

Standards-Based Grading Rubrics - District 207 Orchestras, SY 2022-2023

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Rehearsal Strategies Rubric

Rehearsal Strategies Rubric	4	3	2	0
Rehearsal Readiness & Habits	Student Always: Upon entering the classroom student has seat, instrument, pencil, sheet music, technique books, and other materials ready for rehearsal, classroom transitions to sectional and chamber groups are quick and efficient, individual practice and group discussion time is used to focus on musical improvement.	Student mostly: Upon entering the classroom student has seat, instrument, pencil, sheet music, technique books, and other materials ready for rehearsal, classroom transitions to sectional and chamber groups are quick and efficient, individual practice and group discussion time is used to focus on musical improvement.	Student sometimes: Upon entering the classroom student has seat, instrument, pencil, sheet music, technique books, and other materials ready for rehearsal, classroom transitions to sectional and chamber groups are quick and efficient, individual practice and group discussion time is used to focus on musical improvement.	Limited or No Evidence
Follows conductor	Student Always: Imitates rhythm patterns following the conductor's gestures precisely and instantaneously.	Student Mostly: Imitates rhythm patterns following the conductor's gestures precisely and instantaneously.	Student Sometimes: Imitates rhythm patterns following the conductor's gestures precisely and instantaneously.	Limited or No Evidence
Matches bowings	Student Always: Matches bow usage with precision and instantaneously to section or ensemble.	Student Mostly: Matches bow usage with precision and instantaneously to section or ensemble.	Student Sometimes: Matches bow usage with precision and instantaneously to section or ensemble.	Limited or No Evidence
Use of Rehearsal Strategies	Student Always: Uses practice strategies such as, chunk practice, isolation practice, rhythmic practice, paired, small group, multiple tempos, use of metronome, recording and listening to recordings. These strategies do not include run-throughs or non-revised repetitive work.	Student Mostly: Uses practice strategies such as, chunk practice, isolation practice, rhythmic practice, paired, small group, multiple tempos, use of metronome, recording and listening to recordings. These strategies do not include run-throughs or non-revised repetitive work.	Student Sometimes: Uses practice strategies such as, chunk practice, isolation practice, rhythmic practice, paired, small group, multiple tempos, use of metronome, recording and listening to recordings. These strategies do not include run-throughs or non-revised repetitive work.	Limited or No Evidence

Aural Skills Rubric

Aural Skills Rubric	4	3	2	0
Adjusting and matching pitch within the ensemble	Student always adjusts and matches pitch correctly within the ensemble.	Student mostly adjusts and matches pitch correctly within the ensemble.	Student sometimes adjusts and matches pitch correctly within the ensemble.	Limited or No Evidence
Matching and maintaining a steady pulse within the ensemble	Student always matches and maintains a steady pulse within the ensemble.	Student mostly matches and maintains a steady pulse within the ensemble.	Student sometimes matches and maintains a steady pulse within the ensemble.	Limited or No Evidence
Performing various tempos with a steady pulse.	Student always performs various tempos with a steady pulse.	Student mostly performs various tempos with a steady pulse.	Student sometimes performs various tempos with a steady pulse.	Limited or No Evidence
Demonstrate appropriate balance	Student always demonstrates appropriate balance within the section and within the ensemble.	Student mostly demonstrates appropriate balance within the section and within the ensemble.	Student sometimes demonstrates appropriate balance within the section and within the ensemble.	Limited or No Evidence
Performing rhythmic patterns at various speeds, with and without a conductor.	Student always performs rhythmic patterns correctly at various speeds, with and without a conductor.	Student mostly performs rhythmic patterns correctly at various speeds, with and without a conductor.	Student sometimes performs rhythmic patterns correctly at various speeds, with and without a conductor.	Limited or No Evidence

Body Format Rubric

Body Format Rubric	4	3	2	0
Violin/Viola:				
Instrument Position	Student always: raises instrument above left shoulder, places jaw on jaw rest, aligns left elbow under the instrument, supports instrument without tension.	Student mostly: raises instrument above left shoulder, places jaw on jaw rest, aligns left elbow under the instrument, supports instrument without tension.	Student sometimes: raises instrument above left shoulder, places jaw on jaw rest, aligns left elbow under the instrument, supports instrument without tension.	Limited or No Evidence of Correct Instrument Position
Sitting and/or Standing Position	Student always: Sits forward on the chair, places feet and knees apart and feet flat on the floor. When standing weight should be balanced on each foot and can be shifted from side to side and back to the center.	Student mostly: Sits forward on the chair, places feet and knees apart and feet flat on the floor. When standing weight should be balanced on each foot and can be shifted from side to side and back to the center.	Student sometimes: Sits forward on the chair, places feet and knees apart and feet flat on the floor. When standing weight should be balanced on each foot and can be shifted from side to side and back to the center.	Limited or No Evidence of Sitting and/ or Standing Position
Cello:				
Instrument Position	Student always has cello resting on the chest, with the lower bouts between the legs.	Student mostly has cello resting on the chest, with the lower bouts between the legs.	Student sometimes has cello resting on the chest, with the lower bouts between the legs.	Limited or No Evidence of Correct Instrument Position
Sitting Position	Student always sits at the front of the chair without tension with feet flat on the floor. Back is lengthened and tall.	Student mostly sits at the front of the chair without tension with feet flat on the floor. Back is lengthened and tall.	Student sometimes sits at the front of the chair without tension with feet flat on the floor. Back is lengthened and tall.	Limited or No Evidence of Sitting and/ or Standing Position

Bass:				
Instrument Position	Student always: brings the bass to rest against the left side of the body, and rests against the inside of the left leg.	Student mostly brings the bass to rest against the left side of the body, and rests against the inside of the left leg.	Student sometimes brings the bass to rest against the left side of the body, and rests against the inside of the left leg.	Limited or No Evidence of Correct Instrument Position
Sitting and/or Standing Position	Student always: Sits or stands with balanced weight on each foot, with a tall and lengthened back.	Student mostly: Sits or stands with balanced weight on each foot, with a tall and lengthened back.	Student sometimes: Sits or stands with balanced weight on each foot, with a tall and lengthened back.	Limited or No Evidence of Sitting and/ or Standing Position

Left Hand Skills Rubric

Left Hand Skills Rubric	4	3	2	0
Violin/Viola:				
Left Hand/Wrist/Arm Set-up	Student always has fingers placed tall on the inside corners, with the thumb placed gently on the side of the neck. Elbow is under the instrument. The wrist is straight and without tension.	Student mostly has fingers placed tall on the inside corners, with the thumb placed gently on the side of the neck. Elbow is under the instrument. The wrist is straight and without tension.	Student sometimes has fingers placed tall on the inside corners, with the thumb placed gently on the side of the neck. Elbow is under the instrument. The wrist is straight and without tension.	Limited or No Evidence
Shifting Motion and Technique	Student always maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb always travels with the hand.	Student mostly maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb mostly travels with the hand.	Student sometimes maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb sometimes travels with the hand.	Limited or No Evidence
Vibrato Technique	Student always maintains the hand shape and has a rocking motion towards the bridge.	Student mostly maintains the hand shape and has a rocking motion towards the bridge.	Student sometimes maintains the hand shape and has a rocking motion towards the bridge.	Limited or no evidence
Cello:				
Left Hand/Wrist/Arm Set-up	Student always: maintains tall fingers with the thumb behind the 2nd finger, the pad of the thumb is flat on the neck, the left-hand maintains a C shape, the hand, wrist, and elbow are all aligned in a straight line, the elbow is slightly raised and not touching the body.	Student mostly: maintains tall fingers with the thumb behind the 2nd finger, the pad of the thumb is flat on the neck, the left-hand maintains a C shape, the hand, wrist, and elbow are all aligned in a straight line, the elbow is slightly raised and not touching the body.	Student sometimes: maintains tall fingers with the thumb behind the 2nd finger, the pad of the thumb is flat on the neck, the left-hand maintains a C shape, the hand, wrist, and elbow are all aligned in a straight line, the elbow is slightly raised and not	Limited or No Evidence

			touching the body.	
Shifting Motion and Technique	Student always maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb always travels with the hand.	Student mostly maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb mostly travels with the hand.	Student sometimes maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb sometimes travels with the hand.	Limited or No Evidence
Vibrato Technique	Student always maintains the hand shape and has a rocking motion towards the bridge.	Student mostly maintains the hand shape and has a rocking motion towards the bridge.	Student sometimes maintains the hand shape and has a rocking motion towards the bridge.	Limited or no evidence
Bass:				
Left Hand/Wrist/Arm Set-up	Student always: maintains tall fingers with the thumb behind the 2nd finger, the pad of the thumb is flat on the neck, the left-hand maintains a C shape, the hand, wrist, and elbow are all aligned in a straight line, the elbow is slightly raised and not touching the body.	Student mostly maintains tall fingers with the thumb behind the 2nd finger, the pad of the thumb is flat on the neck, the left-hand maintains a C shape, the hand, wrist, and elbow are all aligned in a straight line, the elbow is slightly raised and not touching the body.	Student sometimes maintains tall fingers with the thumb behind the 2nd finger, the pad of the thumb is flat on the neck, the left-hand maintains a C shape, the hand, wrist, and elbow are all aligned in a straight line, the elbow is slightly raised and not touching the body.	Limited or No Evidence
Shifting Motion and Technique	Student always maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb always travels with the hand.	Student mostly maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb mostly travels with the hand.	Student sometimes maintains the correct hand shape while shifting; with smooth sliding motion and without tension; the thumb sometimes travels with the hand.	Limited or No Evidence
Vibrato Technique	Student always maintains the hand shape and has a rocking motion towards the bridge.	Student mostly maintains the hand shape and has a rocking motion towards the bridge.	Student sometimes maintains the hand shape and has a rocking motion towards the bridge.	Limited or no evidence

Right Hand Skills Rubric

Right Hand Skills Rubric	4	3	2	0		
Bow Hold	Thumb and fingers are always in the correct position, flexible and free of tension.**	Thumb and fingers are mostly in the correct position, flexible and free of tension.	Thumb and fingers are sometimes in the correct position, flexible and free of tension.	Limited or No Evidence		<p>**Violin/viola: pinky on top of the stick, thumb in between frog and grip. See pictures for reference.</p> <p>**Cello/Bass: thumb in between frog and grip, with fingers draped over the stick and resting on the frog. See pictures for reference</p>
Tone Quality	Placement, Angle, Weight, and Speed (PAWS) is always varied to the appropriate desired performance style and articulation to create a resonant tone quality. Bow strokes use forearm, wrist, hand, and fingers when appropriate.	Placement, Angle, Weight, and Speed (PAWS) is mostly varied to the appropriate desired performance style and articulation to create a resonant tone quality. Bow strokes use forearm, wrist, hand, and fingers when appropriate.	Placement, Angle, Weight, and Speed (PAWS) is sometimes varied to the appropriate desired performance style and articulation to create a resonant tone quality. Bow strokes use forearm, wrist, hand, and fingers when appropriate.	Limited or No Evidence		

Articulation and Bow Style	Students can perform all of the following articulations correctly: Legato, Detache, Staccato, Spiccato, Hooked Bowings	Students can perform most of the following articulations correctly: Legato, Detache, Staccato, Spiccato, Hooked Bowings	Students can perform some of the following articulations correctly: Legato, Detache, Staccato, Spiccato, Hooked Bowings	Limited or No Evidence			
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Music Notation Decoding and Reading Rubric

Music Notation Decoding and Reading Rubric	4	3	2	0
Music Notation Identification Basics	Students can identify the following perfectly with ease and confidence: musical alphabet, music staff, clef signs, relative note symbols, chromatic symbols, accidentals, key signatures, subdivisions, time signatures, and note values.	Students can identify the following accurately: musical alphabet, music staff, clef signs, relative note symbols, chromatic symbols, accidentals, key signatures, subdivisions, time signatures, and note values.	Students can identify the following with some mistakes: musical alphabet, music staff, clef signs, relative note symbols, chromatic symbols, accidentals, key signatures, subdivisions, time signatures, and note values.	Limited or No Evidence
Music Notation Performance Basics	Students can execute and demonstrate the following perfectly with ease and confidence: musical alphabet, music staff, clef signs, relative note symbols, chromatic symbols, accidentals, key signatures, subdivisions, time signatures, and note values.	Students can execute and demonstrate the following accurately: musical alphabet, music staff, clef signs, relative note symbols, chromatic symbols, accidentals, key signatures, subdivisions, time signatures, and note values.	Students can execute and demonstrate the following with some mistakes: musical alphabet, music staff, clef signs, relative note symbols, chromatic symbols, accidentals, key signatures, subdivisions, time signatures, and note values.	Limited or No Evidence

Dynamics/Articulation/Tempo Vocabulary and Reading Rubric

Dynamics/Articulation/Tempo Vocabulary and Reading Rubric	4	3	2	0
Dynamics/Articulation/Tempo Vocabulary Identification Basics	Students can identify the following perfectly with ease and confidence: dynamic markings, articulation markings, and tempo markings.	Students can accurately identify the following: dynamic markings, articulation markings, and tempo markings.	Students can identify the following with some mistakes: dynamic markings, articulation markings, and tempo markings.	Limited or no evidence.
Dynamics/Articulation/Tempo Vocabulary	Students can execute and demonstrate the following perfectly with ease and confidence: dynamic markings, articulation markings, and tempo markings.	Students can accurately execute and demonstrate the following: dynamic markings, articulation markings, and tempo markings.	Students can execute and demonstrate the following with some mistakes: dynamic markings, articulation markings, and tempo markings.	Limited or no evidence.

Evaluation Rubric

Evaluation Rubric	4	3	2	0
Students develop a claim and cite evidence to support their evaluation of individual and group performance.	Student always cites a clear claim and supports the claim with a minimum of three pieces of evidence.	Student mostly cites a clear claim and supports the claim with a minimum of three pieces of evidence.	Student sometimes cites a clear claim and supports the claim with a minimum of three pieces of evidence.	Limited or no evidence
Students develop and cite evidence to describe personal connections to music listening and group performance.	Student always cites a clear claim and supports the claim with a minimum of three pieces of evidence.	Student mostly cites a clear claim and supports the claim with a minimum of three pieces of evidence.	Student sometimes cites a clear claim and supports the claim with a minimum of three pieces of evidence.	Limited or no evidence