**Part 1 of 2:**

Within each category, choose the box (Beginning, Approaching, Meeting, Exceeding) that you think **best** describes your typical performance level **on the exercises/music played in this class**. To circle a box, ***you need to meet EVERY descriptor in that box.***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Rhythm**  |  BeginningNo obvious sense of pulse. Many rhythms are incorrect. Student needs individual attention.  | Approaching Inconsistent pulse. Somerhythms are incorrect.  | Meeting Good sense of pulse. Obvious subdividing happening internally. Rhythms are all performed correctly.  | Exceeding Very strong sense of pulse and subdivided quarter notes. All rhythms performed as they were written.  |
| **Note Accuracy/ Intonation**  | Beginning Many note errors. May not show an understanding of accidentals, key signature, or left hand placement. Needs individual attention.  | Approaching Fair note accuracy. Several notes missed or out of tune, possibly due to a missed key signature or accidental or the left hand slipping out of position.  | Meeting Very good note accuracy. One or two notes missed or out of tune, but it did not detract from the overall musical impression.  | Exceeding Excellent note accuracy and intonation. Music performed as it was written on the page.  |
| **Bowing/ Articulation**  | Beginning Bowings and articulations consistently missed. Weak sense of appropriate bow use and distribution. Needs individual attention.  | Approaching Bowings are articulations are correct some of the time. Bow use and distribution need improvement.  | Meeting Most/all bowings and articulations are observed. Distribution and use of the bow are appropriate for the style of the music.  | Exceeding All bowings and articulations are correct. Distribution and use of bow is excellent. The performance shows musical sensitivity.  |
| **Dynamics**  | Beginning There is no obvious difference between dynamic markings.  | Approaching Many of the dynamic markings are neither observed nor obvious to the listener.  | Meeting Most/all of the dynamic markings are observed and obvious to the listener, including crescendos and decrescendos.  | Exceeding All of the dynamic markings are obvious to the listener. The performance shows musical sensitivity.  |
| **Tone Quality**  | Beginning Playing is tentative with a weak tone. Bow contact point and right arm weight need individual attention.  | Approaching A resonant tone has not been developed or is inconsistent. Correct bow contact point and arm weight need improvement.  | Meeting Tone is confident and resonant. Right arm weight and bow contact point are appropriate for the style and dynamics of the piece.  | Exceeding Tone is confident and resonant. Bow contact point and right arm weight are excellent. Correct vibrato motion is used.  |

**Part 2 of 2:**

List goals/objectives that you would like to work on this year (may be included in your portfolio). **Be specific.**

**Poor example: a.** I would like to work on tone. (Too general)

**Poor example: b.** I would like to work on tone, specifically when I play spiccato eighth notes from rehearsal D to rehearsal E in the Finale in C (too specific, narrows you down to one quarter of work)

**Good example:**  I would like to work on tone, especially improving my (insert specific variable here – weight, contact point, speed) through (insert exercises here – scales, etudes, music in class, etc)

Let me know if you have questions. I will work with you to re-word and narrow these goals; this is a preliminary exercise to get you thinking about the specifics of WHAT, HOW and WHY you’re going to become a better musician.

**You MUST list at least two goals. You may list up to four.** You may write or type your responses in the space below.

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3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_