

Instrumental Music Performance/Portfolio Evaluation Teacher Guidelines

Instrumental Student Portfolios are to be created at the conclusion of the student's first year of study with the recording of their first Performance Evaluation. The recording of a student's completed activities and the insertion of additional materials into their portfolio should be documented continuously.

- Teachers may, if they choose, use components of the Instrumental Music Performance Portfolio Evaluation as a formative or summative assessment when determining a student's marking period grade.
- The Instrumental Music Performance Rubric is to be used for each performance evaluation at all levels.

Student Performance Evaluation – Levels I, II, and III

- Music used for these levels of Student Performance Evaluations is to be taken from the Accent on Achievement wind and percussion or the Essential Elements 2000 string method book. The exercise used for the evaluation is to be indicative of the student's progress at the appropriate level.
- Evaluations are to be recorded at the end of each semester, beginning with the end of the student's first year of study.
- Percussionists should use the Alan Heim Percussion Method Book 1 during their first year and continue with Alan Heim Percussion Method Book 2, as well as adding the Accent on Achievement during their second year.

Student Performance Evaluation – Level IV

- Music used for this level of Student Performance Evaluations may be selected at the teacher's discretion from the following:
 - Unit Study Compositions designed and used in preparation for Full Band or Orchestra Performances.
 - Music used by the student preparing for Solo & Ensemble Festival.
 - Appropriate method studies indicative to the student's playing ability.

Scales and Rudiments

- Those scales and rudiments indicated in the Comprehensive Skill Charts should be completed by students over an extended period of time.
 - Those indicated in Levels I and II should be completed by the end of the student's second year of study.
 - Those indicated in Level III should be completed by the end of the third year of study.
- Evaluation of all scales should be completed by the conclusion of Level IV.
- Memorization of scales should be encouraged at all levels and required at the conclusion of Level IV.
- The completion of two-octave scales should be indicated with the number "2" in the appropriate category.

Historical/Cultural

- A minimum of two Historical/Cultural activities should be completed each year, exposing students to the historical and cultural background of the music they are studying.
- Teachers have the discretion of determining the composers and/or cultures to study; however, students should receive exposure to a wide variety of historical periods and relative cultures.
- Students may be exposed to the same composer and/or cultures more than once during their years of study. Subsequent experiences must be more focused and challenging (i.e., Historical/Cultural notes in a Unit Study Composition).
- Students should listen to pre-recorded musical examples that correlate with the composers and/or cultures under study.

Theory

- A minimum of two Theory activities should be completed each year.
- Teachers are to choose among the theory worksheets provided or design more appropriate activities as they correlate with the concepts and skills being taught.

Creativity

- A minimum of two Creative activities should be completed each year.
- Teachers are to choose among the creative worksheets provided or design more appropriate activities as they correlate with the concepts and skills being taught.
- The exercises selected should be those that will best enhance the student's musical studies and include written compositions as well as improvisations.

Performance Critique

- Students should write a critique for each of the school performances in which they participate.
- Students should be encouraged to submit critiques for each additional performance in which they participate or attend, i.e., Solo & Ensemble Festival, All County or All State Honor programs, Summer Camps or Centers, community performances, ensembles, recitals, church, etc.

Note:

- When Portfolio Activities are teacher-generated, documentation of the completion date should be indicated next to the Accent on Achievement or Essential Elements 2000 method activities most closely related.
- Additionally, programs, critiques of additional performances, and other documentation should be recorded on the supplemental blue card in the portfolio which is intended for these ancillary experiences.

CECIL COUNTY PUBLIC SCHOOLS
Instrumental Music Performance/Portfolio Evaluation
Student Performance Evaluation for Winds and Percussion

Student (last name first) _____ Instrument: _____ Year of Graduation: _____

LEVELS I, II, and III / YEARS of STUDY 1, 2, and 3 (Accent on Achievement, Book 1 and 2)

Student Experience When Evaluated	Playing Evaluation Exercise	Posture/Hand Position	Note Accuracy	Rhythm	Tempo Control	Tone Quality/ Embouchure	Musicianship (Style, Expression, Dynamics, Articulation)	Total Points	Evaluating Teacher
Level 1 & 2 End of Year 1	Book # / Ex. # /	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials

Level 1 & 2 Year 2, Semester 1	Book # / Ex. # /	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials
Year 2, Semester 2	/								

Level 3 Year 3, Semester 1	Book # / Ex. # /	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials
Year 3, Semester 2	/								

LEVEL IV (Unit Studies, Solo/Ensemble, Method Book)

Student Experience When Evaluated	Playing Evaluation Exercise	Posture/Hand Position	Note Accuracy	Rhythm	Tempo Control	Tone Quality/ Embouchure	Musicianship (Style, Expression, Dynamics, Articulation)	Total Points	Evaluating Teacher
Grade 7, Semester 1	Date:	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials

Grade 7, Semester 2	Date:	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials
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Grade 8, Semester 1	Date:	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials
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Grade 8, Semester 2	Date:	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	4-1 Points	Max. 24 pts.	Initials
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Performance Rubric for Winds and Percussion

TRAITS	CLEARLY OUTSTANDING	EXCEPTIONAL	SATISFACTORY	UNSATISFACTORY
	4	3	2	1
POSTURE/ HAND POSITION	Performs with the correct body and hand position throughout the performance.	Usually performs with the correct posture and hand position.	Has flaws in posture and hand position.	Demonstrates several flaws in posture and hand position.
NOTE ACCURACY	Plays all of the notes correctly.	Plays most of the notes correctly with few isolated errors.	Plays some of the notes correctly with frequent and repeated errors.	Demonstrates little ability to play notes correctly.
RHYTHM	Plays with a steady beat and is rhythmically correct all of the time.	Plays with a steady beat and is rhythmically correct most of the time with few isolated errors.	Plays with a steady beat and is rhythmically correct some of the time with frequent or repeated errors.	Demonstrates little ability to maintain a steady beat and rhythmic accuracy throughout the performance.
TEMPO CONTROL	Maintains indicated tempo throughout the performance.	Maintains indicated tempo throughout most of the performance with isolated errors.	Maintains indicated tempo throughout some of the performance with frequent or repeated errors.	Demonstrates little ability to maintain the indicated tempo throughout the performance.
TONE QUALITY/ EMBOUCHURE	Plays with a full, clear, and characteristic tone quality. Embouchure & breathing technique is appropriate to the instrument.	Generally plays with a characteristic tone quality, but distorts occasionally. Embouchure & breathing technique is appropriate to the instrument with a few isolated flaws in one of the above areas.	Has some basic flaws in tone production; pinched or thin sound, unfocused, forced or fuzzy tone, and/or embouchure technique (puffing cheeks, breathing through nose instead of corners of mouth).	Demonstrates improper breathing technique and has major flaws in tone production and sound that is not characteristic to the instrument.
MUSICIANSHIP (Style, Expression, Dynamics, Articulation)	Plays in the correct style with appropriate expression, dynamics, and articulation throughout the performance.	Plays in the correct style with appropriate expression, dynamics, and articulation throughout most of the performance with isolated errors.	Plays in the correct style with appropriate expression, dynamics, and articulation throughout some of the piece with frequent or repeated errors.	Demonstrates little attention to appropriate style, expression, dynamics, or articulation throughout the performance.

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Performance Rubric for Strings

TRAITS	CLEARLY OUTSTANDING	EXCEPTIONAL	SATISFACTORY	UNSATISFACTORY
	4	3	2	1
POSTURE/ HAND POSITION	Performs with the correct body and hand position throughout the performance.	Usually performs with the correct posture and hand position.	Has flaws in posture and hand position.	Demonstrates several flaws in posture and hand position.
INTONATION	Plays all of the notes correctly.	Plays most of the notes correctly with few isolated errors.	Plays some of the notes correctly with frequent and repeated errors.	Demonstrates little ability to play notes correctly.
TEMPO CONTROL/ RHYTHM	Maintains indicated tempo throughout the performance & is rhythmically correct all of the time.	Maintains indicated tempo throughout most of the performance with isolated errors and is rhythmically correct most of the time with few isolated errors.	Maintains indicated tempo throughout some of the performance with frequent or repeated errors and is rhythmically correct some of the time with frequent or repeated errors.	Demonstrates little ability to maintain the indicated tempo and rhythmic accuracy throughout the performance.
ARTICULATION/ BOWING	Plays the indicated articulation/bowing throughout the performance.	Plays the indicated articulation/bowing throughout most of the performance with isolated errors.	Plays the indicated articulation/bowing throughout some of the piece with frequent or repeated errors.	Demonstrates little ability to play indicated articulation/bowing.
TONE QUALITY	Plays with a full, clear, and characteristic tone quality.	Plays with an inconsistent tone quality due to occasional incorrect pressure, speed, or placement of bow.	Has regular flaws in tone quality due to incorrect pressure, speed, or placement of bow.	Demonstrates consistent flaws in tone production due to incorrect pressure, speed, or placement of the bow. Tone quality has negative impact on performance.
MUSICIANSHIP (Style, Expression, Dynamics, Articulation)	Plays in the correct style with appropriate expression, dynamics, and articulation throughout the performance.	Plays in the correct style with appropriate expression, dynamics, and articulation throughout most of the performance with isolated errors.	Plays in the correct style with appropriate expression, dynamics, and articulation throughout some of the piece with frequent or repeated errors.	Demonstrates little attention to appropriate style, expression, dynamics, or articulation throughout the performance.