

*8th Grade Concert Band Lesson Planner:*  
**Quarter 1 - 8th Grade Concert Band**

**Cardinal Heights Upper Middle School Band**

Name \_\_\_\_\_

**Lesson Assignments:**

*In the event of an absence or missed lesson you must schedule a make-up lesson within one week of the original lesson to earn credit for the lesson.*

**Lesson 1 - Sept. 9 - 13**

Fundamentals/Warm-up routine  
 Review Concert Bb Major Scale  
 Rhythms 1A-1F  
 Begin Transcription Project  
 Smartmusic #1

**Lesson 2 - Sept. 16 -20**

Fundamentals/Warm-up routine  
 Bb Major Scale  
 Rhythms 2A-2F  
 Transcription Project: A completed  
 Smartmusic #2

**Lesson 3 - Sept. 23 - 27**

Fundamentals/Warm-up routine  
 Concert Eb Major Scale  
 Rhythms 3A-3F  
 Transcription Project AB completed  
**March - Bach**  
 Smartmusic #3

**Lesson 4 - Sept. 30-Oct. 4**

Fundamentals/Warm-up routine  
 Concert Ab Major Scale  
 Rhythms 1G-1L  
 Transcription Project ABA  
**Sunchaser - Britten Chambers**  
 Smartmusic #4

**Lesson 5 - Oct. 7 - 11**

Fundamentals/Warm-up routine  
 Concert F Major Scale  
 Rhythms 2G-2L  
**In the Wake of Spring - Swearingen**  
 Smartmusic #5

**Lesson 6 - Oct. 14 - 18**

Fundamentals/Warm-up routine  
 Concert C Major Scale  
 Rhythms 3G-3L  
**All Concert Music Complete**

**\*\*\*Concert: Tuesday 10/22/19\*\*\***

**Lesson 7 - Oct. 21 - 25**

No Lesson Assignments This Week

**Lesson 8 Oct. 28 - Nov. 1**

Fundamentals/Warm-up routine  
 Chromatic Warm-up/ Bb Chromatic  
 Rhythms 4A-4L  
**Select Solo**

**Major Scales – 10 Points**

*Below scales played in eighth notes at tempo 92.*

**Major Scales Preparation**-Play each scale three times consecutively without error before moving to the next tempo. All scales are performed from memory.

							Completed
<b>Bb</b>	52	60	72	80	88	92	
<b>Eb</b>	52	60	72	80	88	92	
<b>Ab</b>	52	60	72	80	88	92	
<b>F</b>	52	60	72	80	88	92	
<b>C</b>	52	60	72	80	88	92	
<b>Bb Chro.</b>	52	60	72	80	88	92	

**Concert Music – 100 points each**

\_\_\_ *March - Bach*

\_\_\_ *Sunchaser - Carol Britten Chambers*

\_\_\_ *In the Wake of Spring - James Swearingen*

**Rhythm Assignments – 10 points**

\_\_\_ 1A-1E      \_\_\_ 2A-2E      \_\_\_ 3A-3E      \_\_\_ 1G-1L

\_\_\_ 2G-2L      \_\_\_ 3G-3L      \_\_\_ 4A-4E

**Smartmusic**

❖ This is an ongoing project that you will complete at the beginning of 2nd quarter - don't procrastinate!

**Transcription Project – 50 Points**

Smartmusic #1  
 Smartmusic #2  
 Smartmusic #3  
 Smartmusic #4  
 Smartmusic #5

**Other Assignments:**

\_\_\_ **Concert Performance - (100 points) 10/22/19**

**To earn full credit for concert performance you must be seated on time for warm-up, dressed appropriately, display appropriate behavior and concert etiquette throughout the concert, and complete your teardown assignment.**

# PLANNING YOUR PRACTICE SESSIONS – THE ORGANIZATION CONTINUES!

On the following pages you have identified sections of your music that you would like to improve and learn for your performance. A productive practice session also includes a great warm-up to improve fundamentals (tone, flexibility, technique, facility, and articulation). We will organize warm-ups in our lessons to help you continue to improve your musical skills. After your warm-up, focus on a practice goal in your concert music, solo, lesson book, or etude. This time is for making improvements in your music. A productive practice session also includes something fun or rewarding at the end (play a section of music that you really enjoy or put together sections you have practiced to hear your accomplishments).

**A good format to cover all these ideas in a practice session is the 20/60/20 format.**

## **20% Warm-up**

(warm-up on any day you eat, sleep, or that ends with a y)

Use the first 20% of your practice session to improve your musical skills and fundamentals (tone, flexibility, technique, facility, and articulation).

## **60% Music Practice**

Use the middle 60% of your practice session to improve your music (concert music, solos, lesson book, or etudes). This is the time you use to make your performance of specific music better. Set goals for each piece, create priorities, and work toward your goals in segments (follow your plan on the following pages).

## **20% Fun/Rewarding**

Use the last 20% of your practice session to play something just for fun or that will feel rewarding. This could be a section that you really love to play or you might put together sections of your music practice to demonstrate your improvement (it can be really fun to hear how much you have improved!).

Strive to practice and play your instrument every day (*outside of band rehearsal*). If you have a very busy day and no time for a complete practice session, make time for a good warm-up and omit the last 60/20%. This will keep your musical skills sharp and improving so that your complete practice sessions can be productive.

# Costa's Levels of Questioning (learning) – Music

(not stolen from Carolyn Barber, just adopted from Costa's Levels of Questioning)

**Level 3** (the highest level) requires one to apply the information – creating music

**Level 2** (the middle level) requires one to process the information – developing music & ensemble

**Level 1** (the lowest level) requires one to gather information – the mechanics of music

## 3 – Applying

- **Moving from analytical to artistic/holistic**
- **Connecting to the creative process & potential**
- **Thinking both convergently & divergently (simultaneously!)**
- **Find a broad spectrum of possibilities in simple items or situations**
- **Artistry** – a person's ability to affect others through a deliberate aesthetic effort
- **Creative process:** applying simultaneously contradictory cognitive techniques (convergent and divergent) to raw materials gathered through development of skills/craft resulting in flashes of insight that are subsequently developed into new and valuable perspectives, interpretations, and solutions.

Creativity	Imagery	Interplay fuels creation
Artistry	Communicating	Creating within the moment
Visualization	Embrace changeability & adaptability	"if...then..."
Engaging an informed intuition	Emotional engagement	Connecting yourself to music

## 2 – Processing

- **Directed listening & adjusting**
- **Critical listening**
- **Discover composer's intent**
- **Developing Ensembleship**
- **Discovery of other parts**
- **Search for implied meaning**
- **Interactive & adaptive**

Harmony	Unity (concepts, message)	Horizontal sound structure
Texture	Developed	Vertical sound structure
Form	Ensemble Interpretation	Intonation
Collaboration	Group timbre/color	Balance & blend of sounds
Synthesis	Engage in music as a listening art	Reflection & analyses

## 1 – Gathering

- **Technical**
- **Develop/learn musical vocabulary**
- **Developing skills/craft**
- **Build muscle & musical memory**
- **Preparing your contribution to the ensemble**
- **Gathering information & developing a plan for success**
- **Practicing on your own**
- **Repetition – slow & controlled**
- **Solve individual problems**
- **Develop Consistency**

Rhythmic values (sound & silence)	Dynamics	Melody/phrasing
Key Signatures/Tonality	Range	Historical Influences
Notes/Fingerings/Stickings	Subdivisions	Cultural Influences
Articulation	Timbre/color	Performance Practice
Intonation		

# Plan your practice – March - Bach

## Using the Bracket Method to prepare your music

1. Read through the piece (the whole thing or in sections) at a tempo as close the indicated performance tempo as possible. Do this without stopping for mistakes or to fix difficult sections. This will help you glimpse what is in the piece and how it works together.
2. Read through a second time (again, either as a whole or in sections). This time use your pencil to mark each rough spot. Put a bracket just to the left of the beginning of the spot and find where the rough passage ends and place another bracket to the right of that rough spot.
3. Take a look at the bracketed sections. If you have brackets on sections that are exactly the same and occur multiple times (the same thing repeated), you can erase the repeated brackets. Write the bracketed sections in the chart below.
4. Determine what makes the trouble spot difficult. Is it a difficult rhythm, technical (fast notes), difficult intervals between notes, articulation, or something else? List what is difficult in the chart below.
5. Decide the best way or ways to practice this bracket section. You may want to have multiple ways to improve (take a look at the list on the next page for ideas). Rate each section's priority levels (tackle the most difficult sections first and then move to other sections). Choose a completion date for each section based on your goals. **If you are unsure how to improve ask!!!**

<b><i>March Bach - Bracket Sections</i></b>				
Measures in Bracket	What makes this difficult – what will you improve?	How should you practice this – how will you improve?	Rate each section by priority	When will you complete this section

## The top 10 ways to practice & improve your music!

1. Change the tempo – go slower or faster than indicated.
2. Break the section into smaller and more easily improved sections – make it easy in small bits!
3. Change (simplify) the rhythm – break up sections of the rhythm or add long notes to the rhythm. Make the rhythm easy through your modification and then start to change back to the original.
4. Change the articulations – add tongued notes to slurs, slur tongued notes, play only the accents, or play accent to accent.
5. Change the melody – play all on one note, remove large leaps, or play in a different octave.
6. Change expressive markings – dynamics, phrasings, or character.
7. Rehearse different elements--clap rhythms, count rhythms, sing the part, buzz the part, finger the part, or count/sing with the metronome.
8. Penny practice – can you perform the section five times without a mistake? As written or modified? Ask Mesner what the pennies are for...
9. Compare to models – hear examples of the exact part or similar performances on recordings, youtube, your peers, or teachers.
10. Get feedback – record yourself and listen or have someone listen to you.

### ***March - Bach - Performance Rubric***

	<b><i>You're Ready to Go!</i></b> <b><i>20--19</i></b>	<b><i>You're Almost There!</i></b> <b><i>18--17</i></b>	<b><i>Keep Working</i></b> <b><i>16--15</i></b>	<b><i>Time to start working!</i></b> <b><i>15 &amp; below</i></b>	<b>Total</b>
<b>Note Accuracy</b>	All Correct	Mostly Correct	Some Correct	Few Correct	
<b>Rhythm &amp; Tempo Accuracy</b>	The beat is secure and the rhythms are accurate for the style of music being played with accurate subdivision.	The beat and subdivision is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat and subdivision is somewhat secure. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat and subdivision is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	
<b>Articulation</b>	Secure articulations. Markings are executed as directed by the score and/or the conductor.	Articulations are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Articulations are somewhat secure, but markings are often executed accurately as directed by the score and/or the conductor.	Articulations are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	
<b>Tone &amp; Intonation</b>	Tone is very focused, clear, and centered throughout the range of the instrument. Intonation is accurate and secure throughout.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance. Attempts to adjust intonation are clear but developing.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance. Attempts to adjust intonation are present but not always successful.	The tone is often lacks focus. Significantly detracting from the overall performance. Attempts to adjust and improve intonation are infrequent.	
<b>Musicality</b>	Clear attention to stylistic elements, dynamics and phrase shapes. An effort toward communication with intention through music is evident at all times.	Clear attention to stylistic elements, dynamics and phrase shapes. An effort toward communication through music is evident but lacks intention.	Inconsistent attention to stylistic elements, dynamics and phrase shapes. An effort toward communication through music intermittent or lacks intention.	Little attention to stylistic elements, dynamics and phrase shapes. An effort toward communication through music intermittent or lacks intention.	

# Plan your practice – Sunchaser

## Using the Bracket Method to prepare your music

1. Read through the piece (the whole thing or in sections) at a tempo as close the indicated performance tempo as possible. Do this without stopping for mistakes or to fix difficult sections. This will help you glimpse what is in the piece and how it works together.
2. Read through a second time (again, either as a whole or in sections). This time use your pencil to mark each rough spot. Put a bracket just to the left of the beginning of the spot and find where the rough passage ends and place another bracket to the right of that rough spot.
3. Take a look at the bracketed sections. If you have brackets on sections that are exactly the same and occur multiple times (the same thing repeated), you can erase the repeated brackets. Write the bracketed sections in the chart below.
4. Determine what makes the trouble spot difficult. Is it a difficult rhythm, technical (fast notes), difficult intervals between notes, articulation, or something else? List what is difficult in the chart below.
5. Decide the best way or ways to practice this bracket section. You may want to have multiple ways to improve (take a look at the list on the next page for ideas). Rate each section's priority levels (tackle the most difficult sections first and then move to other sections). Choose a completion date for each section based on your goals. **If you are unsure how to improve ask!!!**

<b><i>Sunchaser - Bracket Sections</i></b>				
Measures in Bracket	What makes this difficult – what will you improve?	How should you practice this – how will you improve?	Rate each section by priority	When will you complete this section

## The top 10 ways to practice & improve your music!

11. Change the tempo – go slower or faster than indicated.
12. Break the section into smaller and more easily improved sections – make it easy in small bits!
13. Change (simplify) the rhythm – brake up sections of the rhythm or add long notes to the rhythm. Make the rhythm easy through your modification and then start to change back to the original.
14. Change the articulations – add tongued notes to slurs, slur tongued notes, play only the accents, or play accent to accent.
15. Change the melody – play all on one note, remove large leaps, or play in a different octave.
16. Change expressive markings – dynamics, phrasings, or character.
17. Rehearse different elements--clap rhythms, count rhythms, sing the part, buzz the part, finger the part, or count/sing with the metronome.
18. Penny practice – can you perform the section five times without a mistake? As written or modified? Ask Mesner what the pennies are for...
19. Compare to models – hear examples of the exact part or similar performances on recordings, youtube, your peers, or teachers.
20. Get feedback – record yourself and listen or have someone listen to you.

<b><i>Sunchaser - Performance Rubric</i></b>					
	<b><i>You're Ready to Go!</i></b> <b>20--19</b>	<b><i>You're Almost There!</i></b> <b>18--17</b>	<b><i>Keep Working</i></b> <b>16--15</b>	<b><i>Time to start working!</i></b> <b>15 &amp; below</b>	<b>Total</b>
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<b>Tone &amp; Intonation</b>	Tone is very focused, clear, and centered throughout the range of the instrument. Intonation is accurate and secure throughout.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance. Attempts to adjust intonation are clear but developing.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance. Attempts to adjust intonation are present but not always successful.	The tone is often lacks focus. Significantly detracting from the overall performance. Attempts to adjust and improve intonation are infrequent.	
<b>Musicality</b>	Clear attention to stylistic elements, dynamics and phrase shapes. An effort toward communication with intention through music is evident at all times.	Clear attention to stylistic elements, dynamics and phrase shapes. An effort toward communication through music is evident but lacks intention.	Inconsistent attention to stylistic elements, dynamics and phrase shapes. An effort toward communication through music intermittent or lacks intention.	Little attention to stylistic elements, dynamics and phrase shapes. An effort toward communication through music intermittent or lacks intention.	

# *Plan your practice – In the Wake of Spring*

## Using the Bracket Method to prepare your music

6. Read through the piece (the whole thing or in sections) at a tempo as close the indicated performance tempo as possible. Do this without stopping for mistakes or to fix difficult sections. This will help you glimpse what is in the piece and how it works together.
7. Read through a second time (again, either as a whole or in sections). This time use your pencil to mark each rough spot. Put a bracket just to the left of the beginning of the spot and find where the rough passage ends and place another bracket to the right of that rough spot.
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<i><b>In the Wake of Spring - Bracket Sections</b></i>				
Measures in Bracket	What makes this difficult – what will you improve?	How should you practice this – how will you improve?	Rate each section by priority	When will you complete this section

## The top 10 ways to practice & improve your music!

21. Change the tempo – go slower or faster than indicated.
22. Break the section into smaller and more easily improved sections – make it easy in small bits!
23. Change (simplify) the rhythm – brake up sections of the rhythm or add long notes to the rhythm. Make the rhythm easy through your modification and then start to change back to the original.
24. Change the articulations – add tongued notes to slurs, slur tongued notes, play only the accents, or play accent to accent.
25. Change the melody – play all on one note, remove large leaps, or play in a different octave.
26. Change expressive markings – dynamics, phrasings, or character.
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<b>Practice Priorities &amp; Strategies</b>	<b>Metronome Marking</b>	<b>Tuner</b>	<b>Goal Achieved?</b>
<input type="checkbox"/> Warm-up 20%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Fun/Rewarding 20%			
<b>Practice Priorities &amp; Strategies</b>	<b>Metronome Marking</b>	<b>Tuner</b>	<b>Goal Achieved?</b>
<input type="checkbox"/> Warm-up 20%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Fun/Rewarding 20%			
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<input type="checkbox"/> Music Goal 60%			
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<input type="checkbox"/> Warm-up 20%			
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<b>Practice Priorities &amp; Strategies</b>	<b>Metronome Marking</b>	<b>Tuner</b>	<b>Goal Achieved?</b>
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<input type="checkbox"/> Warm-up 20%			
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<input type="checkbox"/> Music Goal 60%			
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<input type="checkbox"/> Warm-up 20%			
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<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Fun/Rewarding 20%			



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<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Fun/Rewarding 20%			
<b>Practice Priorities &amp; Strategies</b>	<b>Metronome Marking</b>	<b>Tuner</b>	<b>Goal Achieved?</b>
<input type="checkbox"/> Warm-up 20%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Music Goal 60%			
<input type="checkbox"/> Fun/Rewarding 20%			



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# Rubrics

## Scale Rubric:

	10 pts.	9 pts.	8 pts.	7 pts.	6 pts.	5 pts.	4 & below
<b>Note Accuracy</b>	100% accuracy	100% accuracy. Clarity of articulation in need of improvement.	Performed accurately after starting over.	Performed accurately after starting over. twice.	Need to keep practicing and try again when more prepared	Need to keep practicing and try again when more prepared	Need to keep practicing and try again when more prepared
<b>Tone</b>	Tone is full, warm, and smooth leading to sustained resonance.	Tone is generally full, warm, and smooth, but affected by range.	Tone is lacking in one area of fullness, warmth, or smoothness. Evaluate air support or embouchure formation.	Tone is lacking in two areas of fullness, warmth, or smoothness. Evaluate air support or embouchure formation.	Tone is lacking in two areas of fullness, warmth, or smoothness. Evaluate air support and embouchure.	Tone has occasional moments of fullness, warmth, or smoothness. Evaluate air support and embouchure.	Tone is lacking any sense of fullness, warmth, or smoothness. Evaluate air support and embouchure.

## Rhythm Rubric:

	10 pts.	9 pts.	8 pts.	7 pts.	6 pts.	5 pts.	4 & below
<b>Written Accuracy</b>	Rhythms are written in before lesson and no mistakes.	Rhythms are written in before lesson and 1-2 mistakes.	Rhythms are almost all written in before lessons and 3-4 mistakes.	Rhythms are mostly written in before lessons and 5 - 6 mistakes.	Some rhythms are written in before lesson and 7-8 mistakes.	A few rhythms are written in before lesson and mostly incorrect.	No rhythms are written in before lesson.
<b>Performance Accuracy</b>	No mistakes and consistent pulse/subdivision .	No mistakes but inconsistent pulse/subdivision .	1 -2 mistakes.	3 -4 mistakes	5 - 6 mistakes	7 - 8 mistakes and very hesitant.	Less than 50% accuracy and lack of pulse.

# Transcription Project

## Listening & recreating music (a flocking activity):

Think sound to symbol. Many times in music, we spend a lot of time processing/read letters, notes, and rhythms before we process sounds (listening and imitating). This project will help us learn more about music through our ears, not our eyes.

### Process:

1. Listen to piece you are going to transcribe several times.

2. Answer some questions:

- What mood does this song and performer create? \_\_\_\_\_

- Describe the performer's tone \_\_\_\_\_

- What else do you immediately notice? \_\_\_\_\_

- Speculate and experiment to create sounds that match the recording.

Think in terms of bright or. dark, relaxed or. agitated, light or strong, soothing or forceful...

3. Begin Transcribing!

#### **Tips to Transcription:**

1. Determine the key of the piece (Band Director will help with this for now!)
2. Play that key's scale, arpeggio, and any other patterns you know
3. Work in small chunks (one measure at a time, first note of each measure, highest notes, lowest notes, etc..)
4. Draw a contour of the melody
5. Determine if notes go step-wise or skip
6. Look for repetition

4. Form: Mark any parts that are the same, or similar. (Example: A section, B section, C section)

5. Once you have the notes, start listening *BEYOND* the notes:

- Tone Color & Tone Quality
- Articulation (mark in your part)
- Dynamics (mark in your part)
- draw the phrase shape above your music

6. Style & Mood (consider any of the suggestions below if they will help you or create your own)

- Draw a picture of how you see this piece
- Write a poem of how you hear this piece
- Find a piece that creates similar moods, colors, ideas, and support your reasoning
- Find a painting, picture, etc... that creates a similar mood, color, idea and support your reasoning

## Transcription Project Rubric:

	10 pts.	9 pts.	8 pts.	7 pts.	6 pts.	5 pts.	4 & below
<b>Midway Check</b>	All assigned sections are completed ahead of time with 1 - 2 minor errors.	All assigned sections are completed ahead of time with 3 - 5 minor errors.	Most of the assigned sections were completed ahead of time, with some errors.	Some of the assigned sections were completed ahead of time, with some errors.	A few of the assigned sections were completed ahead of time with many errors.	Only a couple measures of the assigned section were completed ahead of time with multiple errors.	No parts of the assigned section were completed ahead of time.
	10 pts.	9 pts.	8 pts.	7 pts.	6 pts.	5 pts.	4 & below
<b>Written Note Accuracy</b>	All notes are accurate.	1 - 4 errors.	5 - 8 errors.	9 - 12 errors.	13 - 16 errors.	17 - 20 errors.	More than 20 errors.
<b>Performance Note Accuracy</b>	All notes are accurate.	1 - 4 errors.	5 - 8 errors.	9 - 12 errors.	13 - 16 errors.	17 - 20 errors.	More than 20 errors.
<b>Performance Rhythm Accuracy</b>	All correct rhythms in steady pulse at required tempo.	All correct rhythms with a few slight hesitations at required tempo.	Almost all correct rhythms with a few hesitations at a slightly slower tempo.	Mostly correct rhythms with some hesitations and slightly slower tempo.	Some correct rhythms, many hesitations and slower tempo.	A few correct rhythms, mostly hesitant, and much slower tempo.	Lacking a sense of rhythm, pulse, or tempo.
<b>Written &amp; Performance Phrasing &amp; Dynamics</b>	Phrasing & Dynamics are clearly marked and performed with beauty and ease.	Almost all phrasing & dynamics are marked and performed confidently.	Most phrasing and dynamics are marked and performed, with some hesitation.	Some phrasing and dynamics are marked and performed. Usually sounds mechanical.	A few phrasings and dynamics are written in and attempted, but hard to tell.	One or two phrasings and dynamics are marked and performed.	No attempts are made at written or performance dynamics and phrasing.