

## **TEEN ARTS HOLISTIC SCORING GUIDE INSTRUMENTAL MUSIC**

**TECHNICAL SKILLS** are defined as...

• Tone Quality • Articulation • Diction • Breath Control • Bowing • Posture • Dexterity				
Distinguished	Advanced	Proficient	Emerging	Not Observable
Winds: Consistent proper	Winds: Mostly proper	Winds: Generally	Winds: Seldom consistent	Winds: Little or no
posture, embouchure and	posture, embouchure and	consistent proper posture,	proper posture,	evidence of proper posture,
breath control resulting in	breath control resulting	embouchure and breath	embouchure and breath	embouchure and breath
a blended, focused tone in	in a mostly blended,	control resulting in a	control resulting in a	control resulting in an
all registers at all dynamic	focused tone in all registers	somewhat blended,	somewhat blended,	unblended, unfocused
levels. Consistent proper	at all dynamic levels.	focused tone in all but	focused tone in some	tone in any register at any
articulation appropriate	Mostly consistent proper	extreme registers at	registers at some dynamic	dynamic level. Consistent
to the style and tempo,	articulation appropriate	most dynamic levels.	levels. Consistent proper	proper articulation
consistent proper tonguing	to the style and tempo,	Generally consistent proper	articulation appropriate	appropriate to the style
technique evident	mostly consistent proper	articulation appropriate	to the style and tempo,	and tempo, consistent
throughout the ensemble.	tonguing technique evident	to the style and tempo,	consistent proper tonguing	proper tonguing technique
	throughout the ensemble.	generally consistent proper	technique seldom evident	throughout the ensemble
Percussion: Consistent		tonguing technique evident	throughout the ensemble.	not evident.
proper performance	Percussion: Mostly	throughout the ensemble.		
techniques (e.g., hand grip,	consistent proper		Percussion: Seldom	Percussion: Little or no
positions and postures)	performance techniques	<b>Percussion:</b> Generally	consistent proper	evidence of consistent
that create a characteristic	that create a mostly	consistent proper	performance techniques	proper performance
sound appropriate to the	characteristic sound	performance techniques	that create a somewhat	techniques resulting in an
piece.	appropriate to the piece.	that generally create	characteristic sound	uncharacteristic sound not
		a characteristic sound	appropriate to the piece.	appropriate to the piece.
Strings: Bowings are	Strings: Bowings are	appropriate to the piece.	Strings: Bowings are seldom	
consistent within each	mostly consistent within		consistent within each	Strings: Bowings are not
instrument section,	each instrument section,	Strings: Bowings are	instrument section, seldom	consistent within each
properly reflecting the	reflecting the phrasing,	generally consistent within	reflecting the phrasing,	instrument section, not
phrasing, dynamics,	dynamics, articulation and	each instrument section,	dynamics, articulation	reflecting the phrasing,
articulation and style of	style of the piece most of	generally reflecting the	and style of the piece.	dynamics, articulation and
the piece. String to string	the time. String to string	phrasing, dynamics,	String to string transitions	style of the piece. String to
transitions are consistently	transitions are mostly	articulation and style of	are seldom smooth and	string transitions are not
smooth and accurate.	smooth and accurate.	the piece. String to string	accurate.	smooth and accurate.
		transitions are generally		
All instruments: Balance	All instruments: Balance of	smooth and accurate.	All instruments: Balance of	All instruments: Balance of
of dynamics and agility	dynamics and agility are		dynamics and agility are	dynamics and agility are not
are consistently evident	generally evident	All instruments: Balance of	seldom evident throughout	evident throughout register
throughout register	throughout.	dynamics and agility are	register changes.	changes.
changes.		mostly evident throughout		
		register changes		I

• Pitch (correct notes) • Intonation (in tune) • Rhythm Entrances • Releases

Distinguished	Advanced	Proficient	Emerging	Not Observable
Pitch and intonation (tonal	Pitch and intonation are	Pitch and intonation are	Pitch and intonation are	Pitches and rhythms are
center), accuracy, rhythmic	mostly accurate, with	generally correct, with	seldom accurate, showing	poorly executed.
precision, and pulse	adjustments made in	problems caused by	a lack of listening and/	
awareness resulting in a	extreme ranges and	technical challenges.	or technical skills and	Tonal center is never
well-prepared performance.	dynamic levels in difficult		understanding of pitch	established and/or sense of
	harmonic passages.	Rhythm and steady pulse	adjustment.	steady pulse never occurs
Extreme dynamics and		are generally accurate.	Rhythmic accuracy is	within the ensemble.
ranges do not affect	Rhythm and steady pulse	Entrances and releases	seldom achieved. Pulse is	
intonation.	is evident with a few minor	of phrases are generally	inconsistent.	Entrances and releases of
Entrances and releases of	problems.	accurate.	Entrances and releases	phrases are not accurate.
phrases are consistent.	Entrances and releases of		of phrases are seldom	
	phrases are mostly accurate.		accurate.	

• Phrasing • Style • Tempo • Dynamic Contrast • Improvisation • Balance

<ul><li>Phrasing • Style • Tem</li></ul>	Phrasing • Style • Tempo • Dynamic Contrast • Improvisation • Balance				
Distinguished	Advanced	Proficient	Emerging	Not Observable	
The composer/arranger's	The composer/arranger's	The composer/arranger's	Performance seldom	Tempo and style are	
intent regarding tempo,	intent regarding tempo,	intent regarding tempo,	exhibits proper tempo and	never correct. There is an	
style, and markings are	style, and markings are	style, and markings are	style, or does not follow	inaccurate use of dynamic	
consistently followed.	mostly followed.	generally followed.	musical markings. Phrasing	ranges.	
			is mostly mechanical or		
Dynamics, phrasing, musical	Dynamic contrast,	Uses of nuance, dynamics,	contrived.	There is never a feeling	
line, articulations, balance,	artistically shaped musical	and articulations are		of phrase shape. The	
interpretative nuance, and	line, and appropriate	generally stylistically	Dynamic range is very	musicians fail to establish a	
emotional involvement are	articulations are present	correct, but contrived.	limited and/or too much	feeling of togetherness.	
consistent and artistically	most of the time.	Improvisation if	contrast is used. Sensitivity	Improvisation if	
executed. Improvisation, if	Improvisation if	appropriate, is sometimes	or expression is seldom	appropriate, is never	
appropriate, is consistent	appropriate, is mostly	appropriate and consistent	achieved at any level. There	appropriate and/or	
within the genre and style	appropriate and consistent	to the genre (e.g. baroque,	is rarely any dramatic effect.	consistent to the genre (e.g.	
(e.g., baroque, jazz or pop).	to the genre (e.g. baroque,	jazz or pop).		baroque, jazz or pop).	
	jazz or pop).		Improvisation if		
<u>Jazz:</u> Melodic line is		Jazz: Melodic line is	appropriate, is rarely	<u>Jazz:</u> Melodic line is never	
consistently creative and	<u>Jazz:</u> Melodic line is mostly	sometimes creatively and	appropriate and/or	creatively and expressively	
expressively developed	creatively and expressively	expressively developed	consistent to the genre (e.g.	developed using various	
using various rhythms and	developed using various	using various rhythms and	baroque, jazz or pop).	rhythms and modes within	
modes within the chord	rhythms and modes within	modes within the chord		the chord progressions,	
progressions, choice of tone	the chord progressions,	progressions, choice of tone	<u>Jazz:</u> Melodic line is rarely	choice of tone color that	
color that contribute to the	choice of tone color that	color that contribute to the	creatively and expressively	contribute to the desired	
desired effect or style.	contribute to the desired	desired effect or style.	developed using various	effect or style.	
	effect or style.		rhythms and modes within		
Percussion: Solos and		Percussion: Solos and fills	the chord progressions, choice of tone color that	Percussion: Solos and fills	
fills are appropriate and	Percussion: Solos and fills	are generally appropriate and consistent to the	contribute to the desired	are never appropriate	
consistent to the genre	are mostly appropriate and		effect or style.	and/or consistent to the	
and style and maintains the integrity of the meter.	consistent to the genre and style and maintains	genre and style and the pulse/meter is generally	effect of style.	genre and style. There is no attentiveness to pulse/	
Solos and fills consistently	the integrity of the meter.	consistent. Solos and fills	Percussion: Solos and fills	meter. Solos and fills never	
include various colors	Solos and fills mostly	sometimes include various	are rarely appropriate or	include various colors	
from available percussion	include various colors	colors from available	consistent with the genre	from available percussion	
instruments.	from available percussion	percussion instruments.	and style and the pulse/	instruments.	
mstraments.	instruments.	percussion instruments.	meter is erratic or not	mstruments.	
	miscialiteites.		evident. Solo and fills rarely		
			include various colors from		
			available percussion		
			instruments.		

## **PRESENTATION**

Distinguished	Advanced	Proficient	Emerging	Not Observable
Staging/movement and energy, as stylistically appropriate, are consistently contributes to the desired effect or style.	Staging/movement and energy, as stylistically appropriate, mostly contributes to the desired effect or style.	Staging/movement and energy, as stylistically appropriate, sometimes contributes to the desired effect or style.	Staging/ movement and energy, as stylistically appropriate, rarely contribute to the desired effect or style.	Staging/movement and energy, as stylistically appropriate, never contributes to the desired effect or style.
Connection with the music, each other and the audience, as appropriate is consistent.	Connection with the music, each other and the audience, as appropriate, is mostly consistent.	Connection with the music, each other and the audience, as appropriate is sometimes consistent.	Connection with the music, each other and the audience, as appropriate is rarely consistent.	Connection with the music, each other and the audience, as appropriate is never consistent.
Decorum/stage presence of the ensemble is consistent.	Decorum/stage presence of the ensemble is mostly professional.	Decorum/stage presence of the ensemble is sometimes professional.	Decorum/stage presence of the ensemble is rarely professional.	Decorum/stage presence of the ensemble is never professional.