

## Junior BME Assessment Jury Rubric: Choral Conducting

Standard	Excellent (5.0 - 4.5)	Good (4.0 - 3.5): Most of the time	Fair (3.0 - 2.5): Sometimes	Weak (2.0 - 1.5): Rarely	Insufficient (1.0 - 0.5): Not demonstrated
<b>Overall preparation</b>	The student shows excellent knowledge of the score, and exhibits great confidence in front of the ensemble.	The student is rather well prepared, able to be confident most of the time. Knowledge of the score is mostly in place.	The student seems somewhat prepared, but has not internalized the score enough to be consistently confident.	The student has minimally prepared the score for rehearsal. Confidence is rarely displayed in front of the ensemble.	The student has not sufficiently prepared for rehearsal and does not demonstrate confidence.
<b>Lesson plan and sequence</b>	The rehearsal plan is logical, well sequenced and has excellent flow.	The rehearsal plan is rather well sequenced and logical most of the time. The flow of the rehearsal is mostly good, with some minor interruptions.	The rehearsal plan and sequence sometimes are logical, but there are significant gaps in the planning that create problems with rehearsal flow.	The rehearsal plan is not well thought out and the sequence is rarely logical. Numerous gaps in the planning create many problems, and the lesson rarely flows effectively.	The student has not filed a sufficient lesson plan. The sequence of the lesson is insufficient.
<b>Pacing</b>	The pacing of the lesson is excellent - relaxed but efficient and very productive.	The pace of the lesson is good most of the time. Most goals are accomplished.	The pace of the lesson is sometimes effective, but it is inconsistent, either moving too fast or too slow at times.. Some goals are accomplished.	Pacing is very inconsistent and goals are rarely met.	The student's rehearsal pace is insufficient and rehearsal goals are not met.
<b>Eye contact/ engagement of the ensemble</b>	The student maintains excellent eye contact with the ensemble throughout the lesson. The presentation of the lesson is highly engaging. The singers are very involved and motivated to learn.	The student maintains good eye contact most of the time. The lesson is mostly engaging, and the singers are almost always involved and motivated to learn.	The student sometimes has eye contact with the ensemble, but spends too much time looking down at the music. The lesson is sometimes engaging but not always motivational.	The student rarely looks up from the score. The lesson is rarely engaging and motivational for the singers.	The student does not look at the ensemble. The lesson is not engaging and the singers are not motivated to learn.

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<b>Demonstration</b>	The student uses demonstration consistently as a tool for addressing issues. The demonstrations are vocally sound and consistent with excellent tone. All musical elements are demonstrated accurately.	The student regularly uses demonstration as a tool for addressing issues. The demonstrations are mostly vocally sound and consistent, with occasional lapses in proper tonal production. Musical elements are mostly demonstrated accurately.	The student sometimes uses demonstration as a tool for addressing issues. The demonstrations are sometimes vocally sound, but there are moments when proper vocal tone is not used. Musical elements are sometimes demonstrated accurately, but there are consistent errors.	The student rarely uses demonstration as a tool for addressing issues. The demonstrations are rarely sung confidently and with proper vocal tone. Musical elements are rarely demonstrated accurately and there are numerous errors.	The student does not use demonstration as a tool for addressing issues.
<b>Gesture</b>	The physical conducting gesture is in excellent position and is supportive of proper vocal tone. All necessary breath preparations, entrances and releases are shown clearly. All meter patterns are correct.	The physical conducting gesture is mostly in excellent position and supportive of proper vocal tone. Most necessary breath preparations, entrances and releases are clearly shown. Most of the meter patterns are correct.	The physical conducting gesture is sometimes in excellent position and supportive of proper vocal tone. Some breath preparations, entrances and releases are clearly shown. Some of the meter patterns are correct.	There are numerous issues with the conducting gesture. It is rarely in proper position and supportive of proper vocal tone. Breath preparations, entrances and releases are rarely shown. The meter patterns are rarely correct.	The student does not demonstrate a proper conducting gesture. Breath preparations, entrances and releases are not shown, and meter patterns are not evident.
<b>Verbalization</b>	The student verbalizes clearly, with excellent instruction given in a concise and effective manner. The comments are supportive and informative. The student speaks with excellent volume and diction so that instructions can be understood.	The student mostly uses proper verbalization. The comments are mostly concise, supportive and informative. The student mostly speaks with excellent volume and diction and instructions are mostly understood.	The student sometimes uses verbalization properly. The comments are sometimes concise, supportive and informative. The student sometimes is difficult to understand.	The student rarely uses verbalization properly. The comments are rarely concise, supportive and informative. The student rarely speaks up and often instructions are difficult to understand.	The student does not use verbalization as an effective teaching tool. The speech rambles and is not well thought out. Instructions are difficult to understand.

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<b>Expression</b>	The student conducts with great expression. Correct tempo, phrase direction, dynamics, articulations, textual accent - all are shown to the highest level of musical excellence.	The student mostly conducts with great expression. Tempos, phrase direction, dynamics, articulations and textual accents are mostly shown.	The student sometimes conducts with expression. Some tempos, phrase direction, dynamics, articulations and textual accents are shown in the gesture.	The student rarely conducts with expression. Tempos, phrase direction, dynamics, articulations and textual accents are rarely shown.	The student does not conduct with expression. Tempos, phrase direction, dynamics, articulations and textual accents are not shown.
<b>Error detection and assessment</b>	The student listens carefully and is excellent at hearing errors as the rehearsal progresses. Strategies for addressing errors have been thought out in advance, and effective methods are applied to address the issues. The student regularly uses assessment to determine if errors are corrected and placed back in context.	The student hears most errors as the rehearsal progresses. Most of the time the student applies effective strategies for correcting errors and mostly uses assessment to determine if the information has been processed.	The student sometimes hears errors as the rehearsal progresses, but regularly misses problems as they occur. The student sometimes applies effective strategies for correcting errors, and sometimes uses assessment to determine if the information has been processed.	The student rarely hears errors as the rehearsal progresses. The student rarely applies effective strategies for correcting errors, and rarely uses assessment to determine if the information has been processed.	The student does not hear errors as the rehearsal progresses, and does not apply effective strategies for correcting errors. The student does not assess the ensemble to determine if information has been processed.
<b>Assessment of progress</b>	The student is on track and excels in all areas.	The student is mostly on track with a few weaknesses that are easily addressed.	The student has areas of concern to address in order to proceed successfully.	The student has a significant number of weaknesses that make success difficult.	The student has prohibitive weaknesses and continuation in music study is not advised.