioning about all aspects of musicality. The student critique is well written/spoken and shows knowledge of possible ways to improve most deficient areas
BEHAVIORS/HABITS						
4.1	ATTENTION IN DAILY REHEARSAL	N/A	Student is seldom focused and attentive during class. Sometimes disruptive to rest of class.	Student is usually focused and attentive during class, but sometimes is distracted by others.	Student is focused and attentive throughout class and follows directions to the best of his/her ability.	N/A

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4.2	PROPER SUPPLIES FOR DAILY REHEARSAL	N/A	Student is missing one or more of the proper supplies on a weekly basis.	Frequently brings proper supplies (music, book, instrument, pencil, oils, grease, reeds) to rehearsal in an organized way. Sometimes they arrive without one or more of the supplies needed.	Consistently brings proper supplies (music, book, instrument, pencil, oils, grease, reeds) to rehearsal in an organized way. Student is an example of how to be prepared for class.	N/A
4.3	PERFORMANCE ATTENDANCE	Was absent from performance. Exception: Student was sick for the school day of the event, or student was sick during the event.	Arrived after performance had started or arrived after warm up AND was improperly dressed, or arrived without the necessary items to perform. Student did not meet all of the requirements for this event.	Arrived after the warm-up process began or may not have been properly uniformed. Student did not meet all of the requirements for this event.	Arrived on time, properly uniformed and was an example of appropriate concert etiquette. Student was attentive to the role of their part within the context of the band and met all of their requirements.	N/A