

ENSEMBLE MUSIC

A CLASS: FUNDAMENTAL TO INTERMEDIATE SKILLS

BOX 1 VOID OF FUNDAMENTAL 0 – 49	BOX 2 EMERGING FUNDAMENTAL			BOX 3 ESTABLISHED FUNDAMENTAL			BOX 4 EMERGING INTERMEDIATE			BOX 5 ESTABLISHED INTERMEDIATE		
	50-54	55-59	60-64	65-69	70-74	75-79	80-83	84-88	89-92	93-95	96-98	99-100
	SOME	MOST	ALMOST ALL	SOME	MOST	ALMOST ALL	SOME	MOST	ALMOST ALL	SOME	MOST	ALMOST ALL

(SAMPLE ACROSS ALL MUSICAL ELEMENTS OF THE ENSEMBLE)

CONTENT

Whose **CONTENT** offered the greater:

- **RANGE & VARIETY OF TECHNICAL RESPONSIBILITIES:** *The range, variety & compatibility of class-appropriate technical responsibilities across all elements of the ensemble—including (but not limited to) tempi; rhythms; meters; attacks/releases; articulation; enunciation & intervallic responsibilities; staging orientations & environments related to time & pitch.*
- **RANGE & VARIETY OF DYNAMIC & EXPRESSIVE RESPONSIBILITIES:** *The range, variety & compatibility of class-appropriate dynamic & expressive responsibilities across all elements of the ensemble—including (but not limited to) shaping; inflection; phrasing & expression.*
- **QUALITY OF THE ORCHESTRATION:** *The compatibility & quality of orchestration choices as appropriate for the ensemble—including (but not limited to) class-appropriate voicing; phrasing; dynamic contouring; shaping; inflection; tonality & idiomatic integrity.*

SUB-CAPTION
SCORE
100

ACHIEVEMENT

Whose **PERFORMERS** achieved the better:

- **ENSEMBLE COHESIVENESS & RHYTHMIC CLARITY:** *The degree to which the ability to establish & maintain ensemble tempo/pulse control & rhythmic accuracy/stability—both vertically & horizontally—is developed & achieved across all elements of the musical ensemble.*
- **BLEND, BALANCE & DYNAMIC CONTROL:** *Considering all dynamic ranges, the degree to the ability to control dynamics, blend & balance is developed & achieved across & between all elements of the ensemble.*
- **tone QUALITY & INTONATION:** *The degree to which class-appropriate tone quality & intonation is developed & achieved across all elements of the musical ensemble. This includes (but is not limited to) quality & consistency of sound & tone production; sonority & timbre; melodic & harmonic intonation.*
- **MUSICIANSHIP & ARTISTRY:** *The degree to which class-appropriate knowledge, skill & artistic sensitivity in performing all aspects & qualities of the musical content is developed & achieved across the entire musical ensemble. This includes (but is not limited to) phrasing, expression & style.*

SUB-CAPTION
SCORE
100

STYLISTIC DIVERSITY IS ENCOURAGED AND ALL STYLISTIC CHOICES HAVE EQUAL OPPORTUNITY FOR SUCCESS.

The points of comparison listed above collectively represent a balanced assessment of the caption and are not intended to be in priority order.

Achievement should be recognized and rewarded through the balanced consideration of **ALL** aspects of **BOTH** sub-captions!

Measure the degree of success and achievement along the continuum and then compare to determine:

Who is better (ranking) and by how much (spreading), in order to arrive at each sub-caption score and the total score (rating).

TOTAL
MAX
SCORE
200

SPREAD GUIDELINES	Very Close	Slight Advantage	Advantage	Decision
100-point sub-caption scale	1	2	3	4+
200-point total score scale	1-2	3-4	5-6	7+

A CLASS
ENSEMBLE MUSIC
 (SAMPLE ACROSS ALL MUSICAL ELEMENTS OF THE ENSEMBLE)

BOX 1	BOX 2			BOX 3			POINTS OF COMPARISON	BOX 4			BOX 5		
VOID OF FUNDAMENTAL	EMERGING FUNDAMENTAL			ESTABLISHED FUNDAMENTAL				EMERGING INTERMEDIATE			ESTABLISHED INTERMEDIATE		
0 – 49	50-54 SOME	55-59 MOST	60-64 ALMOST ALL	65-69 SOME	70-74 MOST	75-79 ALMOST ALL	A CLASS	80-83 SOME	84-88 MOST	89-92 ALMOST ALL	93-95 SOME	96-98 MOST	99-100 ALMOST ALL
Fundamental offerings are not present.	Fundamental, basic skills & qualities with variety limited to this scope. Single efforts or slight layering of basic efforts. Minimal dynamic/tempo/expressive range, with basic contrast & few gradations.						CONTENT	Skills & qualities offer some complexity & dimensionality, with moderate to good variety drawn from a basic to intermediate scope. Moderate to good dynamic/tempo/expressive range with clear contrasts & some gradations. Slight to moderate layering of efforts.					
	Basic rhythms & simple meters. Limited musical range; scalar passages. Limited variety in articulation, style & tempo.						RANGE & VARIETY OF TECHNICAL RESPONSIBILITIES	A wider range of tempi & articulations (staccato, legato & slurred). More complex rhythms & meters (duple & compound); increased musical range (upper tessituras & lower range) & intervallic responsibilities.					
	Moderate variety across a very basic range of fundamental responsibilities, with probable uneven distribution between sections.			Good range &/or variety of fundamental responsibilities. Some may be more prominent & this may vary from section to section.				Moderate range &/or variety of emerging intermediate responsibilities. Some may be more prominent & this may vary from section to section.			Good range & variety of established intermediate responsibilities, evenly distributed throughout the ensemble.		
	The most fundamental expressive offerings with very basic phrasing, little variety in dynamics & minimal shaping						RANGE & VARIETY OF DYNAMIC & EXPRESSIVE RESPONSIBILITIES	A wider dynamic range & shaping of phrases with some complexity & dimensionality.					
	Moderate variety across a very basic range of fundamental responsibilities, with probable uneven distribution between sections.			Good range &/or variety of fundamental responsibilities. Some may be more prominent & this may vary from section to section.				Moderate range &/or variety of emerging intermediate responsibilities. Some may be more prominent & this may vary from section to section.			Good range & variety of established intermediate responsibilities, evenly distributed throughout the ensemble.		
	Orchestration shows basic consideration of the skill development & instrumentation of many elements in the ensemble with simple phrasing & basic style.				QUALITY OF THE ORCHESTRATION		Orchestration shows good consideration of the skill development & instrumentation of most elements in the ensemble with more advanced phrasing demands & style choices						
Emerging & somewhat compatible orchestration of very basic components.			Established & mostly compatible orchestration of basic components.				Emerging & somewhat compatible orchestration of a moderate range of intermediate components.			Established & mostly compatible orchestration of a good range of intermediate components.			
A foundation for fundamental achievement is not present.	Fundamental, basic achievement that serves as a foundation for future growth. Individual skills dominate, with some emerging awareness of the ensemble & the individual's basic role within the ensemble. Achievement may vary between responsibilities, sections & over time.						ACHIEVEMENT	Moderate individual skill, strength & stamina emerging from a good technical foundation & a broader range & variety of responsibilities. Moderate to good ensemble awareness & individual ability to fulfill an intermediate role within the ensemble. Achievement may vary between responsibilities, sections & over time.					
	Matching of technique is occasionally evident – articulations vary, note lengths are inconsistent. There may be issues with timing left to right & front to back. The most fundamental physical responsibilities may diminish the musical excellence.						ENSEMBLE COHESIVENESS & RHYTHMIC CLARITY	Matching of technique is good, articulations & note lengths are mostly consistent. Timing issues are infrequent. Expanded & moderately layered/simultaneous physical responsibilities do not compromise the musical excellence.					
	Basic achievement of fundamental skills is emerging; the foundation for further growth may be unstable.			Moderate achievement of fundamental skills is established but may vary.				Moderate achievement of intermediate skills is emerging but may vary.			Good achievement of intermediate skills is established throughout the ensemble.		
	Individual players & voices/sections may stick out of the sound, unaware of their musical roles within the ensemble.						BLEND, BALANCE & DYNAMIC CONTROL	Individual players & voices/sections are aware of their musical roles within the ensemble with some unbalanced moments.					
	Basic achievement of fundamental balance is emerging; the foundation for further growth may be unstable.			Moderate achievement of fundamental balance is established but may vary.				Moderate achievement of intermediate blend, balance & dynamic control is emerging but may vary.			Good achievement of a wide range of intermediate blend, balance & dynamic control is established throughout the ensemble.		
	There is a beginning understanding of tone quality—it may be unfocused or spread. Intonation may be inconsistent.						TONE QUALITY & INTONATION	Tone quality is more consistent throughout the ensemble. Intonation is mostly consistent with slight distortions of sound.					
	Basic achievement of fundamental skills is emerging; the foundation for further growth may be unstable.			Moderate achievement of fundamental skills is established but may vary.				Moderate achievement of a good range of intermediate qualities is emerging but may vary.			Good achievement of a broad range of intermediate qualities is established throughout the ensemble.		
	There is a beginning understanding of style.						MUSICIANSHIP & ARTISTRY	A good understanding of the chosen musical style(s) exists & is often demonstrated.					
Basic achievement of fundamental skills is emerging; the foundation for further growth may be unstable.			Moderate achievement of fundamental skills is established but may vary.			Moderate achievement of a good range of intermediate qualities is emerging but may vary.			Good achievement of a broad range of intermediate qualities is established throughout the ensemble.				