

Middle School Requirements

All Middle School students **MUST** assess in one art area but are free to choose the option to assess in two areas.

ALL Communication and Visual Arts portfolios dropped off on the assessment days must be picked up from Cab Calloway between the dates of February 6th – February 10th.

ALL Communication Arts portfolios go to Mr. Mayo and ALL Visual Arts portfolios go to Mrs. Ostafy. **DO NOT** combine both into one portfolio.

Recommendation Letters

Recommendation letters, if requested, should come from an arts teacher and not an academic teacher. The recommendation letters can only address the student's talent, NOT grades, attendance or discipline. The letters, if required, are to be emailed directly from the person writing it to teacher doing the assessments. The teachers' emails are listed directly under each arts area listed below. ALL recommendations letters must be received before the day of assessment.

Communication Arts

- Bring two samples of your writing (article, poetry, short story) in a binder or protective sleeve. **Please do not bring loose pages of writing!** If you have had any of your work published, bring a copy.
- **Optional:** Bring any existing examples of your photography in a binder or protective sleeve. **Please do not bring loose photos!** If a student does not have any photos, it will **not** affect his/her assessment.
- **Optional:** Bring the web addresses (URLs) of any websites that you have created. (All students in this major will be using the Internet to create their own web pages). If student does not have a website, it will **not** affect his/her assessment.
- Be prepared to participate in a group writing activity. **Students must bring a pen—no pencils.**
- The two samples of work cannot be anything that has been published or edited by a professional.

ALL communication arts portfolios dropped off during the assessment days must be picked up from Cab Calloway between the dates of February 6th to February 10th.

EMAIL: steve.mayo@redclay.k12.de.us

Dance

- Dancers should come to the assessment ready to participate in an hour long dance class. The class will focus on ballet and modern dance skills along with combinations, leaps and an improvisation.
- Applicants should prepare a 1 ½ minute solo in the style of their choice,
- Applicants should arrive to the assessment in proper dance attire—leotard and tights with hair pulled back and bring along ballet shoes.
- A recommendation letter is strongly advised but not required **ALL recommendations letters must be received before the day of assessment and emailed to the address below.**

NOTE: The dance assessor may choose to videotape auditions.

EMAIL: To be announced

Instrumental Music

Applicants should have at least one year of experience in playing a wind, piano or percussion instrument. Guitar is NOT offered and is not considered a valid instrument for assessments.

- All instrumentalists minimally must be able to read music at a fifth-grade level. Students who cannot read music should not apply to the school for instrumental music choices.
- Applicants will perform a practiced solo, piece of band music or exercise that demonstrates their highest attained level of proficiency. This should be about thirty seconds to one minute in length. Solos do not have to be memorized. Please bring sheet music to the assessment.
- Applicants will perform a piece of sight-reading music that will be selected by the assessor. Applicants should also be prepared to play major scales up to 3 flats and 3 sharps from memory (2octaves when possible).

EMAIL: carlton.cannon@redclay.k12.de.us

Piano

- Plan to demonstrate your ability in ALL of the following areas:
- Be able to demonstrate proficiency in major scales (one octave, hands together).
- Perform a solo piece of your choice of up to two minutes in length. Bring a copy of the sheet music with you for the assessor to read. Music does not have to be memorized. Make it your best piece, and something you love to play.
- Demonstrate proficiency in sight reading – piece will be provided. (Student must be able to read music.)
- **Recommendation letter IS REQUIRED from your music teacher at or before the audition. See recommendation letter instructions above.**

EMAIL: margaret.badger@redclay.k12.de.us

Strings

- Prepare a solo of your choice. The solo does not have to be memorized; bring sheet music with you.
- Prepare two scales (G, D or A scale suggested – 1 or 2 octave).
- Student will be asked to sight read during the assessment. (Students must be able to read the notes on the D and A strings for staff and G, D, and A strings for bass).

EMAIL: bonnie.ayers@redclay.k12.de.us

Theatre

- Prepare one 60-second monologue. The monologue should be age appropriate and **it must be memorized.** Be prepared to participate in group improvisation activities and games. If you wear a skirt or dress, please wear shorts underneath so that your movement is not limited.
- Recommendation letters from instructors or directors are encouraged, but not required. **See recommendation letter instructions above.**

NOTE: The assessor may choose to videotape the assessments.

EMAIL: To be announced

Visual Arts

The portfolio prepared by the student must include:

- A self-portrait, preferably done in pencil and using a mirror.
- A landscape drawing or painting.
- A still life of at least three (3) everyday objects grouped and drawn/painted from observation.
- One (1) additional piece of the child's choice. This piece may be a 3-dimensional work.
- **In-class timed drawing. Subject to be selected by instructor. Students must bring a pencil.**

All work must be the original work created by the applicant. Animation or cartoons of any kind will not be accepted.

ALL visual arts portfolios dropped off during the assessment days must be picked up from Cab Calloway between the dates of February 6th to February 10th.

EMAIL: lindsey.ostafy@redclay.k12.de.us

Vocal Music

Each student's will assessment will consist of the following:

- Sing Dona Nobis Pacem in the key of G: The music can be found at: [Http://en.wikipedia.org/wiki/Dona_Nobis_Pacem_round](http://en.wikipedia.org/wiki/Dona_Nobis_Pacem_round) or email Mr. Lassman at Martin.Lassman@redclay.k12.de.us

You can use recordings at: <https://www.youtube.com/watch?v=9fhJ6XrZ4jg> and <https://www.youtube.com/watch?v=v5FAZk497D4> as references.

Be prepared to sing the piece twice; as a solo and in a round with other singers.

- Sing a song from a Broadway Show or a Disney animated movie. Some of the more popular possibilities are: "Castle on a Cloud" from Les Mis, "Maybe" or "Tomorrow" from Annie or "Do-Re-Mi" from The Sound of Music. If you have question, contact Mr. Lassman by email (martin.lassman@redclay.k12.de.us), or by phone/text at 302-893-0168. Each student is expected to bring sheet music of their Broadway piece.
- Sing back a series of pitches the instructor will play on the piano to demonstrate Aural Memory and the ability to sing higher notes in head voice.
- Identify which example of music is being played while looking at two possibilities.
- Sing simple exercises by reading notes in a three note range; do, re, mi.
- Recommendation form completed by music teacher and **EMAILED** to: **martin.lassman@redclay.k12.de.us**. The Recommendation Form is located below. Forms turned in by students will not be accepted.
- A group practice time, when students can sing through 'Dona Nobis Pacem' with other students, is scheduled for Thursday, January 5, 2017 from 6:00 to 6:30 PM in Room 226. Parents and students are welcome. Attendance is not required and will not affect the student's assessment scores.

Download the vocal music recommendation form here: <http://tinyurl.com/huapmk7>. Forms mailed or turned in by students will not be accepted.

View the rubric for Middle School Vocal Music assessments:

<https://www.dropbox.com/s/ei2z00smse6twth/Assessment%20Rubric%202015.pdf?dl=0>

Cab Calloway Middle School Communication Arts Assessment

Name: _____ Date: _____ Time: _____

Category					Score
Writing Process	4 – A lot of time planning/ prewriting drafting/editing	3– Some time planning/ prewriting drafting/ editing	2 – Does enough to get by	1 – Little effort	
Creativity	4 – Details/Uses imagination	3 – Some details & imagination	2 – Details distract	1 – Very little creativity	
Setting	4 – Very vivid	3 – Some description	2 – Vague understanding	1 – No clue about setting.	
Action	4 – Action verbs Story is exciting	3 – Some action Could be more exciting	2 – Variety of non-action verbs are used.	1 – No variety of verbs Boring	
Characters	4 – Main characters are clearly described	3 – Have some idea what they looked like & names	2 – Have names and very little else	1 – Have trouble identifying the characters.	
Problem/ Conflict	4 – Very easy to understand and identify main problem	3 – Fairly easy to identify problem	2 – Problem identified but not sure why it's a problem	1 – What is the problem?	
Title	4 – Great title Sparks interest	3 – Title is related to it	2 – Present but not related	1 –No title	
Introduction	4 – Grabber: Catchy start	3 – Weak grabber	2 – Confusing grabber	1 – No grabber	
Focus	4 – Related to topic – Expands it	3 – Wanders but keeps topic	2 – We learn nothing of topic	1 – Not on topic at all	
Organization	4 – Good sequence & transitions	3 – May have one thing out of sequence	2 – Hard to follow	1 – Random order of events.	
				Total:	

Total Pts: _____ + Portfolio Adj: _____ =

_____ %

Status: Accept

W/L

Not Accepted

Middle School Dance Assessment

Judging Criteria

Name: _____ 1st choice/2nd choice (circle one) Current Grade _____

Years Training: _____ Studio: _____

Styles of Dance previously studied: Ballet Modern Jazz Other _____

STUDENTS DO NOT WRITE BELOW THIS LINE

ITEMS TO ACCESS LOW (1-4) AVERAGE (5-7) HIGH (8-10)

Ballet Skills

1. Physical Instrument – Alignment/posture, turn-out, feet, and port de bras

1	2	3	4	5	6	7	8	9	10
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1-4 cannot hold alignment, poor turn-out, arms weak

5-7 attempts to stand correctly some of the time, can turn-out feet when prompted, arms can hold ballet positions

8-9 holds alignment with little prompting, nice turn-out and port de bras

10 excellent on all three items

2. Flexibility – Overall flexibility and range of motion in the joint areas

1	2	3	4	5	6	7	8	9	10
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1-4 little to no R of M cannot touch toes, knees bent

5-7 attempts to stretch body parts, can touch toes

8-10 ample R of M across all joint areas

3. Following Instruction – Ability to respond to directions & take and apply corrections

1	2	3	4	5	6	7	8	9	10
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1-4 cannot respond or apply ballet correction

5-7 attempts to respond and apply corrections at least 1/2 time

8-10 listens and either self corrects or applies corrections most to all of the time

10 listens and either self corrects or applies corrections most to all of the time

1	2	3	4	5	6	7	8	9	10
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1-4 lacks sense of musical timing

5-7 little or sporadic connections with music and step patterns (7 average)

8-10 consistent quality and dynamic matching music with movement

5. Skill – technique-style– Student attacks the combinations with rigor and poise – brings a personal style to the movement

1	2	3	4	5	6	7	8	9	10
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1-4 must watch constantly and mimics

5-7 attempts to perform the combination with limited modeling by instructor

8-10 successfully executes dance combinations with rigor and poise adds personal style

Contemporary Modern/Jazz Skills

6. Strength – Ability of the dancer to hold positions; physical muscular strength – leaps and jumps

1	2	3	4	5	6	7	8	9	10
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1-2 cannot leap or jump to the music

3-4 attempts to leap cannot hold body upright for 10 seconds

5-6 can leap onto one leg but not the other, can hold body in a plank position for over 10 seconds

7-8 can leap off of both legs and hold the body in a plank for an extended period of time

9-10 can perform alternating leaps and has a strong upper body

Assessment is based on a total of 150 points – 10 points for each item.

LOW (1-4) = STUDENT FAILS TO UNDERSTAND OR APPLY PRINCIPLES

0 TO 40% OF THE TIME

AVERAGE (5-7) = STUDENT ATTEMPTS TO APPLY PRINCIPLES 50 – 70% OF THE TIME

THE TIME

HIGH (8-10) = STUDENT UNDERSTANDS AND APPLIES

PRINCIPLES 80-100% OF THE TIME

7. Following Instruction – Ability to respond to directions & take and apply corrections to combinations

- | | | | | | | | | | |
|--|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 cannot respond or apply ballet correction | | | | | | | | | |
| 5-7 attempts to respond and apply corrections at least ½ time | | | | | | | | | |
| 8-10 listens and either self corrects or applies corrections most to all of the time | | | | | | | | | |

8. Musicality – Phrasing, rhythm, dynamics created by the dancer in response to music

- | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 lacks sense of musical timing | | | | | | | | | |
| 5-7 little or sporadic connections with music and step patterns (7 average) | | | | | | | | | |
| 8-10 consistent quality and dynamic matching music with movement | | | | | | | | | |

9. Dance Elements – Student understands and utilizes the elements of space, time, and energy while dancing

- | | | | | | | | | | |
|--|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 little to no concept of space, shape, direction, timing, efforts | | | | | | | | | |
| 5-6 attempts to move through space with awareness of direction changes, levels, sense of timing with others, and applies efforts | | | | | | | | | |
| 7-8 moves through space with awareness of direction changes, levels, sense of timing with others, and applies efforts most of the time | | | | | | | | | |
| 9-10 moves through space with awareness of direction changes, levels, sense of timing with others, and applies efforts with grace and efficiency | | | | | | | | | |

10. Kinesthetic skills – Awareness of the body in space and in relationship to others

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|---|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 little to no body awareness as the dancer moves through space | | | | | | | | | |
| 5-7 attempts to keep distance from other dancers and adjusts the body when prompted | | | | | | | | | |
| 8-10 keen sense of body awareness | | | | | | | | | |

Overall Presentation of the dancer

11. Effort – Focus of the dancer willingness to try and stay positive

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|---|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 Dancer displays little to no effort and is not engaged in the class | | | | | | | | | |
| 5-6 less than ½ the time dancer is trying to execute the movements in class | | | | | | | | | |
| 7-8 75% of the time dancer is displaying a concerted effort | | | | | | | | | |
| 9-10 dancer tries everything the instructor asks full out | | | | | | | | | |

12. Movement quality – Overall manner with which individual movements are executed – use of sustained, staccato, swing and stillness

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|--|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 All the dancers movement look the same | | | | | | | | | |
| 5-6 Dancer attempts to apply quality to the combinations taught | | | | | | | | | |
| 7-8 Dancer applies most of the qualities to their work | | | | | | | | | |
| 9-10 Dancer is able to use all qualities: swing, sustain, staccato and still | | | | | | | | | |

13. Confidence – Student attacks the combinations with rigor and poise – personally the dancers brings to the movement

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|---|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 Dancer is awkward in class and uncomfortable moving | | | | | | | | | |
| 5-6 Dancer attempts to move through space ½ time | | | | | | | | | |
| 7-8 Dancer performs with poise | | | | | | | | | |
| 9-10 Dancer attacks all ballet, modern, jazz and improvisations skills with poise | | | | | | | | | |

14. Improvisations – Willingness to take movement risks without judging oneself or others – playfulness

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|---|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 dancer will not take movement risks | | | | | | | | | |
| 5-6 dancer watches others during the improve | | | | | | | | | |
| 7-8 dancer is willing to take movement risks and engages others | | | | | | | | | |
| 9-10 dancer is playful and initiates movement risks. | | | | | | | | | |

15. Improvement – Ability to apply corrections and improve performance quality over time

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|---|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1-4 little to no improvement through out the class | | | | | | | | | |
| 5-6 improvement in one or two areas | | | | | | | | | |
| 7-8 dancer takes corrections and improves | | | | | | | | | |
| 9-10 dancer does not need improvement as they are able to execute most/all the skills required. | | | | | | | | | |

Total points accrued.

Rubric Form for Instrumental Auditions

NAME: _____

INSTRUMENT: _____

PITCH ACCURACY Accidentals ____ Clarity ____	This performance did not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detracted from performance. 3 - 4	Most pitches were correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches were correct. 7 - 8 - 9	All pitches were correct. 10
RHYTHMIC ACCURACY Subdivision ____ Dotted Notes ____ Ties ____	There were significant rhythm problems. 1 - 2	There were several places in which the rhythms were unclear. 3 - 4	Most rhythms were correct with only a few spots of inaccuracy. 5 - 6	Rhythms were accurate and clear. 7 - 8	Rhythms were precise. Attacks and releases were executed exactly. 9 - 10
TEMPO/TIME Relationships ____	Beat definition was not evident. 1 - 2	Beat definition had several problems. 3 - 4	Beat definition had few problems. 5 - 6	Beat was clear. 7 - 8	Beat was clear and the tempo was solid. 9 - 10
TONE Breath Support ____ Embouchure ____ High Range / dyn ____ Low Range / dyn ____ Vibrato ____	Major problems hindered musical expression. 1 - 2	Tonal concept was underway, but needs further refinement. 3 - 4	Tone was clear but lacked maturity. 5 - 6	Tone was characteristic of the instrument. 7 - 8	Tone was well developed. 9 - 10
INTONATION Large Intervals ____ Particular Pitch ____	Intonation created a barrier to playing in an ensemble. 1 - 2	There were consistent instances of intonation problems. 3 - 4	There were occasional instances of intonation problems. 5 - 6	Intonation did not detract from performance. 7 - 8	There were few intonation problems with this performance. 9 - 10
EXPRESSION Style ____ Interpretation ____ Dynamics ____	The performance did not express musical ideas effectively. 1 - 2	Expression was inhibited, or too subtly conveyed to the listener. 3 - 4	Performance was expressive, but certain areas were still lacking. 5 - 6	Musical expression was evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION As Marked ____ Technique ____ Attacks / releases ____	The composer's intent was not communicated well. 1 - 2	There were many places where articulation was an issue. 3 - 4	Articulation was mostly well executed. 5 - 6	Articulation was well performed throughout. 7 - 8	Articulation enhanced the performance. 9 - 10
FACILITY Finger Choices ____ Hand Position ____ Posture ____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacked only fluency. 5 - 6	Student had appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (80 points out of a total of 140)				TOTAL:	

SOLO (80 Points)		SCALES (30 Points)		SIGHTREADING (30 Points)		TOTAL (140 Points)	
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MAJOR SCALE #1 _____	There were significant problems with pitches, tempo, articulation and other components of the scale requirements. 1 - 2	There were significant problems with some of the scale requirements. 3 - 4	There were minor problems with some of the scale requirements. 5 - 6 - 7	The scale was played as per All State handbook requirements. 8	The scale exceeds the All State handbook requirements. 9 - 10
MAJOR SCALE #2 _____	As Above. 1 - 2	As Above. 3 - 4	As Above. 5 - 6 - 7	As Above. 8	As Above. 9 - 10
CHROMATIC SCALE On _____	As Above. 1 - 2	As Above. 3 - 4	As Above. 5 - 6 - 7	As Above. 8	As Above. 9 - 10
Scale Performances (30 points out of a total of 140)				TOTAL:	

PITCH ACCURACY Observed key ____ Clarity ____	This performance did not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detracted from performance. 3 - 4	Most pitches were correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches were correct. 7 - 8 - 9	All pitches were correct. 10
RHYTHMIC ACCURACY Subdivision ____ Dotted Notes ____ Ties ____	There were significant rhythm problems. 1 - 2	There were several places in which the rhythms were unclear. 3 - 4	Most rhythms were correct with only a few spots of inaccuracy. 5 - 6	Rhythms were accurate. 7 - 8	Rhythms were precise. Attacks and releases were executed exactly. 9 - 10
MUSICALITY Dynamics ____ Tempo ____ Articulation ____ Expression ____	There was no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, were evident. 3 - 4	There was a noticeable effort to perform the selection as written. 5 - 6	All markings were observed and expressed through performance. 7 - 8	The performance expresses profound comprehension of the composer's intent. 9 - 10
Sightreading Performance (30 points out of a total of 140)				TOTAL:	

Comments: _____

Adjudicators' Signature: _____

Rubric Form for Mallet Auditions

NAME: _____

INSTRUMENT: _____

PITCH ACCURACY Accidentals ____ Clarity ____	This performance did not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detracted from performance. 3 - 4	Most pitches were correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches were correct. 7 - 8 - 9	All pitches were correct. 10
RHYTHMIC ACCURACY Subdivision ____ Dotted Notes ____ Ties ____	There were significant rhythm problems. 1 - 2	There were several places in which the rhythms were unclear. 3 - 4	Most rhythms were correct with only a few spots of inaccuracy. 5 - 6	Rhythms were accurate and clear. 7 - 8	Rhythms were precise. Attacks and releases were executed exactly. 9 - 10
TEMPO/TIME Relationships ____	Beat definition was not evident. 1 - 2	Beat definition had several problems. 3 - 4	Beat definition had few problems. 5 - 6	Beat was clear. 7 - 8	Beat was clear and the tempo was solid. 9 - 10
TONE Mallet selection ____ Stroking ____	Major problems hindered musical expression. 1 - 2	Tonal concept was underway, but needs further refinement. 3 - 4	Tone was clear but lacked maturity. 5 - 6	Tone was characteristic of the instrument. 7 - 8	Tone was well developed. 9 - 10
EXPRESSION Style ____ Interpretation ____ Dynamics ____	The performance did not express musical ideas effectively. 1 - 2	Expression was inhibited, or too subtly conveyed to the listener. 3 - 4	Performance was expressive, but certain areas were still lacking. 5 - 6	Musical expression was evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION As Marked ____ Technique ____	The composer's intent was not communicated well. 1 - 2	There were many places where articulation was an issue. 3 - 4	Articulation was mostly well executed. 5 - 6	Articulation was well performed throughout. 7 - 8	Articulation enhanced the performance. 9 - 10
FACILITY Finger Choices ____ Hand Position ____ Posture ____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacked only fluency. 5 - 6	Student had appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (70 points out of a total of 130)				TOTAL:	

SOLO (70 Points)		SCALES (40 Points)		SIGHTREADING (30 Points)		TOTAL (130 Points)	
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MAJOR SCALE #1 _____	There were significant problems with pitches, tempo, articulation and other components of the scale requirements. 1 - 2	There were significant problems with some of the scale requirements. 3 - 4	There were minor problems with some of the scale requirements. 5 - 6 - 7	The scale was played as per All State handbook requirements. 8	The scale exceeds the All State handbook requirements. 9 - 10
MAJOR SCALE #2 _____	As Above. 1 - 2	As Above. 3 - 4	As Above. 5 - 6 - 7	As Above. 8	As Above. 9 - 10
CHROMATIC SCALE On _____	As Above. 1 - 2	As Above. 3 - 4	As Above. 5 - 6 - 7	As Above. 8	As Above. 9 - 10
Scales Performances (30 points out of a total of 130)				TOTAL:	

PITCH ACCURACY Observed key ____ Clarity ____	This performance did not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detracted from performance. 3 - 4	Most pitches were correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches were correct. 7 - 8 - 9	All pitches were correct. 10
RHYTHMIC ACCURACY Subdivision ____ Dotted Notes ____ Ties ____	There were significant rhythm problems. 1 - 2	There were several places in which the rhythms were unclear. 3 - 4	Most rhythms were correct with only a few spots of inaccuracy. 5 - 6	Rhythms were accurate. 7 - 8	Rhythms were precise. Attacks and releases were executed exactly. 9 - 10
MUSICALITY Dynamics ____ Tempo ____ Articulation ____ Expression ____	There was no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, were evident. 3 - 4	There was a noticeable effort to perform the selection as written. 5 - 6	All markings were observed and expressed through performance. 7 - 8	The performance expresses profound comprehension of the composer's intent. 9 - 10
Sightreading Performance (30 points out of a total of 130)				TOTAL:	

Comments: _____

Adjudicators' Signature: _____

Rubric Form for Snare Drum Auditions

NAME: _____

INSTRUMENT: _____

RHYTHMIC ACCURACY Subdivision _____ Dotted Notes _____ Ties _____	There were significant rhythm problems. 1 - 2	There were several places in which the rhythms were unclear. 3 - 4	Most rhythms were correct with only a few spots of inaccuracy. 5 - 6	Rhythms were accurate and clear. 7 - 8	Rhythms were precise. Attacks and releases were executed exactly. 9 - 10
TEMPO/TIME Relationships _____	Beat definition was not evident. 1 - 2	Beat definition had several problems. 3 - 4	Beat definition had few problems. 5 - 6	Beat was clear. 7 - 8	Beat was clear and the tempo was solid. 9 - 10
TONE Proper use of drum head and sticks _____	There was no evidence of tonal use. 1 - 2	Tonal concept was underway, but needs further refinement. 3 - 4	Tone was clear but lacked maturity. 5 - 6	Tone was characteristic of the instrument. 7 - 8	Tone was well developed. 9 - 10
EXPRESSION Style _____ Interpretation _____ Dynamics _____	The performance did not express musical ideas effectively. 1 - 2	Expression was inhibited, or too subtly conveyed to the listener. 3 - 4	Performance was expressive, but certain areas were still lacking. 5 - 6	Musical expression was evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION As Marked _____ Technique _____	The composer's intent was not communicated well. 1 - 2	There were many places where articulation was an issue. 3 - 4	Articulation was mostly well executed. 5 - 6	Articulation was well performed throughout. 7 - 8	Articulation enhanced the performance. 9 - 10
FACILITY Finger Choices _____ Hand Position _____ Posture _____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacked only fluency. 5 - 6	Student had appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (60 points out of a total of 130)				TOTAL:	

SOLO (60 Points)		RUDIMENTS (40 Points)		SIGHTREADING (30 Points)		TOTAL (130 Points)	
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RUDIMENT #1 – RHYTHMIC ACCURACY _____	There were significant rhythm problems. 1	There were several places in which the rhythms were unclear. 2	Most rhythms were correct, with only a few spots of inaccuracy. 3	Rhythms were accurate and clear. 4	Rhythms were precise. Attacks and releases were executed exactly. 5
RUDIMENT #1 – TEMPO/TIME	Beat definition was not evident. 1	Beat definition had several problems. 2	Beat definition had few problems. 3	Beat was clear. 4	Beat was clear and the tempo was solid. 5
RUDIMENT #2 – RHYTHMIC ACCURACY	As above. 1	As above. 2	As above. 3	As above. 4	As above. 5
RUDIMENT #2 TEMPO/TIME	As above. 1	As above. 2	As above. 3	As above. 4	As above. 5

RUDIMENT #3 – RHYTHMIC ACCURACY	As above. 1	As above. 2	As above. 3	As above. 4	As above. 5
RUDIMENT #3 – TEMPO/TIME	As above. 1	As above. 2	As above. 3	As above. 4	As above. 5
RUDIMENT #3 – RHYTHMIC ACCURACY	As above. 1	As above. 2	As above. 3	As above. 4	As above. 5
RUDIMENT #4 – TEMPO/TIME	As above. 1	As above. 2	As above. 3	As above. 4	As above. 5
RUDIMENT (40 points out of a total of 130)				TOTAL:	

FACILITY Hand position ____ Stick control ____ Posture ____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility 3 - 4	Good fundamental approach. Performance lacks only fluency. 5 - 6	Student had appropriate control of the instrument. 7 - 8 - 9	Student has achieved fluent control of the instrument. 10
RHYTHMIC ACCURACY Subdivision ____ Dotted Notes ____ Ties ____	There were significant rhythm problems. 1 - 2	There were several places in which the rhythms were unclear. 3 - 4	Most rhythms were correct with only a few spots of inaccuracy. 5 - 6	Rhythms were accurate. 7 - 8	Rhythms were precise. Attacks and releases were executed exactly. 9 - 10
MUSICALITY Dynamics ____ Tempo ____ Articulation ____ Expression ____	There was no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, were evident. 3 - 4	There was a noticeable effort to perform the selection as written. 5 - 6	All markings were observed and expressed through performance. 7 - 8	The performance expresses profound comprehension of the composer's intent. 9 - 10
Sightreading Performance (30 points out of a total of 130)				TOTAL:	

Comments: _____

Adjudicators' Signature: _____

CCSA Piano Studio Middle School Assessment

Name: _____ TOTAL SCORE _____ / 100 Percentage: _____

ACCEPT

REJECT

WAIT LIST

Grade: _____ Age: _____ Current School: _____

Years Studied: _____ Piano Teachers: _____ , _____

First Choice/ Second Choice for CCSA Arts Area

Performance Piece

Title: _____ Composer: _____

Total: _____ /50

Notes:	Major inaccuracies 1-2-3	Several errors 4-5-6	One or two errors 7-8-9	Perfect performance 10
Rhythm:	Significant rhythm problems 1-2-3	Several places where rhythm unclear 4-5-6	Most rhythms correct with a few inaccuracies 7-8-9	Perfect Performance 10
Fingering:	Unplanned, poorly chosen fingering 1-2-3	Inconsistent, poor fingering style 4-5-6	Generally good fingering with a few fumbles 7-8-9	Excellent Presentation 10
Dynamics	No or little variation 1-2-3	Inhibited presentation, too subtle too convey to listener 4-5-6	Musical expression evident throughout 7-8-9	Excellent Presentation 10
Performance	Major problems hindered musical expression 1-2-3	Performance too subdued or timid 4-5-6	Good expression, good posture 7-8-9	Excellent, engaging performance 10

Major Scales (one octave): **TOTAL:** _____/20

1. _____ 2. _____

Sight Reading: Total: _____/20

Melodic Accuracy	No concept of sight reading at all, or only slightly 1-2-3	Several note errors 4-5-6	1 or 2 note errors 7-8-9	All notes correct 10
Rhythmic Accuracy	No concept or rhythm at all, or only slightly 1-2-3	Several rhythm problems 4-5-6	1 or 2 rhythm errors 7-8-9	All rhythms correct 10

Letter of Recommendation: Total : _____/10

- No letter of recommendation 0
- Letter states that student is not qualified or does not show effort in music classes: 1-2-3
- Letter states that student has some ability in music but lacks any knowledge or skills: 4-5-6
- Letter states that student works hard and has good musical skills and knowledge :7-8-9
- Letter states that student is at the top of her/his music class and is highly proficient in abilities : 10

Comments:

Cab Calloway Orchestra Audition Rubric

Student Name _____ Date _____

Instrument _____ Entering Grade Level _____

Scales ____/20				
	5	4	3	2
Intonation - pitch	Accurate and consistent throughout	Generally accurate, but a few notes out of tune	Mostly accurate with some out of tune notes	Basic pitch center buy many out of tune notes
Rhythm - duration, subdivision, steady pulse	Accurate and steady	Few difficulties with rhythm patterns; steady pulse	Some difficulties with rhythm patterns and pulse	Many difficulties with rhythm patterns and pulse
Posture/Tone	Student has good posture, correct bow placement; used full bows; has a clear, full tone	Student has less than perfect posture; doesn't always pull whole, straight bow strokes	Student exhibits poor playing position in the left or right hand; has inconsistent tone. poor bow distribution	Student exhibits poor posture (both hand/ slouching); uses small, crooked bow strokes; has a scratchy/unclear sound
Correct Pitches	Student plays all pitches correctly for the given key	Student plays one incorrect pitches for the given key	Student plays two incorrect pitches for the given key	Student plays more than three incorrect pitches for the given key
Sight Reading ____/10				
	5	4	3	2
Correct Pitches	Student plays all pitches correctly for the given key	Student plays one incorrect pitches for the given key	Student plays two incorrect pitches for the given key	Student plays more than three incorrect pitches for the given key
Note Reading	Student reads/plays the written music flawlessly	Student incorrectly reads/plays one or two notes	Student incorrectly reads/plays three or four notes	Student incorrectly reads/plays five or more notes

Prepared Piece ____/70

	10-9-8	7-6-5	4-3-2	1-0
Intonation - pitch	Accurate and consistent throughout	Generally accurate, but a few notes out of tune	Mostly accurate with some out of tune notes	Basic pitch center but many out of tune notes
Rhythm - duration, subdivision, steady pulse	Accurate and steady	Few difficulties with rhythm patterns; steady pulse	Some difficulties with rhythm patterns and pulse	Many difficulties with rhythm patterns and pulse
Bowing – direction, distribution, articulation	Accurate direction, distribution and articulation	Few difficulties with direction, distribution and articulations	Many difficulties with direction, distribution and articulations	Little attention to direction, distribution and articulations
Expression – dynamics, phrasing, style	Musical phrasing; expressive dynamic range; appropriate style	Few difficulties with phrasing, dynamics, or style	Many difficulties with phrasing, dynamics, or style	Little attention to phrasing, dynamics, or style
Posture/Tone	Student has good posture, correct bow placement; used full bows; has a clear, full tone	Student has less than perfect posture; doesn't always pull whole, straight bow strokes	Student exhibits poor playing position in the left or right hand; has inconsistent tone. poor bow distribution	Student exhibits poor posture (both hand/ slouching); uses small, crooked bow strokes; has a scratchy/unclear sound
Correct Pitches	Student plays all pitches correctly for the given key	Student plays one incorrect pitches for the given key	Student plays two incorrect pitches for the given key	Student plays more than three incorrect pitches for the given key
Note Reading	Student reads/plays the written music flawlessly	Student incorrectly reads/plays one or two notes	Student incorrectly reads/plays three or four notes	Student incorrectly reads/plays five or more notes

Theatre Rubric

Performer:

Total Score

Monologue

Score -

1-2

3-4

5-6

7-8

9-10

Memorization/Concentration

Actor clearly doesn't know the lines.

Actor knows some lines, but has to ask for help, start over or look at script.

Actor hesitates a lot - flow is a bit disjointed, unneeded pauses and awkward hesitations.

Actor knows lines well - lines appear to be memorized, accurate and they flow easily. A few unneeded pauses.

Actor has achieved an ownership of lines - as if they are saying their own words.

Stage

Presence/Poise/Confidence

Obviously uncomfortable performing. No emotional commitment or energy.

Often appears uncomfortable performing. Weak emotional commitment and energy.

Appears slightly uncomfortable performing. Has emotional commitment and energy at points.

Appears comfortable performing. Good emotional commitment and energy.

Appears very comfortable performing - relaxed and enjoyable to watch. Great emotional commitment and energy.

Diction/Projection/Enunciation

Voice is monotone and not expressive; too quick/too slow; too high/too low. Completely indistinct and often unclear. Voice is not true to character.

Some expressive moments; inconsistent in quality & pace. Some problems with enunciation & pronunciation. While unique, may not always reflect the character.

Voice shows expression, differentiation in pace, inflection and enunciation. Can hear a unique voice true to the character.

Voice shows excellent expression, differentiation in pace, inflection, resonance, quality and enunciation. Can hear the character's uniqueness.

Superior vocal control, differentiation in pace, inflection, resonance, quality and very clear and distinct enunciation. Communicates character's uniqueness.

Character

Development

No sense of character. The actor reciting lines instead of portraying a character.

Actor did not have a distinct character and/or broke character several times. Actor does not know what they are talking about or has made choices which are not understood.

Actor has a distinct character and stayed in character through almost all of the performance. The actor's performance is usually believable.

Actor has internalized the subtext to the point that a distinct character has developed. Stayed in character throughout the performance. The actor's performance is believable.

Actor has internalized the subtext and the actor is transformed into the character throughout the performance. There is a connection between the actor and the audience.

Connection to Body/Movement

Actor has no movement or so much movement that it is distracting.

Actor uses little or none of their body (gestures, business, blocking) to help express what they are saying. Their body movement does not make sense with the text.

Actor sometimes uses their body (gestures, business, blocking) to help reinforce what they are saying. Movement is a bit awkward at times/fidgety/lacking movement.

Actor usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated.

Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text.

Focus

<i>Actor does not have a focal point and gets easily distracted.</i>	<i>Actor has a focal point at times. Actor gets distracted.</i>	<i>Actor has a clear focal point (that they go in and out of) and does not get distracted.</i>	<i>Actor has a clear focal point and does not get distracted.</i>	<i>Actor has such a clear focal point that it allows the audience to picture who they are talking to. Does not get distracted.</i>
<u>Overall</u>				
<i>Overall effort is insufficient.</i>	<i>Overall effort is fair - needs much more attention and preparation.</i>	<i>Overall effort is good - needs more attention and preparation.</i>	<i>Overall effort is very good and shows preparation.</i>	<i>Overall effort shows tremendous preparation and consideration</i>
<u>Group</u>				
<u>Improvisation</u>				
<u>Score -</u>				
1-2	3-4	5-6	7-8	9-10
<u>Makes Bold</u>				
<u>Choices/Takes</u>				
<u>Risks</u>				
<i>Made no choices at all. Allows others to make decisions for them.</i>	<i>Made choices that did not help to advance the characters and the scene.</i>	<i>Made small choices to help advance the characters and the scene.</i>	<i>Made choices to help advance the characters and the scene.</i>	<i>Made large bold choices to help advance the characters and the scene.</i>
<u>Stage</u>				
<u>Presence/Poise/Confidence</u>				
<i>Obviously uncomfortable performing.</i>	<i>Often appears uncomfortable performing.</i>	<i>Appears slightly uncomfortable performing.</i>	<i>Appears comfortable performing.</i>	<i>Appears very comfortable performing - relaxed and enjoyable to watch.</i>
<u>Overall</u>				
<i>Skills are not yet developed.</i>	<i>Skills are just beginning to develop.</i>	<i>Skills are developing.</i>	<i>Skills developed to a good level.</i>	<i>Skills developed to an advanced level.</i>

MIDDLE SCHOOL VISUAL ARTS RUBRIC

Name: _____

Entering Grade: _____

REQUIRED ELEMENTS:	ORIGINALITY	SKILL/TECH.	EXPRESSION
	fresh>>>>trite	high>craftsmanship/technique/skill>low	highly expressive>low
Self Portrait _____	10 8.5 7.7 5	10 8.5 7.7 5	10 8.5 7.7 5 _____
Still Life _____	10 8.5 7.7 5	10 8.5 7.7 5	10 8.5 7.7 5 _____
Landscape _____	10 8.5 7.7 5	10 8.5 7.7 5	10 8.5 7.7 5 _____
ADDITIONAL WORKS:	ORIGINALITY	SKILL/TECH.	EXPRESSION
_____	10 8.5 7.7 5	10 8.5 7.7 5	10 8.5 7.7 5 _____

Final Sum _____

Final Assessment Score: (SUM |120):

MIDDLE SCHOOL VOCAL MUSIC RUBRIC

Name:

Grade:

Gender:

1st:

2nd:

R:

DNR

Solo:

Dona Nobis Pacem (solo)

- 8 A near perfect performance
- 7 Sings all three sections; sung musically and with attention to vowels
- 6 Sings all three sections well; an attempt to sing musically including low D
- 4 Sings two sections well
- 3 Sings one section well
- 2 Sings in the wrong key (not for changed voices)
- 0 Sings no sections well or did not learn it.

Dona Nobis Pacem (round)

- 12 A near perfect performance
- 10 Sings all three sections; sung musically and with attention to vowels
- 8 Sings all three sections well; an attempt to sing musically
- 7 Sings three sections well with very little confusion
- 4 Sings two sections well; some confusion
- 1 Sings one section well; unable to maintain part while others are singing
- 0 Sings no sections well or did not learn it.

Tone Quality

- 5 Beautiful, full tone and control in all registers
- 4 Strong singing with beautiful colors in chest or head voice
- 3 Some colors in the chest or head voice
- 2 Bright, belty sound
- 1 Soft, weak tone with no support
- 0 Inappropriate tone with much improvement needed

Intonation

- 10 Sings perfectly in-tune
- 7 Sings well in tune
- 4 Many notes not in pitch
- 2 Does not hold key center
- 0 Did not sing or sang many wrong notes

Volume

- 5 Controlled with crescendos
- 4 Full tone
- 3 Average
- 2 Lacks support
- 0 Sings too softly to be heard well

Vowels

- | | | | |
|---|-----------------------------|---|-----------------------------|
| 5 | Beautiful, pure vowels | 2 | Bright vowels with no blend |
| 4 | Natural vowels with no work | 0 | No vowel concept |
| 3 | Average vowel placement | | |

Head Voice

- | | |
|----|---|
| 10 | Amazing control in upper range; sings full voice up to Bb |
| 8 | Unchanged voice or sings easily in head voice; sings full voice up to G |
| 6 | Has average range; Sings full voice up to F |
| 2 | Has limited range in head voice |
| 0 | Unable to sing in head voice |

Broadway piece

- | | |
|----|---|
| 10 | An amazing performance with showmanship |
| 8 | Sung well and with great enthusiasm and characterization |
| 7 | An average performance |
| 6 | Several problems with notes, pitch, rhythm, etc. |
| 4 | Many problems with notes, pitch, rhythm, etc. |
| 2 | Did not maintain key center |
| 0 | Did not prepare the song, did not sing or sang very badly |

Tonal Memory (sing back pitches)

- | | |
|---|---|
| 5 | Perfect |
| 4 | One wrong note |
| 3 | Sang one measure well |
| 2 | Correct notes <u>or</u> rhythm |
| 0 | Many problems with notes
pitch or rhythm |

Note Identification (Choose written notes)

- | | |
|---|-----------|
| 5 | Correct |
| 0 | Incorrect |

Rhythm

- | | |
|---|----------|
| 4 | Good |
| 0 | Problems |

Sight Read Pitches

- | | |
|---|-------------------------|
| 5 | Perfect |
| 4 | No more than one error |
| 3 | No more than two errors |
| 2 | Many errors |

Sight Read Rhythm

- | | |
|---|-------------------------|
| 5 | Perfect |
| 4 | No more than one error |
| 3 | No more than two errors |
| 2 | Many errors |

Prepared for Audition

- | | |
|---|---|
| 5 | Yes |
| 3 | Had inadequate sheet music |
| 2 | Had no sheet music or track |
| 0 | Did not learn Dona Nobis Pacem <u>or</u> the Broadway piece |

Inherent Musicality

- | | |
|---|---|
| 3 | Follows all directions almost intuitively |
| 2 | Has difficulty understanding musical directions given |
| 1 | Has great difficulty understanding musical directions given |
| 0 | Cannot understand musical directions given |

Attitude towards singing (stage presence)

- | | |
|---|------------------|
| 3 | A 'performer' |
| 2 | A solid musician |

- | | |
|---|-----------------------------------|
| 1 | Sang with no enthusiasm |
| 0 | Reluctant to sing or did not sing |

Letter of Recommendation

- | | |
|----|---|
| 10 | Letter from a reputable source; highest student recommended |
| 5 | Letter from a reputable source; highly recommends student |
| 3 | Letter from a reputable source with an avg. recommendation |
| 2 | Letter from a non voice/chorus teacher with a high recommendation |
| 1 | Did not have a letter; reasonable explanation |
| 0 | Did not have a letter; no explanation |
| -5 | Letter does not recommend applicant as a singer |