

# Music Performance Rubric

| Level      | Beginning Performer                                                  |                                                                                   | Intermediate Performer                                                            |                                                                                   |                                                                                         | Advanced Performer                                                               |                                                                              |                                                                                   |
|------------|----------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
|            | 1                                                                    | 2                                                                                 | 3                                                                                 | 4                                                                                 | 5                                                                                       | 6                                                                                | 7                                                                            | 8                                                                                 |
| PITCH      | I am still working on high and low notes.                            | I performed some of the pitches correctly.                                        | I performed many of the pitches correctly.                                        | I performed most of the pitches correctly.                                        | I performed nearly all of the pitches correctly.                                        | I performed all of the pitches correctly, and I'm working on singing in tune.    | I performed all of the pitches correctly and most of the notes were in tune. | I performed all of the pitches correctly and in tune.                             |
| RHYTHM     | DURATION                                                             | I am still working on long and short notes.                                       | I performed some of the rhythms correctly.                                        | I performed many of the rhythms correctly.                                        | I performed most of the rhythms correctly.                                              | I performed nearly all of the rhythms correctly.                                 | I performed all of the rhythms correctly.                                    | The meter was clear most of the time.<br><br>The meter was clear all of the time. |
|            | HEARTBEAT                                                            | I am still working on steady heartbeat.                                           | The heartbeat was steady some of the time.                                        | The heartbeat was steady much of the time.                                        | The heartbeat was steady most of the time.                                              | The heartbeat was steady nearly all of the time.                                 | The heartbeat was steady all of the time.                                    |                                                                                   |
| TONE       | I am still working toward a natural sound.                           | I made a natural sound some of the time.                                          | I made a natural sound much of the time.                                          | I made a natural sound most of the time.                                          | I made a natural sound nearly all the time.                                             | I made a natural sound all the time.                                             | I made an engaging sound.                                                    | I made a beautiful sound.                                                         |
| TECHNIQUE  | I am still working on safely using my body.                          | I showed good technique with some parts of my body.                               | I showed good technique with many parts of my body.                               | I showed good technique with most parts of my body.                               | I showed good technique with nearly all of my body.                                     | I showed good technique with all of my body.                                     |                                                                              |                                                                                   |
| EXPRESSION | I am still working on fast/slow, loud/soft, and separated/connected. | I performed some of the written directions for tempo, dynamics, and articulation. | I performed many of the written directions for tempo, dynamics, and articulation. | I performed most of the written directions for tempo, dynamics, and articulation. | I performed nearly all of the written directions for tempo, dynamics, and articulation. | I performed all of the written directions for tempo, dynamics, and articulation. | I used expression to share the song's meaning beyond what was written.       | I used expressive elements to artfully share the song's meaning.                  |
| Grade      | U (60%)                                                              | N (70%)                                                                           | S- (80%)                                                                          | S (85%)                                                                           | S+ (89%)                                                                                | E- (93%)                                                                         | E (96%)                                                                      | E+ (100%)                                                                         |

# Rubrics In A Piano Performance

**RJ Shavelson**



## **Rubrics In A Piano Performance:**

**Piano Performance Rubric & Class Participation Checklist** Stella Tartsinis, DMA,2020-08-10 The piano performance rubric is an analytical rubric that numerically assesses piano performance A classroom checklist is also included to ensure student readiness

**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

**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

**Performance Practice** Roland Jackson,2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musiciansperformers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field

**The Oxford Handbook of Music Performance** Gary McPherson,2022 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators

**Individual Differences and Development in Organisations** Michael Pearn,2003-06-13 Organisations of all kinds are facing the challenge of rapidly advancing technologies and ever increasing levels of competition both nationally and globally They are also seeking to operate in an environment where the traditional relationships between employer and employee are rapidly changing Learning to harness the talents of everyone comprising an organisation is critical to sustainable organisational effectiveness Successfully developing the talents of all members of an organization is arguably the only lasting source of

competitive advantage This handbook provides a unique and authoritative review of relevant research theoretical developments and current best practice in the management of individual development Drawing on the expertise of both renowned academic specialists and leading practitioners the book is designed to be a practical resource for the guidance and support of those whose role is to bring about the development of people at work Authoritative reviews of relevant evaluation research and best practice descriptions of key assessment and development tools Editor with excellent psychological and consultancy knowledge experience and contacts Written by International contributors within a strong conceptual structure Part of a new series Wiley Handbooks in the Psychology of Management in Organizations *Evaluating Performance* Michele Biasutti, George Waddell, Aaron Williamon, Roberta Antonini Philippe, 2023-10-19 **The Classroom Teacher's Survival Guide** Ronald L. Partin, 2009-10-19 An updated edition of the best selling book for teacher success in the classroom Designed for new and experienced teachers alike this thoroughly revised and updated edition offers a value packed practical source of ready to use tips and strategies for meeting the challenges teachers face everyday while organizing and managing a classroom The third edition includes entirely new sections on teaching English language learners inquiry based learning building positive teacher student relationships wrapping up the school year and much more The book also features many new forms pre written letters checklists and reproducibles along with bonus forms and reproducibles that are available for free download from the web Includes tools and techniques proven to help teachers succeed in the classroom Contains new sections on teaching English language learners teacher student relationships inquiry based learning and more Many handy reproducible forms handouts and checklists Includes access to free downloadable bonus material on the web including pre written letters reproducible forms and worksheets *Educational Psychology* Steven R. Wininger, Antony D. Norman, Bruce W. Tuckman, 2025-01-07 Educational Psychology distills the latest research into actionable steps to help students build a solid evidence based teaching plan as they prepare to go into the classroom This text takes a meta cognitive approach asking students to think about their dual role as both teachers and learners so they can understand not just what to do in the classroom but the why behind it Motivation is at the heart of Educational Psychology The authors address the challenges of fostering motivation by offering a practical framework for teachers This text helps teachers enhance student motivation and links it to other key themes and concepts discussed in the book Rather than taking an encyclopedic approach the authors group chapters by topic to help readers remember concepts and connect best practices to big ideas in educational psychology The text blends scholarship with application by using vignettes examples case studies and practical teaching strategies so students be both methodical and creative in their future classrooms The Practice of Assessment in Music Education Frank Abrahams, 2010 The ^AOxford Handbook of Philosophical and Qualitative Assessment in Music Education David J. Elliott, Marissa Silverman, Gary E. McPherson, 2019-07-01 The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education offers critical perspectives on a wide range of conceptual and practical issues in

music education assessment and evaluation as these apply to music education in schools and community settings

**Postmodern Music, Postmodern Listening** Jonathan D. Kramer, 2016-08-11 Kramer was one of the most visionary musical thinkers of the second half of the 20th century. In his *The Time of Music* he approached the idea of the many different ways that time itself is articulated musically. This book has become influential among composers, theorists, and aestheticians. Now in his almost completed text written before his untimely death in 2004, he examines the concept of postmodernism in music. Kramer created a series of markers by which we can identify postmodern works. He suggests that the postmodern project actually creates a radically different relationship between the composer and listener. Written with wit, precision, and at times playfully subverting traditional tropes to make a very serious point about this difference, *Postmodern Music, Postmodern Listening* leads us to a strongly grounded intellectual basis for stylistic description and an intuitive sensibility of what postmodernism in music entails. *Postmodern Music, Postmodern Listening* is an examination of how musical postmodernism is not just a style or movement but a fundamental shift in the relationship between composer and listener. The result is a multifaceted and provocative look at a critical turning point in music history, one whose implications we are only just beginning to understand.

**Frédéric Chopin: The Etudes** Jan Marissé Huizing, 2015-12-09 The Chopin Etudes are without doubt one of the highlights of piano literature; they are essential in achieving a masterful technique and full of musical ideas. The present e-book edition illustrates the etudes in a historical context based on an excursus on Chopin's piano methodology and a thorough comparison of the musical texts from the original manuscripts to the most recent urtext editions. It deals with questions about genesis, style, interpretation, and playing technique as well as with the history and development of the piano. This casts an entirely new light not only on the etudes themselves but also on the interpretation of other works by Chopin. With its numerous examples, facsimile reproductions, and a discography, this e-book is a must-have for both lovers of Chopin's music and advanced amateur and professional pianists.

**Franz Schubert's Music in Performance** David Montgomery, 2003 In *Franz Schubert's Music in Performance*, David Montgomery challenges many operative myths about the music of this great but often misunderstood Viennese master. Chief among them is the lingering notion that Schubert was poorly trained but still managed to turn out brilliant, if often flawed, scores. Modern adherents of this view believe that Schubert could not notate his own musical wishes accurately and that he was principally a creature of intuition. Accordingly, musicians might allow themselves wide intuitive leeway in the interpretation of his music. Another myth challenged by Montgomery is that Schubert was a conservative or perhaps even a chronological throwback. Opposing recent attempts to legitimize performer-generated embellishment of Schubert's music in the style of the eighteenth century, He clarifies Schubert's contributions to the radical intellectualism of nineteenth-century romanticism. The book offers six informative chapters ranging from aesthetics and acoustics to the specifics of tempo and expression, plus an appendix of pertinent Viennese pedagogical sources. In addition to many years of musicological research, Montgomery brings long experience as a concertizing pianist and conductor to this

engaging and controversial work      **Assessment in Music Education: from Policy to Practice** Don Lebler, Gemma Carey, Scott D. Harrison, 2014-11-03 The contributions to this volume aim to stimulate discussion about the role of assessment in the learning experiences of students in music and other creative and performing arts settings The articles offer insights on how assessment can be employed in the learning setting to enhance outcomes for students both during their studies at higher education institutions and after graduation An international group of leading researchers offers an exciting array of papers that focus on the practice of assessment in music particularly in higher education settings Contributions reflect on self peer and alternative assessment practices in this environment There is a particular emphasis on the alignment between assessment curriculum structure and pedagogy      **Classroom Assessment in Action** Mark D. Shermis, Francis J. DiVesta, 2011-04-16 Classroom Assessment in Action clarifies the multi faceted roles of measurement and assessment and their applications in a classroom setting Comprehensive in scope Shermis and Di Vesta explain basic measurement concepts and show students how to interpret the results of standardized tests From these basic concepts the authors then provide clear and ordered discussions of how assessment and instruction is integrated into a functional process to enhance student learning Guidelines are set forth for constructing various common assessments Procedures are laid out to evaluate and improve assessments once they are constructed Ultimately the authors shed light on the myriad of factors that impact test score interpretation In today s classroom technology has become a constant companion and Classroom Assessment in Action exposes teacher candidates to emerging technologies they might encounter in building their repertoire of assessments whether it be automated essay scoring or electronic portfolios Classroom Assessment in Action guides its readers to a complete and thorough understanding of assessment and measurement so that they can confidently work with students and parents in explaining results whether they are from a high stakes statewide assessment or the grading philosophy to which they ascribe      *The New Handbook of Research on Music Teaching and Learning* Richard Colwell, Carol Richardson, 2002-04-18 Featuring chapters by the world s foremost scholars in music education and cognition this handbook is a convenient collection of current research on music teaching and learning This comprehensive work includes sections on arts advocacy music and medicine teacher education and studio instruction among other subjects making it an essential reference for music education programs The original Handbook of Research on Music Teaching and Learning published in 1992 with the sponsorship of the Music Educators National Conference MENC was hailed as a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field Choice This new companion volume again with the sponsorship of MENC explores the significant changes in music and arts education that have taken place in the last decade Notably several chapters now incorporate insights from other fields to shed light on multi cultural music education gender issues in music education and non musical outcomes of music education Other chapters offer practical information on maintaining musicians health training music teachers and evaluating music education

programs Philosophical issues such as musical cognition the philosophy of research theory curriculum and educating musically are also explored in relationship to policy issues In addition to surveying the literature each chapter considers the significance of the research and provides suggestions for future study Covering a broad range of topics and addressing the issues of music education at all age levels from early childhood to motivation and self regulation this handbook is an invaluable resource for music teachers researchers and scholars

**Integrating STEM with Music** Shawna Longo, Zachary Gates, 2021 This practical resource for music educators provides 15 fully developed and classroom vetted instructional plans with assessments that are aligned to articulate learning from kindergarten through grade 12 With these instructional lessons and adaptations for K 12 music and STEM classes pre service educators in service educators and administrators can better understand and immediately use tools for planning assessing and the practical integrating of STEM with Music As authors Shawna Longo and Zachary Gates demonstrate the arts bring creativity and innovation to the forefront in STEM learning This book helps music teachers make natural connections between science technology engineering math and music To do so the book frames twenty first century learning skills and career ready practices so that the creativity and innovation necessary to succeed in STEM content areas and careers can be directly addressed by the educational community The connection that the book makes between STEM content areas and music stimulates inquiry dialogue and critical thinking

Gravity's  
Revolt: Part Three William Guy, 2001-02-06 1975 Christopher Reed a young minister in his first job receives much needed seasoning is necessarily disillusioned How On one level by having an affair with Becky one of his teen aged parishioners But the affair begun on a theological dare so to speak in order to test an intriguing vision of the freedom of the Gospel which Dr Buttrick the senior pastor under whom Reed works a truly Christ like man though it depends of course on what your image of Jesus is has presented Scrupulous or guilt stricken Reed tells his wife Vinnie an artist and a free thinker what he has done with Becky Vinnie erupts then curiously adjusts gradually accommodates herself allows the affair to continue Reed also tells Dr Buttrick what he has done Great spirited a wise old man a genius Dr Buttrick listens and counsels He counsels both Reed and Vinnie The three of them discuss the limits of marriage the relevance of Christianity to same Vinnie and Dr Buttrick have their own intense relationship Meanwhile the meteoric Becky moves through her senior year in high school fights free of her youth and prepares to leave for college Obsessed almost Reed suffers at the prospect of losing her And grows in some ways as a person or at least as a pastor learning to expect less of the flock which he supposedly leads since it often acts less than nobly Some members even turn on Dr Buttrick the genuinely good man in the year of the novel's action

The Musician as Interpreter, 2007

## Reviewing **Rubrics In A Piano Performance**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Rubrics In A Piano Performance**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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## Rubrics In A Piano Performance Introduction

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