



DATE _____

NAME _____

<u>SUBSTANDARD SKILLS (2 pts)</u>	<u>DEVELOPING SKILLS (3 pts)</u>	<u>EXCEPTIONAL SKILLS (4 pts)</u>
<p>Position & Posture Shoulders slouching; elbows touching sides of torso; feet too close or too far away from one another; weight not evenly distributed; baton held with incorrect grip; arms/hands not in position for prep beat to follow and too close to body; constantly moving before prep beat.</p>	<p>Position & Posture Shoulders slightly hunched; feet at shoulder width apart with weight evenly distributed; knees locked; baton held correctly; arms/hands in position for prep beat to follow but not extended away from body; slight movement before the prep beat; commands attention from the ensemble.</p>	<p>Position & Posture Posture erect, poised; feet shoulder-width apart; weight distributed equally with knees relaxed; baton held correctly; arms/hands in position for prep beat to follow, extended away from body; still and motionless; commands attention from the ensemble.</p>
<p>Preparatory Beat Hesitates before prep beat; extraneous motion during prep beat; does not breathe with the ensemble; prep beat in different tempo, style, and dynamic of the music to follow; eyes fixated on score throughout the prep and the downbeat.</p>	<p>Preparatory Beat Initiated with very little hesitation or extraneous motion; breathes with ensemble; prep beat does not completely communicate the tempo, style, and/or dynamic of the music to follow; eye contact before but not after the prep beat.</p>	<p>Preparatory Beat Initiated without hesitation or extraneous motion; breathes with the ensemble; clearly indicates tempo, style, and dynamic of the music to follow; eye contact maintained from the initiation of the prep beat through the downbeat that follows.</p>
<p>Beat Patterns Ictus unclear; beat plane either too high or too low; patterns do not match the music and are difficult to follow; pattern placed outside of the torso frame; pattern size too large or too small for music; motion between beats uneven.</p>	<p>Beat Patterns Clear ictus; beat plane not always consistent; patterns appropriate for the music but not always clearly readable to the ensemble; patterns positioned in front of body; pattern size sometimes too large or too small for the music; even motion between beats.</p>	<p>Beat Patterns Clear ictus; beat plane at appropriate height; patterns appropriate for the music and are well defined, proportioned, and positioned in front of the body; pattern size fits music; even motion between beats.</p>
<p>Right Hand Technique Releases not given in the dynamic or style of the music; baton out of sightline between conductor and performer; no indication of cues with baton; fermatas not executed correctly.</p>	<p>Right Hand Technique Releases clear but not always in the correct dynamic or style of the music; baton out of sightline between conductor and performer; uses baton for cues; fermatas not executed with consistent gestures.</p>	<p>Right Hand Technique Releases clear, concise, and in the dynamic and style of the music; baton placed in sight-line between conductor and performer; uses baton for cues; fermatas executed with moving baton and for an appropriate duration.</p>
<p>Left Hand Technique Left hand dependent on right hand; does not indicate crescendo, diminuendo, subito changes in dynamics and style, cues, accents, balance, nuance, and phrasing.</p>	<p>Left Hand Technique Left hand demonstrates some reliance on right hand, with moments of independence; indicates crescendo, diminuendo, subito changes in dynamics and style, cues, accents, balance, nuance, and phrasing with some difficulty.</p>	<p>Left Hand Technique Moves independently from right hand; indicates crescendo, diminuendo, subito changes in dynamics and style, cues, accents, balance, nuance, and phrasing with very little, if any, difficulty.</p>
<p>Style, Interpretation & Phrasing Little or no difference in gesture for different musical styles (marcato, legato, etc.); inappropriate tempi and tempo modifications; no indication phrases: no indication of climaxes, accentuation, dynamics, nuance.</p>	<p>Style, Interpretation & Phrasing Command of different musical styles (marcato, legato, etc.); appropriate tempi and tempo modifications; phrases not always indicated through gestures; infrequent indications of climaxes, accentuation, dynamics, nuance.</p>	<p>Style, Interpretation & Phrasing Command of different musical styles (marcato, legato, etc.); appropriate tempi and tempo modifications; phrases indicated by movement and release; frequent indication of climaxes, accentuation, dynamics, nuance.</p>
<p>Score Knowledge & Eye Contact Eyes bound to the score; no eye contact for cues, preps; frequently loses place in score; instructions and demonstrations indicate a lack of score knowledge; unable to sing parts; incorrectly interprets items in the score; unable to transpose.</p>	<p>Score Knowledge & Eye Contact Intermittent eye contact with the ensemble; maintains eye contact for some cues, preps; occasionally loses place in score; instructions and demonstrations indicate a limited knowledge of the score; unable to sing some parts; misinterprets a few items in the score; able to transpose with few errors.</p>	<p>Score Knowledge & Eye Contact Eyes not bound to the score; maintains eye contact for cues, preps; retains place in score; instructions and demonstrations indicate knowledge of the score; able to sing parts; correctly interprets items in the score; gives transpositions without error.</p>
<p>Overall Effectiveness Unable to produce meaningful, substantive changes; no control of ensemble; follows, does not lead; little energy or enthusiasm; unable to maintain interest of performing ensemble.</p>	<p>Overall Effectiveness Able to produce some substantive changes; limited control of ensemble; leads, but often follows the ensemble; shows energy and enthusiasm; maintains limited interest of performing ensemble.</p>	<p>Overall Effectiveness Able to produce meaningful, substantive changes; improves ensemble performance; has control; leads, does not follow; has high level of energy and enthusiasm; maintains interest of performing ensemble.</p>