

INDIAN RIVER COUNTY MIDDLE SCHOOL ORCHESTRA

Advanced Orchestra  
Individual Performance Assessments

**1. Balanced and Lengthened Posture** (See *Orchestra Expressions*, pgs. 3, 4 and 6 for illustrations)

- a. Static: instrument position

INSTRUMENT AND ARM PLACEMENT RUBRIC (additive) (5 points)

CRITERIA	POINTS
Body is balanced and centered over feet (violin and viola), chair (cello), stool (bass)	1
Body is lengthened	1
Violin or viola falls naturally between shoulder and chin in playing position. Cello contacts knees and chest and 'C' peg rests behind player's left ear. Bass balances correctly on left hip (standing) or knee (sitting).	1
Instrument is angled to provide ease of access for bowing and fingering	1
Elbow falls over left foot, under instrument (violin, viola) OR Elbow maintains correct height (cello and bass)	1
TOTAL	

**2. Proper Bow Hold** (see *Orchestra Expressions*, pg. 7 & 11 for illustrations)

- a. Static: resting bow on string

BOW HOLD RUBRIC (additive) (5 points)

CRITERIA	POINTS
Thumb bent at both knuckles	1
Index finger placed on side, between middle knuckle and top knuckle	1
Middle finger contacts stick, across from thumbnail, just above top knuckle (violin and viola) or between the middle knuckle and top knuckle (cello and bass)	1
Ring finger contacts stick, at top knuckle crease (violin and viola), or between middle knuckle and top knuckle (cello and bass)	1
Little finger rests on top of bow stick (violin and viola), or on top knuckle crease (cello and bass)	1
TOTAL	

**3. Left Arm and Finger Placement**

- a. Perform: "All the Pretty Little Horses" in e minor

LEFT FINGER PLACEMENT RUBRIC (additive) (5 points)

CRITERIA	POINTS
Instrument is angled to provide ease of access for bowing and fingering	1
Elbow falls over left foot, under instrument (violin, viola) OR elbow maintains correct height (cello and bass)	1
Left hand is balanced on arm (i.e., hand does not lean back or forward, providing access for finger extensions both directions, plus ease of motion for vibrato)	1
Hand is angled to allow all fingers to contact string while maintaining curved knuckles	1
Hand contacts neck slightly above base knuckle of index finger (violin and viola). Left thumb maintains a relaxed and bent shape (cello and bass)	1
TOTAL	

#### 4. Tonal Patterns by Ear

a. Perform: "Cumberland Gap"

IN TUNE	IN TIME	IN TONE	IN TOUCH	Memorized
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Piece is performed entirely from memory
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = At least half of the piece is performed from memory

Total: \_\_\_\_\_ Score: \_\_\_\_\_

#### 5. Tuning my own Instrument

a. Tune the A and D Strings to guide pitches

INSTRUMENT TUNING RUBRIC (Continuous) (5 points)

CRITERIA	POINTS
Student is a total of 3.6 Hz. or more away from the guide pitches (two added together)	1
Student is between 2.6 and 3.5 Hz. of the guide pitches (added together)	2
Student is between 1.6 and 2.5 Hz. of the guide pitches	3
Student is between 1.0 and 1.5 Hz of the guide pitches	4
Student is less than .9 Hz from the guide pitches	5
<b>TOTAL:</b>	

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## 6. Technical Application in Solo Literature

**THIS FORM IS DUE SEPTEMBER 21<sup>st</sup>**

**Performance is at S&E MPA on October 27<sup>th</sup>**

### Solo Form

**DATE:** Saturday, November 18<sup>th</sup>.

**LOCATION:** Charter High School. You will be assigned a specific time slot for your performance.

**WHAT?** You will prepare a classical piece in its entirety (or a single movement) and perform it for an adjudicator, who will provide valuable feedback and assign a rating.

(Poor, Fair, Good, Excellent, or Superior. "Superior with Distinction")

"Superior with Distinction" may be assigned to truly special performances which are memorized.

- Check your piece with Mr. Stott for approval.

- Memorize your piece!

- You must provide the judge an original part (no photocopies) of your music with the measures numbered

- If your piece has accompaniment, you must perform with an accompanist.

- You are responsible for contacting and paying your accompanist.

- You must secure an accompanist before turning in this form on September 21<sup>st</sup>.

#### Available Accompanists:

**Suzy Reiser.** All levels

sreiser@bellsouth.net

772-584-9543

Please e-mail or call

**Ryan Kasten.** All levels

Ryan.kasten@cbparadise.com

772-584-9744

Text, call or e-mail

**Bonita Clark.** All Levels. (esp. advanced)

musicdirector@mystandrews.org

678-665-8240. E-mail or text.

**Tammy Oostdyk.** All Levels.

tammyoostdyk@gmail.com

561-512-0537

**Joanne Knott.** All levels

jjknott@att.net

772-913-1010.

**Sue Lorimier.** Beginning and Intermediate.

suelorimier@gmail.com

Please e-mail

- If your piece is not memorized, you must also use an original part (no photocopies) for your performance

**COST:** \$12. Make checks payable to "Gifford Middle School." Include Address and Phone #.

This form is due by Friday, September 21<sup>st</sup>. Complete and return to Mr. Stott.

The judge's assessment sheet is located here:

[http://www.myfoa.org/sites/default/files/mpaforms/Solo\\_Assessment.pdf](http://www.myfoa.org/sites/default/files/mpaforms/Solo_Assessment.pdf)

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STUDENT NAME: \_\_\_\_\_

SOLO TITLE: \_\_\_\_\_

COMPOSER/ARRANGER NAME: \_\_\_\_\_

ACCOMPANIST: \_\_\_\_\_

Your grade will be determined by your adjudicator's rating:

Superior With Distinction = A++

Excellent = A

Fair = C

Superior = A+

Good = B

Poor = D

Did Not Play = F

#### CHECKLIST:

Piece approved by Mr. Stott

Contacted and rehearsed with accompanist

Original music for myself, accompanist and judge

Memorized my music

# Everything You Ever Wanted to Know About Solo & Ensemble MPA

## What is Solo & Ensemble MPA?

MPA stands for Music Performance Assessment and is a requirement for all orchestra students. The MPA is an all-day event that takes place on a Saturday in November. You perform a solo piece for an adjudicator (also called a judge), who gives you feedback and a rating. Possible ratings are: Superior (A), Excellent (B), Good (C), Fair (D), and Poor.

**You will be given a form that needs to be filled out and returned to Mr. Stott.**

## To fill out the form:

### 1. Choose a piece

- If you are not sure what level you are at, ask Mr. Stott.
- Choose a piece that will require some work, but not something too far above your level.
- You need to choose a classical piece, or something that Mr. Stott approves.  
(For example, "Theme from Star Wars" is not an approved piece.)
- The most commonly chosen pieces are from the Suzuki level books.

### 2. Contact a piano accompanist

- On the form, there is a list of piano accompanists who are available.
- Piano accompanists have their own rates and you are responsible for paying your accompanist.
- You may have a friend or family member accompany you on piano.
- Contact an accompanist through email, text, or phone.
- If your accompanist does not already have the piano music for your piece, you are responsible for purchasing a copy of music for them.
  - For example, *"Hi! My name is Luke Skywalker and I am an orchestra student at Gifford Middle School. I play the violin and will be playing Minuet by Boccherini from Suzuki book 2. Are you available to be my accompanist? Do you have the piano accompaniment music for my piece, or do I need to purchase it for you? How much do you charge? Thanks!"*

## After you turn in your MPA form to Mr. Stott:

- Purchase 2 original copies of your piece, one for yourself and one for the judge.
- The Suzuki books are inexpensive and are available at Melody Music or online.
- There may be a second book available for you to borrow at MPA...ask Mr. Stott.
- Practice your piece BEFORE rehearsing with your accompanist. Listen to recordings on YouTube.
- Number all the measures in your piece.
- Feel free to mark bowings, finger numbers, dynamics, etc in pencil in your book.
- Schedule a time to rehearse with your accompanist one or two weeks before the MPA.

## On the day of the MPA:

- Dress up for the event. Wear your "Sunday best" clothes. No shorts, jeans, sneakers, flip-flops, etc.
- Arrive 15-20 minutes early and "check-in".
- Make sure your instrument is in tune and your bow has rosin.
- Borrow an extra copy of the book for your judge, if you need to.
- Someone will escort you to the classroom where your judge and accompanist will be.
- You will wait in the hallway until your turn.
- Introduce yourself to your judge and tell them what you will be playing.
- Give your judge an original copy of your piece.
- After you play, your judge will give you helpful feedback - what you did well and what you can improve on.

## 7. Perform in the key of C Major

a. Jupiter: p. 7, No. 26

IN TUNE	IN TIME	IN TONE	IN TOUCH	C Major
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = finger patterns for C Major are understood and applied
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = C Major finger patterns are sometimes accurate

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 8. The dotted rhythm (dotted quarter-eighth note)

a. Kiowa Love Song (p. 11)

IN TUNE	IN TIME	IN TONE	IN TOUCH	Dotted Rhythm
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Student demonstrates use of dynamics, phrasing and shapes the musical line.	2 = rhythm is in tempo and placed within the beat's subdivision
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Student plays with a characteristic sound, but it is sometimes wavering.	1 = Student occasionally shapes the musical line and has a moderate use of dynamics.	1 = rhythm appears to be understood but is not performed with accuracy

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 9. Synthesis of Skills (dotted rhythm, slurs, hooked bowings, C Major, dynamics)

a. America the Beautiful (p. 13)

IN TUNE	IN TIME	IN TONE	IN TOUCH	Synthesis
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Player demonstrates the ability to apply all of these technical and musical concepts concurrently.
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Player demonstrates the ability to apply some of these technical and/or musical concepts.

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 10. The Forward Extension

a. P. 15, No. 45 and 46

IN TUNE	IN TIME	IN TONE	IN TOUCH	FORWARD EXTENSION
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Wrist, hand and fingers maintain relaxed and proper shape as finger extends to proper location.
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Finger extends to proper location but wrist, hands/and or fingers do not maintain relaxed and proper shape.

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 11. The Accent and Syncopated Rhythm

a. Liza Jane (p. 25)

IN TUNE	IN TIME	IN TONE	IN TOUCH	Accent and Syncopation
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Beginning of accented note is emphasized and syncopated rhythm is accurate
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Accented note is emphasized but not at the beginning of the note. Syncopation does not fit within subdivision.

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 12. B flat and the back extension

a. p. 28, No. 91 and 92

IN TUNE	IN TIME	IN TONE	IN TOUCH	BACK EXTENSION
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Wrist, hand and fingers maintain relaxed and proper shape as finger extends to proper location.
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Finger extends to proper location but wrist, hands/and or fingers do not maintain relaxed and proper shape.

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 13. Perform in the key of d minor

a. Little Apple (p. 31)

IN TUNE	IN TIME	IN TONE	IN TOUCH	D minor
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = finger patterns for d minor are understood and applied
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = d minor finger patterns are sometimes accurate

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 14. Perform in the key of B flat Major

a. Che Che Koolay (p. 36)

IN TUNE	IN TIME	IN TONE	IN TOUCH	Bb Major
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = finger patterns for Bb Major are understood and applied
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Bb Major finger patterns are sometimes accurate

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 15.Spiritual Project

You will prepare and perform an African-American Spiritual. Work to capture the feeling and expressiveness of your song. Empathize with those who wrote this tune, and try to capture what they might have been feeling. There are hundreds to choose from. Many online resources exist to help you with this. Here are a few well-known examples. You can choose one of these or another not on this list. This list is **not exhaustive**:

Amazing Grace	Amen	Deep River	Dry Bones
Follow the Drinking Gourd	Free at Last	Give Me Jesus	Go Down Moses
Go Tell it on the Mountain	He's Got the whole World in His Hands	Joshua Fit the Battle of Jericho	John the Revelator
I am a Poor Wayfaring Stranger	Nobody Knows the Trouble I've Seen	Oh Freedom	
My Lord Delivered Daniel	Steal Away	Swing Low Sweet Chariot	
Some o' These Days	Were You There		
Wade in the Water			

### Dates:

Friday, February 23: Performance deadline

- Send in a recording or arrange an appointment prior to this date.

Your Name: \_\_\_\_\_

Piece you will perform: \_\_\_\_\_

### SPIRITUAL PROJECT RUBRIC (additive) (10 points)

In TUNE	IN TIME	IN TONE	IN TOUCH	Memorized	Performer sings	TOTAL:
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	3 = Student demonstrates use of dynamics, phrasing and shapes the musical line.	1 = Song is performed without sheet music	+1 = Performer sings for a portion of the performance	
1 = Most notes are accurate and pitch is consistent with only four or five exceptions	1 = Rhythm and/or pulse is always accurate, but the other is sometimes inconsistent.	1 = Student plays with a characteristic sound, but it is sometimes wavering.	2 = Student shapes the musical line for most of the piece.			
			1 = Student occasionally shapes the musical line and has a moderate use of dynamics.			

Score: \_\_\_\_/10 Grade: \_\_\_\_\_

## 16. Perform a piece with key changes

a. Come Back to Sorrento (p. 38, No. 125)

In TUNE	IN TIME	IN TONE	IN TOUCH	Key Changes
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Minor-to-Major key change is understood and applied.
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Key change is not effectively applied.

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 17. Perform in Compound Meter (6/8)

a. Scarborough Fair (p. 42, No. 134)

In TUNE	IN TIME	IN TONE	IN TOUCH	Compound Meter
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = feeling of 'three' or triplets is evident in the performance
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Note lengths are accurate, but the triplet feeling is not there.

Total: \_\_\_\_\_ Score: \_\_\_\_\_

## 18. Perform Triplets

a. Habañera (p. 47, No. 148)

In TUNE	IN TIME	IN TONE	IN TOUCH	Triplets
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Player demonstrates use of dynamics, phrasing and shapes the musical line.	2 = Distinct contrast between duplets and triplets is demonstrated
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Player performs with a characteristic sound, but it is sometimes wavering.	1 = Player occasionally shapes the musical line and has a moderate use of dynamics.	1 = Contrast between duplets and triplets is not very evident.

Total: \_\_\_\_\_ Score: \_\_\_\_\_



## 19. Folk Tune Project

You will prepare and perform a folk song with a colleague. This must be a different tune than any that we have studied in class. Find a folk tune to share from your own cultural heritage.

### FOLK TUNE PROJECT RUBRIC

\_\_\_/2: Performance is In Tune

\_\_\_/2: Performance is In Time

\_\_\_/2: Performance is In Tone

\_\_\_/2: Performance is In Touch

\_\_\_/1: Performance is memorized

\_\_\_/1: Performance included non-musical elements which contributed to the style of the music.

+1: Performer sings at least one verse

In TUNE	IN TIME	IN TONE	IN TOUCH	Memorized	Non-Musical Element	Performer sings
2 = All notes are accurate and pitch is consistent with only one or two exceptions.	2 = Both rhythm and pulse are accurate and steady.	2 = Tone is characteristic and consistent.	2 = Student demonstrates use of dynamics, phrasing and shapes the musical line.	1 = piece is performed from memory	1 = Performance included a non-musical element which contributed to the presentation.	+1 = Performer sings at least one verse of the piece
1 = Most notes are correct, but several notes are out of tune	1 = Rhythm and/or pulse is accurate, but the other is sometimes inconsistent.	1 = Student plays with a characteristic sound, but it is sometimes wavering.	1 = Student occasionally shapes the musical line and has a moderate use of dynamics.			

Total Score: \_\_\_/10\_\_\_ Grade: \_\_\_\_\_

COMMENTS:

## STUDENT PERFORMANCE RUBRIC

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Instrument: \_\_\_\_\_

Selection(s): \_\_\_\_\_

### Right Hand Position

- 1 Student does not demonstrate correct placement of fingers or functional bow hold
- 2 Student demonstrates some correct finger placement, but not all aspects are correct
- 3 Student has correct finger placement, but does not demonstrate functional bow hold or fluidity
- 4 Student demonstrates consistent finger placement and functional bow hold

### Left Hand Position

- 1 Left hand and arm is completely incorrect
- 2 Left arm is in correct position but wrist/hand do not address instrument correctly
- 3 Left arm, wrist, and hand are in correct position, but are not flexible
- 4 Left arm is fully functional

### Posture/Instrument Position

- 1 Posture is not lengthened or balanced
- 2 Posture is lengthened and balanced, but instrument is not held correctly
- 3 Posture and instrument position are basically correct but student does not display mobility/functionality
- 4 Posture and instrument position are consistently correct and functional

### Rhythm

- 1 Student does not keep a steady beat
- 2 Student keeps a steady beat but does not display a sense of meter
- 3 Student keeps steady beat and displays sense of meter
- 4 Student plays both macrobeats and microbeats with precision

### Tone Quality

- 1 Tone quality is unfocused; surface sound; or inconsistent
- 2 Student produces correct basic tone
- 3 Tone quality is consistent, student is able to control tone using bow placement, speed, or weight
- 4 Tone quality is full and consistent, and colors are controlled. Vibrato is used (grade 8 and above)

### Accuracy of Notes

- 1 Multiple errors are present; student unable to play notes correctly; may indicate lack of preparation or material is too difficult
- 2 Student performs with control, although some errors are present
- 3 Student performs with fluency; errors are infrequent
- 4 Student performs with complete mastery of notes; no errors

### Accuracy of Bowing

- 1 Bowing and articulation markings are not followed
- 2 Student plays with correct bowings
- 3 Student plays with correct bowings and articulations
- 4 Student plays with correct bowings, articulations, bow distribution

### Intonation

- 1 Intonation is consistently incorrect
- 2 Student has general sense of intonation, but is inconsistent in finger placement
- 3 Finger placement is consistent and basic intonation is accurate
- 4 Student adjusts intonation for color and tonality

### Expression

- 1 Student plays without expression or phrasing
- 2 Basic elements of phrasing are correct
- 3 Student plays with correct phrasing and style
- 4 Student plays with correct phrasing, style, and articulation

TOTAL: \_\_\_\_\_

Comments: