

Solfege III - Rhythm Reading (ala Weber) Rubric - Spring 2003 (L.Scripp/R. Wong)

	1	2	3	4	5
<p>Methods (i.e., Extraction, snap-conducting, "Stop" method, "go ahead" method, etc.)</p>	<p>student has no concept of methods for practicing or performing.</p>	<p>student performs methods only when prompted; method techniques nebulous; methods don't seem to have any effect on student's performance.</p>	<p>student makes noticeable gains when implementing methods; uses methods on his/her own will</p>	<p>student initiates use of patterns/methods when dictated by performance difficulties; has great command/ understanding of methods.</p>	<p>student automatically uses methods to demonstrate command/control of concepts; suggests ways methods could be used to teach.</p>

<p>Conducting</p>	<p>student doesn't conduct.</p>	<p>student has a basic understanding of conducting:</p> <ul style="list-style-type: none"> •can beat simple 4/4, 3/4 or 2/4; •has difficulty coordinating conducting with vocal sounds; •makes gross errors beat patterns even after having thought them through; •has difficulty implementing practice/ performance method with conducting. 	<p>student has intermediate understanding of conducting:</p> <ul style="list-style-type: none"> •takes time to think through complex patterns such as 5/4, 12/8; •has some difficulty subdividing dotted rhythms or compound meters; •is able to implement pattern reading with various practice/perf methods, albeit at a slow tempo; •makes some errors. 	<p>student has an advanced understanding of conducting:</p> <ul style="list-style-type: none"> •needs little time to think through patterns of all time signatures; •has little difficulty interpreting dotted rhythms, cross-rhythms, or compound meters; •is able to implement expressive conducting with various practice/perf methods at a moderate tempo, with appropriate fluency. 	<p>student has mastered the concept of expressive conducting. Student can:</p> <ul style="list-style-type: none"> •implement and switch between various types of beat patterns will, to demonstrate various perspectives and nuances in rhythm; •brings in personal repertoire to parallel examples from class and demonstrate mastery of pattern recognition.
<p>Syllable Fluency</p>	<p>student says all wrong syllables; makes no attempts to stay "on track"; has great difficulty performing in steady slow tempo or at all.</p>	<p>student says at least one wrong syllable every 3-6 notes; has difficulty maintaining fluency with a steady pulse; attempts to recover are not successful.</p>	<p>student says at least one wrong syllable every 2-4 notes; makes at least one successful attempt to recover; syllables are performed smoothly at a moderate tempo.</p>	<p>student has very few syllable mishaps; all attempts to recover are successful; syllables are fluent at moderate to fast speeds in steady tempi.</p>	<p>student makes no syllable errors (and thus needs to make no recovery attempts); syllables are quick, steady, smooth at very quick and very slow tempi.</p>

<p>Preparedness/ Flexibility</p>	<p>student doesn't bring books or exercises to exam; has no clue what exercises are expected for exam; no engagement; can't or doesn't perform groupings, other exercises when asked.</p>	<p>student brings books, other materials to exam; hasn't prepared any specific exercise; attempts to perform groupings/other practice methods when asked; has trouble or makes gross errors (see "methods" above)</p>	<p>student brings all necessary materials to exam; has one exercise per material prepared; performs methods on own will; makes noticeable gains when implementing methods.</p>	<p>student brings all necessary materials to exam; has two exercises per material prepared; performs methods on own will.</p>	<p>student brings all necessary materials to exam; has all exercises in each material prepared; brings personal repertoire to parallel class material (and as evidence); needs no prompting to perform methods.</p>
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