

STOW-MUNROE FALLS HIGH SCHOOL

BAND HONORS PROGRAM Revised for 2015-16

PERFORMANCE CRITIQUE: 2 points

NAME _____

PROJECT _____

All critiques must be typed. They should be one-and-a-half to two pages in length and include comments about selections, styles, orchestrations, and performance (tone, intonation, articulations, musicality). Use a font size no larger than 12. All critiques should have the program and or ticket stub attached.

1. Concert setting: Title, Date, Place.
2. Name of performing group(s), performers, conductors, soloists (Do not list entire group)
3. Briefly describe the concert setting (hall, performers' dress, audience, etc.)
4. Were concert programs provided? If so please include a copy.
5. Were program notes provided?
6. What selections were performed. Include Titles of the compositions
7. What musical designs were performed (symphony, sonata, theme and variations, concerto, etc.)
8. What historical periods were represented on the program?
9. Prominent voices or instruments.
10. Characteristics of musical elements (beat, meter, rhythm, tempo, melody, harmony.)
11. Composers intention: Did the performance communicate what the composer wanted you to hear?
12. Short biographical notes about the composer(s).
13. Include you own subjective opinion, reaction, and judgment of the music heard, the effect it may have had on you and the quality of the performance-but be very brief.

	CONCEPT UNDERSTANDING	PERFORMANCE CRITIQUE	PRESENTATION
	<i>The extent to which the student understands musical concepts such as rhythm, pitch, notation, tone, dynamics, balance, and meter</i>	<i>The quality of the student's analysis, interpretation, and evaluation of a piece of music</i>	<i>How the student presents their critique: organization, voice, writing conventions (spelling, grammar, punctuation, paragraphing, capitalization), and neatness</i>
3	<p>The student is aware of and can make discriminations among musical sounds, gestures, or techniques</p> <p>Musical terminology is, for the most part, used correctly.</p> <p>Ideas are unambiguous and fully explained.</p> <p>The student makes clear distinctions between ideas and elements.</p> <p>The student uses examples.</p>	<p>Analysis: The student makes many specific and appropriate references to musical elements in the performance and provides relevant, quality details.</p> <p>Interpretation: The student hypothesizes the theme or meaning of the piece, describes the mood or impact of the music and what the composer did to create that mood or impact, uses metaphors, shows insight, maintains focus, and considers alternative interpretations.</p> <p>Evaluation: The student makes and defends judgments about the work (originality, craftsmanship, impact), takes a stand and sticks with it and provides strong support for arguments with facts, examples, or explanations. The reader develops an appreciation and respect for the writer's position.</p>	<p>Presentation is compelling and moves the reader through the text.</p> <p>Details seem to fit where they're placed, sequencing is logical and effective, an inviting introduction draws the reader, and a satisfying conclusion leaves the reader with a sense of completion.</p> <p>Pacing is well controlled—it spends just the right amount of time on each point and there are thoughtful transitions between ideas.</p> <p>The tone and flavor are appropriate for the message the author wants to send.</p> <p>The reader wants to continue reading.</p> <p>Errors in conventions are so few and so minor that the reader can easily overlook them.</p>

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	CONCEPT UNDERSTANDING	PERFORMANCE CRITIQUE	PRESENTATION
	<i>The extent to which the student understands musical concepts such as rhythm, pitch, notation, tone, dynamics, balance, and meter</i>	<i>The quality of the student's analysis, interpretation, and evaluation of a piece of music</i>	<i>How the student presents their critique: organization, voice, writing conventions (spelling, grammar, punctuation, paragraphing, capitalization), and neatness</i>
2	<p>Some terminology is used correctly, some is not.</p> <p>Although some distinctions are accurately made, important differences are overlooked.</p> <p>There is inconsistent development of ideas.</p>	<p>Analysis: The student seems comfortable with identifying and discussing some musical elements, but others are either missing or not analyzed correctly.</p> <p>Interpretation: There is inconsistent development of ideas. Although some distinctions are accurately made, important parts may be overlooked.</p> <p>Evaluation: A central point is made, but without sufficient elaboration to indicate any in-depth understanding. Some arguments may seem tentative or a bit lame. The writer may rely too much on just one argument. Facts, examples, or explanations provide marginally adequate, but not strong, support.</p>	<p>The presentation easily moves the reader through the text without undue confusion.</p> <p>The paper has a recognizable, if not compelling, introduction and conclusion, Pacing is fairly well controlled, though sometimes the writer spurts ahead too quickly or spends too much time on details that do not matter.</p> <p>Transitions sometimes work well and sometimes connections between ideas are fuzzy.</p> <p>The organization generally supports the main point, although sometimes the reader wants to move things around.</p> <p>Conventions are sometimes handled well and enhance readability; at other times errors are distracting and impair readability.</p>
1	<p>The student has trouble making discriminations among musical sounds, gestures, or techniques.</p> <p>Vocabulary is used incorrectly. Ideas are confusing.</p> <p>The student does not illustrate points with examples.</p>	<p>Analysis: The music is treated as a vague whole; little analysis of the music— comments on different musical elements— is evident.</p> <p>Interpretation: Instead of developing ideas, the student merely states, or restates, them. The student offers no justification for his interpretation.</p> <p>Evaluation: The student begins with one position and then totally and arbitrarily changes course. Arguments are weak or hard to follow. The reader either feels unconvinced or unsure what position the writer wants her to take. The student offers no justification for his position.</p>	<p>The organization makes it difficult to judge the quality of the ideas.</p> <p>There is no real introduction or conclusion.</p> <p>Pacing feels awkward—the writer slows to a crawl when the reader wants to get on with it, and vice versa.</p> <p>Connections between ideas are confusing or missing.</p> <p>Ideas that seem to go together aren't placed together.</p> <p>The writer speaks in a kind of monotone that makes the writing boring to read.</p> <p>Sentences are choppy, incomplete, rambling, or awkward.</p> <p>Conventions (spelling, grammar, punctuation) repeatedly distract the reader and make the text difficult to read.</p>

CREDIT IS AWARDED FOR A SCORE OF 7 or more.

SCORE _____

CREDIT AWARDED _____