

**PART TEN (X):  
DEGREE OUTLINES  
UNDERGRADUATE ASSESSMENTS**

**WASHINGTON STATE UNIVERSITY  
SCHOOL OF MUSIC**

**POLICIES AND PROCEDURES**

Undergraduate Assessments

# Learning Goals and Assessments for the Bachelor of Arts in Music

## **Bachelor of Arts**

*This program is designed to offer a broad musical understanding within a liberal arts background. We expect that our graduating students be able to: 1) demonstrate mastery of music theory (an understanding of organizational patterns of music and their interaction, and of musical forms and structures and the ability to employ this understanding in aural, verbal and visual analyses), 2) competently perform on an instrument of choice (including voice) and effectively communicate on the literature for that instrument and for appropriate ensembles, and demonstrate a basic performance proficiency on the piano 3) critically evaluate the history and development of music through the present time and place music in historical, cultural and stylistic contexts, 4) comprehend the basics of non-Western music and/or jazz, and demonstrate a rudimentary capacity to create derivative or original music both extemporaneously and in written form, 5) work independently on a variety of musical problems by combining their capabilities in performance, analysis, composition and improvisation, and history and repertory.*

## **Assessment of learning outcomes, including [for undergraduates] the Six Learning Goals of the Baccalaureate.**

The assessment of students' progress for expected learning outcomes, including the Six Learning Goals of the Baccalaureate was established in the fall of 2004 by the Music Curriculum Committee working in conjunction with Gary Brown, Director of the Center for Teaching, Learning and Technology.

**Initial assessments:** At the new incoming student auditions/interviews, the faculty will assess and rate the students' knowledge/ability in:

Critical, Creative and Musical Reasoning – Performance on their instrument

Symbolic Reasoning – Music Theory

Information Literacy – Music History

Communication – Performance on his/her instrument

Specialty – Individual programs of study (i.e. Performance, education, business...)

Music and Self in Society – Goals as a music major; historical perspective

**Intermediate Assessments:** The faculty will use a new standardized form at all juries but only gather numerical data from each spring jury period. At each student's jury (applied area final examination at the end of each semester), faculty assign an assessment rating from 1 to 6 in each of the following areas: tone, intonation, rhythm, technique, articulation, interpretation/musicianship, other factors, and information literacy. A space is available in each area for brief comments by faculty. A score of 1 or 2 indicates "Novice Student", 3 or 4 indicates "Developing Student" and 5 or 6 indicates Mastering Student. The scores from 1 to 6 are delineated further:

1. a poor performance – unsatisfactory
2. a fair performance – basic weaknesses
3. an average performance – lacking finesse and/or interpretation
4. an above average performance – accurate with developing interpretive skills
5. an excellent performance – minor defects
6. a superior performance – outstanding in every detail

In the assessment area “Music and Self in Society” (completed only by the studio instructor), the following is stated on the form:

1. Consider the following when assessing the student:
2. Is the student able to communicate clearly why he/she wishes to be a music major?
3. Does the student have clear goals for utilizing the degree upon completion?
4. Has the student demonstrated emerging self-awareness of his/her role as a musician within society?

On the jury form there is a space for each faculty member to write comments related to each area of assessment: Tone Quality; Intonation; Rhythm; Technique (facility/accuracy); Diction – Vocal, Bowing – Strings, Articulation – Winds/Brass/Percussion/Keyboard; Interpretation, Musicianship; Other Performance Factors; Information Literacy.

Each area of assessment is delineated with further considerations for assessment:

1. Tone Quality – consider: resonance, control, clarity, focus, consistency, warmth, (Organ: registration).
2. Intonation – consider: accuracy to printed pitches
3. Rhythm – consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters
4. Technique – consider: attacks, releases, control of ranges, musical and/or mechanical skill
5. Diction – vocal; Bowing – strings; Articulation – winds/brass, percussion/keyboard
6. Interpretation, Musicianship – consider: style, phrasing, tempo, dynamics, emotional involvement
7. Other Performance Factors – consider: appropriate appearance, poise, posture, stage deportment, general conduct, mannerisms, facial expression, memory (if required)
8. Information Literacy – consider: verbal responses; may include program notes on repertoire, etc.

**Final Assessment:** The culminating assessment will occur at the Senior Qualifying Exam (formerly Upper Division Exam) using the standardized jury form.

## PURPOSE OF QUALIFYING EXAMS

**SENIOR QUALIFYING EXAM:** Previously the Upper Division Exam for all other music majors, occurring near the end of their program; also the final assessment for performance majors.

1. The student appears before a representative committee of the area faculty and an outside representative for a period of 30 minutes. Approximately half of the time is devoted to performance; the remaining time to oral review of the student's academic and personal qualifications for successful completion of the program.
2. Successful completion of the Senior Qualifying Exam is a prerequisite to the performance of a Senior Recital for those majors requiring one.
3. Successful completion of the Senior Qualifying Exam signifies that the student is ready to move into upper divisional study (400 level) within the studio, if they haven't done so already as a performance major.

**SEE ATTACHED DOCUMENTS Following:**

1. Form: Initial Ranking for Student Learning Outcomes Assessment
  2. Form: Jury Assessment
  3. Form: Assessment Rating
- 

## **Learning Goals and Assessments for the Bachelor of Music**

### ***Bachelor of Music***

This program offers majors for specialization in performance, composition, and music education as well as options for professional music preparation in combination with other fields. The curriculum is designed to prepare students as professional musicians, teachers, and practitioners of music. *We expect that our graduating students be able to: 1) demonstrate mastery of music theory (an understanding of organizational patterns of music and their interaction, and of musical forms and structures and the ability to employ this understanding in aural, verbal and visual analyses), 2) competently perform on an instrument of choice (including voice) and effectively communicate on the literature for that instrument and for appropriate ensembles, and demonstrate a basic performance proficiency on the piano 3) critically evaluate the history and development of music through the present time and place music in historical, cultural and stylistic contexts, 4) comprehend the basics of non-Western music and/or jazz, and demonstrate a rudimentary capacity to create derivative or original music both extemporaneously and in written form, 5) work independently on a variety of musical problems by combining their capabilities in performance, analysis, composition and improvisation, and history and repertory.*

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2. Symbolic Reasoning – Music Theory
3. Information Literacy – Music History
4. Communication – Performance on his/her instrument
5. Specialty – Individual programs of study (i.e. Performance, education, business...)
6. Music and Self in Society – Goals as a music major; historical perspective

**Intermediate Assessments:** The faculty use a standardized form at all juries but only gather numerical data from each spring jury period. At each student's jury (applied area final examination at the end of each semester), faculty assign an assessment rating from 1 to 6 in each of the following areas: tone, intonation, rhythm, technique, articulation, interpretation/musicianship, other factors, and information literacy. A space is available in each area for brief comments by faculty. A score of 1 or 2 indicates "Novice Student", 3 or 4 indicates "Developing Student" and 5 or 6 indicates Mastering Student. The scores from 1 to 6 are delineated further:

1. a poor performance – unsatisfactory
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4. an above average performance – accurate with developing interpretive skills
5. an excellent performance – minor defects
6. a superior performance – outstanding in every detail

In the assessment area "Music and Self in Society" (completed only by the studio instructor), the following is stated on the form:

Consider the following when assessing the student:

1. Is the student able to communicate clearly why he/she wishes to be a music major?
2. Does the student have clear goals for utilizing the degree upon completion?
3. Has the student demonstrated emerging self-awareness of his/her role as a musician within society?

On the jury form there is a space for each faculty member to write comments related to each area of assessment: Tone Quality; Intonation; Rhythm; Technique (facility/accuracy); Diction – Vocal, Bowing – Strings, Articulation – Winds/Brass/Percussion/Keyboard; Interpretation, Musicianship; Other Performance Factors; Information Literacy.

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5. Diction – vocal; Bowing – strings; Articulation – winds/brass, percussion/keyboard
6. Interpretation, Musicianship – consider: style, phrasing, tempo, dynamics, emotional involvement
7. Other Performance Factors – consider: appropriate appearance, poise, posture, stage deportment, general conduct, mannerisms, facial expression, memory (if required)
8. Information Literacy – consider: verbal responses; may include program notes on repertoire, etc.

**Final Assessment:** The culminating assessment will occur at the Senior Qualifying Exam (formerly Upper Division Exam) using the standardized jury form. A Junior Qualifying Exam will also be given for those in the BM in Performance degree.

## **PURPOSE OF QUALIFYING EXAMS**

**JUNIOR QUALIFYING EXAM:** Previously the Upper Divisional Exam; only required of performance majors.

To determine the student's ability to continue and be successful on the performance degree. The student appears before a representative committee of the area faculty and an outside representative for a period of 30 minutes. Approximately half of the time is devoted to performance; the remaining time to oral review of the student's academic and personal qualifications for successful completion of the program.

1. Successful completion of the Junior Qualifying Exam is a prerequisite to the performance of Junior Recital.
2. Successful completion of the Junior Qualifying Exam signifies that the student is ready to move into upper divisional study (400 level) within the studio.

**SENIOR QUALIFYING EXAM:** Previously the Upper Division Exam for all other music majors, occurring near the end of their program; also the final assessment for performance majors.

1. The student appears before a representative committee of the area faculty and an outside representative for a period of 30 minutes. Approximately half of the time is devoted to performance; the remaining time to oral review of the student's academic and personal qualifications for successful completion of the program.
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3. Successful completion of the Senior Qualifying Exam signifies that the student is ready to move into upper divisional study (400 level) within the studio, if they haven't done so already as a performance major.

**SEE ATTACHED DOCUMENTS Following:**

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3. Successful completion of the Senior Qualifying Exam signifies that the student is ready to move into upper divisional study (400 level) within the studio, if they haven't done so already as a performance major.
4. This is the tool proposed by the music faculty on March 1, 2005 and accepted by the administration as the School of Music's culminating assessment of student learning outcomes for all of its majors. It must be common across all degrees to be acceptable and include assessment of WSU's Big Six (Critical, Creative and Musical Reasoning; Symbolic Reasoning; Information Literacy; Communication; Specialty; and Music and Self in Society).
5. *\*We still have not included the Specialty category. The committee foresees using the following tools to assess completion of the specialty degrees: Successful completion of recitals for performance majors, student teaching for music education majors, and courses in area of emphasis for other BM degrees. The BA does not have an area of specialty.*

Faculty Name \_\_\_\_\_ Fall  
Year \_\_\_\_\_

Spring



# ASSESSMENT RATINGS

Place one of these numbers in each box below

**1 or 2 indicates Novice Student**

**3 or 4 indicates Developing Student**

**5 or 6 indicates Mastering Student**

6 – A superior performance – outstanding in nearly every detail

3 – An average performance – lacking finesse and/or interpretation

5 – An excellent performance – minor defects

2 – A fair performance – basic weaknesses

4 – An above average performance – accurate with developing

1 – A poor performance – unsatisfactory

Interpretive skills

## MUSIC AND SELF IN SOCIETY ASSESSMENT

(To be completed by the studio instructor **ONLY**)

Consider the following when assessing the student:

1. Is the student able to communicate clearly why he/she wishes to be a music major?
2. Does the student have clear goals for utilizing the degree upon graduation?
3. Has the student demonstrated emerging self-awareness of his/her role as a musician within society?

STUDENT NAME	COURSE	TONE	INTONA-TION	RHY.	TECH.	ARTIC.	INTERP./M'SHIP	OTHER	INFO. LIT.	SELF IN SOCIETY



## ASSESSMENT RATINGS

Place one of these numbers in each box below

**1 or 2 indicates Novice Student**

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6 – A superior performance – outstanding in nearly every detail  
 5 – An excellent performance – minor defects  
 4 – An above average performance – accurate with developing  
 Interpretive skills

3 – An average performance – lacking finesse and/or interpretation  
 2 – A fair performance – basic weaknesses  
 1 – A poor performance – unsatisfactory

STUDENT'S NAME \_\_\_\_\_ FALL \_\_\_\_\_ SPRING \_\_\_\_\_ YEAR \_\_\_\_\_

TONE	INTONATION	RHYTHM	TECHNIQUE	ARTICULATION	INTERPRETATION/ MUSICIANSHIP	OTHER FACTORS	INFORMATION LITERACY

### MUSIC AND SELF IN SOCIETY ASSESSMENT

(To be completed by the studio instructor **ONLY**)

Consider the following when assessing the student:

1. Is the student able to communicate clearly why he/she wishes to be a music major?
2. Does the student have clear goals for utilizing the degree upon graduation?
3. Has the student demonstrated emerging self-awareness of his/her role as a musician within society?

RATING \_\_\_\_\_

PLEASE WRITE ANY ADDITIONAL COMMENTS BELOW:

\_\_\_\_\_  
 (signature of adjudicator)

The original rating forms must be handed into the music office at the end of each semester by the studio teacher. The teacher may choose to copy this page and give it to the student.

Student's Name \_\_\_\_\_ Date \_\_\_\_\_  
 WSU ID# \_\_\_\_\_ SS# \_\_\_\_\_  
 Applied Lesson Level \_\_\_\_\_ Theory Placement \_\_\_\_\_

### INITIAL RANKING FOR STUDENT LEARNING OUTCOMES ASSESSMENT

Place one of these numbers in each line below

**1 or 2 = Novice Student**

**3 or 4 = Developing Student**

**5 or 6 = Mastering Student**

6 – A superior performance – outstanding in nearly every detail  
 5 – An excellent performance – minor defects  
 4 – An above average performance – accurate with developing  
 Interpretive skills

3 – An average performance – lacking finesse and/or interpretation  
 2 – A fair performance – basic weaknesses  
 1 – A poor performance – unsatisfactory

**At Initial Audition/Interview, please rate the following:**

1. Critical, Creative and Musical Reasoning - \_\_\_\_\_  
 -Performance on his/her instrument
2. Symbolic Reasoning – Music Theory \_\_\_\_\_
3. Information Literacy – Music History \_\_\_\_\_  
 Example: What can you tell us about the different periods in music history?  
 Do you know anything about the composer(s) of your piece(s)?
4. Communication – Performance on his/her instrument \_\_\_\_\_
5. Specialty – Individual programs of study not applicable
6. Music and Self in Society – Goals as a music major \_\_\_\_\_  
 Example: Why do you want to be a music major?  
 Why is music important to you? What do you plan to  
 do with your music?

Ranking provided by: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# **Washington State University School of Music** **Jury Assessment**

JURY GRADE \_\_\_\_\_

Student's Name \_\_\_\_\_ Fall \_\_\_\_\_ Spring \_\_\_\_\_ Year \_\_\_\_\_

Instrument/Voice Type \_\_\_\_\_ Level \_\_\_\_\_ Credits \_\_\_\_\_

Selections \_\_\_\_\_ Composer \_\_\_\_\_ Timing/Length \_\_\_\_\_

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

<b>Tone Quality</b> Consider: resonance, control, clarity, focus, consistency, warmth (Organ: registration)	
<b>Intonation</b> Consider: accuracy to printed pitches	
<b>Rhythm</b> Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
<b>Technique (facility/accuracy)</b> Consider: attacks, releases, control of ranges, musical and/or mechanical skill	
<b>Diction - Vocal</b> <b>Bowing - Strings</b> <b>Articulation - Winds/Brass/Percussion/Keyboard</b>	
<b>Interpretation, Musicianship</b> Consider: style, phrasing, tempo, dynamics, emotional involvement	
<b>Other Performance Factors</b> Consider: appropriate appearance, poise, posture, stage deportment, general conduct, mannerisms, facial expression, memory (if required)	
<b>Information Literacy</b> Consider: verbal responses; may include program notes on repertoire, etc.	

\_\_\_\_\_  
(signature of adjudicator)

## **Brass Area Jury Performance Rubric**

### **Tone**

#### **6**

Performance reflects a highly developed concept of tone production and blend. Breath support is correct and always maintained. Timbre is uniform throughout the entire range and at all dynamic levels. Exceptional demands are placed upon the performer throughout the performance.

#### **5**

Performance reflects an above-average concept of tone production and blend. Lapses are infrequent and minor. Breath support and timbre are adversely affected in only the extreme ranges and at extreme volumes. Significant demands are placed upon the performer throughout the performance.

#### **4**

Performance reflects an acceptable concept of tone production and blend. Lapses occur, but they are minor in nature. Breath support and timbre are adversely affected in the outer ranges and at the outer dynamic levels. Above average demands are placed upon the performer throughout the performance.

#### **3**

Performance reflects an inconsistent concept of tone production and blend. Lapses are frequent. Breath support and timbre are lacking at times and occur in all ranges and at all dynamic levels. Demand is average for a performer at this level.

#### **2**

Performance seldom reflects an awareness of proper fundamentals required to produce a good characteristic tone or blend. Sound is unfocused, unsupported in any range and at any dynamic level. Demands that impact the performer's ability to produce a characteristic sound are below average.

#### **1**

Performance rarely reflects adequate control, and proper tonal focus is rarely present. Proper breathe support is rarely evident, causing most phrases to be interrupted or incomplete. Characteristic sound is rarely present.

### **Intonation**

#### **6**

Performance reflects a highly developed concept of pitch and intonation. Performance is consistently in tune in all ranges and at all dynamic levels. Exceptional demands are placed upon the performer throughout the performance.

## **5**

Performance reflects an above-average concept of pitch and intonation. Lapses are infrequent, although large intervals may sometimes be problematic. The performance is generally in tune with problems occurring in only the extreme ranges and at extreme volumes. Significant demands are placed upon the performer throughout the performance.

## **4**

Performance reflects an acceptable concept of pitch and intonation. Lapses occur, but they are minor in nature. Intonation is adversely affected in the outer ranges and at the outer dynamic levels. Above average demands are placed upon the performer throughout the performance.

## **3**

Performance reflects an inconsistent concept of pitch and intonation. Lapses are frequent. Although a moderate level of intonation has been achieved, problems do still occur throughout the performance. Demand is average for a performer at this level.

## **2**

Performance seldom reflects an awareness of proper fundamentals required to play in tune. Sound is frequently out of tune in all ranges and at all dynamic levels. Demands that impact the performer's ability to produce accurate pitch are below average.

## **1**

Performance rarely reflects an adequate concept of pitch and intonation. Pitch accuracy is rarely present.

# **Rhythm**

## **6**

Performance reflects a highly developed concept of tempo and rhythm. Performance is consistently synchronized with accompaniment. Time is never lost even in the most difficult technical passages. Exceptional demands are placed upon the performer throughout the performance.

## **5**

Performance reflects an above-average concept of tempo and rhythm. Lapses are infrequent and minor. Problems with synchronization occur only in the most difficult technical passages. Significant demands are placed upon the performer throughout the performance.

## **4**

Performance reflects an acceptable concept of tempo and rhythm. While lapses do occur, they are minor in nature, and problems with synchronization occur in only the

more difficult technical passages. Above average demands are placed upon the performer throughout the performance.

**3**

Performance reflects an inconsistent concept of tempo and rhythm. Lapses are frequent. Performance is not always well synchronized with accompaniment, and occurs in more than just the more difficult technical passages. Demand is average for a performer at this level.

**2**

Performance seldom reflects an awareness of proper fundamentals required to keep an accurate tempo and play accurate rhythms. Performance is frequently out of synchronization with accompaniment. Demands that impact the performer's ability to play accurate tempi and accurate rhythms are below average.

**1**

Performance rarely reflects an adequate concept of tempo and rhythm, and synchronization with accompaniment is rarely evident

**Technique**

**6**

Performance reflects a highly developed approach to technique. Movement between pitches is always fluid with virtually no errors. Recovery from infrequent errors is rapid. A high degree of demand is placed upon the student in this area.

**5**

Performance reflects an above-average control of most aspects of technique. Movement between pitches is usually fluid, and technical errors occur sparingly and only in the most difficult passages. Recovery from these errors allows the performance to continue unimpeded. Significant demands are placed upon the student in this area.

**4**

Performance reflects an acceptable control of most aspects of technique. Movement between pitches is fluid, and technical errors occur sparingly and only in more difficult passages. Recovery from these errors usually allows the performance to continue unimpeded. Above average demand is placed upon the student in this area.

**3**

An acceptable basic approach to technique is evident. Movement between pitches is beginning to facilitate a musically expressive performance. Technical errors may be evident at times, but do not necessitate interrupting the performance or repeating passages. Technical passages are fundamentally secure and even, with inconsistencies generally relegated to passages comprised of less common patterns. Average demand is placed on the performer in this area.



**2**

Performance seldom reflects an awareness of proper fundamentals required for good technique. Movement between pitches does not happen in generally musical or controlled ways. Passages may be uneven, and the performance may be interrupted by stops and/or the need to repeat passages in order to perform them correctly. Technical aspects of this performance have a negative impact on the performer's ability to perform in a musically satisfying fashion. Demands that impact the performer's ability to produce articulate sounds are below average.

**1**

Performance rarely reflects adequate control, and proper technique is rarely present. The performance demonstrates a consistent lack of control with regard to basic scalar and arpeggiated passages. The lack of technique seriously impedes the performer's ability to perform in a musically acceptable manner.

### **Articulation**

**6**

Performance reflects a highly developed approach to articulation. Performer demonstrates completely consistent and appropriate beginnings and endings of notes with a complete command of airflow necessary to sustain note lengths. Consistency and clarity are always demonstrated throughout the performance. A high degree of demand is placed upon the student in this area.

**5**

Performance reflects an above-average control of most aspects of proper articulation. Performer demonstrates largely consistent and appropriate beginnings and endings to notes with a clear command of airflow necessary to sustain note lengths. Consistency and clarity are frequently demonstrated throughout the performance, although some discrepancies may be apparent in the most difficult passages. Significant demands are placed upon the student in this area.

**4**

Performance reflects an acceptable control of most aspects of proper articulation. Performer demonstrates fairly consistent and appropriate beginnings and endings to notes with a fairly clear command of airflow necessary to sustain note lengths. Consistency and clarity are generally demonstrated throughout the performance, although some discrepancies may be apparent in the more difficult passages. Above average demands are placed upon the student in this area.

**3**

An acceptable basic approach to articulation is evident. Performer demonstrates moderately consistent and appropriate beginnings of notes with adequate command of airflow necessary to sustain note lengths in musically meaningful ways. Although consistency and clarity are frequently demonstrated, discrepancies may not be limited to difficult passages, or may be more frequent in difficult passages. Average demand is placed on the performer in this area.

**2**

Performance seldom reflects an awareness of proper fundamentals required for good articulation. Performer demonstrates generally inconsistent or unpredictable beginnings of

notes, regardless of passage difficulty. Demands that impact the performer's ability to produce articulate sounds are below average.

**1**

Performance rarely reflects adequate control, with proper articulation present. Beginnings of notes are inconsistent, seriously inhibiting the performer's ability to create musical shape.

## **Interpretation and Musicianship**

**6**

Performance contains clearly meaningful and expressive shaping of musical passages; proper and uniform stress; natural well-defined and sensitive playing throughout; and valid, tasteful, and idiomatically plausible interpretation. Tempo, rhythm, dynamics, phrasing, articulation, and timbre all combine to produce a superbly expressive and musical performance. The performer demonstrates a high degree of excellence in making musical decisions.

**5**

Performance often reflects a musical rendition of important passages with uniform and subtle gradations. Tempo, rhythm, dynamics, phrasing, articulation, and timbre all support an expressive performance. Furthermore, the performance reflects an active decision-making process on the part of the performer.

**4**

Performance usually reflects uniform and meaningful musical communication; however, tempo, rhythm, dynamics, phrasing, articulation, and timbre may not support an expressive performance at all times. The performance reflects a developing decision-making process on the part of the performer.

**3**

Performance at times reflects uniform and meaningful musical communication. While inconsistencies or un-interpreted passages may be evident at times, the majority of the performance reflects an understanding of the compositional elements and the ability to shape phrases in light of this understanding.

**2**

Performance reflects a below-average expression of the melodic line and its supporting elements. While occasional dynamic shaping may occur, it does not reflect a standard practice of interpretive thought. Technical proficiency may also substantially limit performance of expressive gestures. Even when the performer has internalized an interpretation, technique may prohibit the performer from actually performing to a level of expressive excellence.

**1**

Performance rarely communicates a defined style or other expressive elements. While technical deficiencies likely inhibit the performance of expressive gestures, it is also

evident that processes of musical investigation and decision-making are clearly in need of development.

### **Other Factors**

**6**

Student exhibits a professional approach to self presentation and stage deportment. Performance reflects exceptional confidence.

**5**

Student exhibits a semiprofessional approach to self presentation and stage deportment. Performance reflects significant confidence.

**4**

Student exhibits an approach to self presentation and stage deportment that is appropriate for an experienced college-level performer. Performance reflects above average confidence.

**3**

Student exhibits an approach to self presentation and stage deportment that is appropriate for an average college-level performer. Performance reflects average confidence.

**2**

Student exhibits an approach to self presentation and stage deportment that is less than appropriate. Performance reflects little confidence.

**1**

Student exhibits an inappropriate approach to self presentation and stage deportment. Performance reflects no confidence.

### **Information Literacy**

**6**

Student speaks in a knowledgeable manner that reflects highly developed concepts. Answers to questions demonstrate exceptional understanding of subject matter.

**5**

Student speaks in a manner that reflects above average knowledge. Answers to questions demonstrate significant understanding of subject matter.

**4**

Student speaks in a manner that reflects acceptable knowledge. Answers to questions demonstrate average understanding of subject matter.

**3**

Student speaks in a manner that reflects an unacceptable depth and breadth of knowledge. Answers to questions demonstrate less than average understanding of subject matter.

**2**

Student speaks in a manner that reflects little knowledge. Answers to questions demonstrate poor understanding of subject matter.

**1**

Student speaks in a manner that reflects no basic knowledge. Answers to questions demonstrate little if any understanding of subject matter.

### **Music and Self in Society**

**6**

The student exhibits behavior that reflects the Inter-individual Stage of social awareness. He or she has control over reflexes, impulses, desires, opinions, expectations, beliefs and ideologies, and is subject to the interpenetrability of self-systems.

**5**

The student exhibits behavior that reflects the Institutional Stage of social awareness. He or she has control over reflexes, impulses, desires, opinions and expectations, yet is subject to authorship, identity and ideology.

**4**

The student exhibits behavior that reflects the Interpersonal Stage of social awareness. He or she has control over reflexes, impulses and desires, yet is subject to interpersonal relationships and mutuality.

**3**

The student exhibits behavior that reflects the Imperial Stage of social awareness. He or she has control over reflexes and impulses, yet is subject to his or her needs, interests and desires.

**2**

The student exhibits behavior that reflects the Impulsive Stage of social awareness. He or she has control over reflexes, yet is subject to his or her impulses and perceptions.

**1**

The student exhibits behavior that reflects the Incorporative Stage of social awareness. He or she has control over relatively little and is subject to his or her own reflexes.