

## ENSEMBLE PERFORMANCE SELF-ASSESSMENT SCORING KEY

SCORE HIGHER INSTANCES = score the highest level of achievement demonstrated by the student even if there is only one occurrence.

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### IDENTIFICATION OF SPECIFIC REFERENCES TO MUSICAL ELEMENTS WHILE MAKING CRITICAL COMMENTS AND/OR SUGGESTED REVISIONS THROUGHOUT THE CRITIQUE.

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4- Specific and accurate reference to musical elements in the performance specifically linked with the musical score (e.g., “the accent is missing on the beat two of the second phrase”; “I forgot to give the half notes two beats in the first bar of the coda.”)

3- refers to several musical elements with increased specificity and appropriateness not linked with the score (e.g., “the staccatos were too long for the style”; “I’m not in the key of G”)

2- refers to isolated musical elements and/or makes overly broad, sometimes inaccurate or inappropriate reference to the performance e.g., “there were wrong notes”; “rhythm was sloppy”)

1- Does not refer to musical elements in performance (e.g., “bad”; “great”; “much better”)

NR- no response

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### ABILITY TO SUGGEST REVISIONS OR PRACTICE PLANS FOR IMPROVING PERFORMANCES

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4- Highly articulated revisions are suggested and increasingly linked with specific critical comments (e.g., “I should bring out the downbeats more so that it doesn’t rush at the end”)

3- Increasingly specific revisions are suggested but not necessarily coordinated with critical comments (“I should change my articulation”, “I should tap the pulse while singing/playing”; “play/sing a warm-up before I start”)

2- Offer broad, superficial or unconstructive suggestions (e.g., “sing/play more in tune”, “find the bad spots and practice them”, “don’t play/sing wrong notes”)

1- No attempt to suggest revisions or how to improve the performance (e.g., “practice”, “pay attention”)

NR- no response

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### CONNECTIONS DEVELOPED AMONG MUSICAL ELEMENTS OR PRACTICE PLANS WHICH ARE INCREASINGLY COORDINATED WITH CRITICAL COMMENTS WHILE DISCUSSING THE INDIVIDUAL PERFORMANCES(S).

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4- Coordination of two or more points of view across more than one element (e.g., “I sang/played the triplet rhythm incorrectly and forgot to breath before the second phrase last week; this time I played/sang the rhythm correctly but my breathing wasn’t any better.”)

3- Evidence for the coordination of two points of view across one element (e.g., “I left out the sharps the first time”; “I practiced the scale and the second time I didn’t”)

2- One point of view is articulated with reference to musical elements (e.g., “I was too loud”; or “I performed the rhythms better”)

1- One or two word response without reference to musical elements (e.g., “very bad”; “good”; or “practice”)

NR- no response

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