

Guitar Playing Test Rubric

Name: _____ Class Period: _____ Score out of 100/100 _____

Playing Test: _____

100% Quality (Excellent quality)	90 Points (Excellent quality) 90-80 points)	80 Points The score is approximately 80% of the time. There are some mistakes and/or errors, but they are minor. The student is consistently on time and on pitch. The student's playing is smooth and well-controlled.	70 Points The student is approximately 70% of the time. There are many mistakes and/or errors. The student is not consistently on time or on pitch. The student's playing is not smooth and is not well- controlled.	60 Points The student is approximately 60% of the time. There are many mistakes and/or errors. The student is not consistently on time or on pitch. The student's playing is not smooth and is not well- controlled.	50 Points The student is approximately 50% of the time. There are many mistakes and/or errors. The student is not consistently on time or on pitch. The student's playing is not smooth and is not well- controlled.
INTONATION (Consistent pitch and finger placement)	Excellent pitch and finger placement, resulting in consistent pitch. Consistent intonation across the entire range of the instrument.	Consistent pitch and finger placement, resulting in consistent pitch. Consistent intonation across the entire range of the instrument.	Consistent pitch and finger placement, resulting in consistent pitch. Consistent intonation across the entire range of the instrument.	Consistent pitch and finger placement, resulting in consistent pitch. Consistent intonation across the entire range of the instrument.	Consistent pitch and finger placement, resulting in consistent pitch. Consistent intonation across the entire range of the instrument.
TEMPO/RHYTHM (Consistent timing)	Consistent tempo and consistent timing across the entire range of the instrument, resulting in consistent timing throughout.	Consistent tempo and consistent timing across the entire range of the instrument, resulting in consistent timing throughout.	Consistent tempo and consistent timing across the entire range of the instrument, resulting in consistent timing throughout.	Consistent tempo and consistent timing across the entire range of the instrument, resulting in consistent timing throughout.	Consistent tempo and consistent timing across the entire range of the instrument, resulting in consistent timing throughout.
TECHNIQUE (Consistent technique, including strumming, picking, and finger placement, and consistent rhythm)	Consistent technique throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	Consistent technique throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	Consistent technique throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	Consistent technique throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	Consistent technique throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.
INTERPRETATION (Consistent artistic expression)	The interpretation is consistent throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	The interpretation is consistent throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	The interpretation is consistent throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	The interpretation is consistent throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.	The interpretation is consistent throughout the entire range of the instrument, including strumming, picking, and finger placement, and consistent rhythm throughout.

Beginner Guitar Rubric

Lingjun Ying

Beginner Guitar Rubric:

Promising Practices in 21st Century Music Teacher Education Michele Kaschub,Janice Smith,2014-09-01 This book surveys emerging music and education landscapes to present a sampling of the promising practices of music teacher education that may serve as new models for the 21st century Contributors explore the delicate balance between curriculum and pedagogy the power structures that influence music education at all levels the role of contemporary musical practices in teacher education and the communication challenges that surround institutional change Models of programs that feature in school out of school and beyond school contexts lifespan learning perspectives active juxtapositions of formal and informal approaches to teaching and learning student driven project based fieldwork and the purposeful employment of technology and digital media as platforms for authentic music engagement within a contemporary participatory culture are all offered as springboards for innovative practice

Classroom Assessment in Action Mark D. Shermis,Francis J. DiVesta,2011-05-16 Classroom Assessment in Action clarifies the multi faceted roles of measurement and assessment and their applications in a classroom setting Comprehensive in scope Shermis and Di Vesta explain basic measurement concepts and show students how to interpret the results of standardized tests From these basic concepts the authors then provide clear and ordered discussions of how assessment and instruction is integrated into a functional process to enhance student learning Guidelines are set forth for constructing various common assessments Procedures are laid out to evaluate and improve assessments once they are constructed Ultimately the authors shed light on the myriad of factors that impact test score interpretation In today s classroom technology has become a constant companion and Classroom Assessment in Action exposes teacher candidates to emerging technologies they might encounter in building their repertoire of assessments whether it be automated essay scoring or electronic portfolios Classroom Assessment in Action guides its readers to a complete and thorough understanding of assessment and measurement so that they can confidently work with students and parents in explaining results whether they are from a high stakes statewide assessment or the grading philosophy to which they ascribe

Applying Model Cornerstone Assessments in K-12 Music Frederick Burrack,Kelly A. Parkes,2018-06-19 Model Cornerstone Assessments MCAs that were developed for the National Core Arts Standards in Music are curriculum embedded measures designed for music students to apply relevant knowledge and skills while demonstrating learning in the standards that define the artistic processes They are meant to engage students in tasks authentic to a school s curriculum and honor the intent of the Music Performance Standards They are created as models to allow for usefulness in a variety of curricular contexts and demographics The intent of each MCA is to provide research based assessment tasks that is specifically focused on the expected learning for the performance standards with rubrics that has been tested for scoring consistency Following substantial development and piloting in schools across the United States this book provides a thorough background of the MCAs and the confidence measures administered to guide implementation by teachers administrators and

the educational community *Music Teaching and Learning* G. David Peters, Robert Frederick Miller, 1982 *Targeting English* Gloria Harris, 2009 The Targeting English Teaching Guide is a suite of resources for less on planning teaching and assessment Feature of the Teaching Gui des outcomes and State syllabus links 12 teaching units with extra photocopiable work sheets for every unit writ ing and text type scaffolds assessments for every unit answers to assessments and grammar units Extensive teachi ng notes assist teachers to maximise their students experience of Targe ting English Each unit includes teaching notes and extension act ivities Units also have extra student activity she ets that can be used to further explore a topic they are also e xcellent for gifted and talented students activity cards can be used for fast finishers extension or just for fun an assessme nt page forevery unit The Targeting English Teaching Guide includes a CD ROM containing media files audio recordings animations video clips and still images and Adobe Acrobat PDF files of all the wo rk sheets *Units*, 2004 *The Guitar Review*, 1971 *Popular Music, an Annotated Guide to Recordings* Dean Tudor, 1983 *Continuum Encyclopedia of Popular Music of the World: Caribbean and Latin America* John Shepherd, 2003 See *The Lute*, 1985

West Coast Review of Books, 1984 **The New Grove Dictionary of Music and Musicians: 0Da`n tranh to Egu·eps** Stanley Sadie, 2001 **Multiple Intelligences** Mindy L. Kornhaber, Edward Garcia Fierros, Shirley A. Veenema, 2004 Based on a national investigation of more than 40 schools in the US and on detailed case studies this book shows how teachers in six real life situations were able to construct and implement curricula that enabled students to learn challenging disciplinary content through multiple intelligence *Rock and Roll* Joe Stuessy, Scott David Lipscomb, 2006 This book provides both a historical survey of rock from its evolution in the mid 1950s to the twenty first century and introduces elements of music exclusively through rock and roll This book addresses a multitude of rock variations amid a great array of styles From soft rock to heavy metal to rap and alternative rock each style is acutely analyzed with equal emphasis and an objective point of view The Beatles Elvis Presley the Rolling Stones the Grateful Dead and Chicago are only a few of the many great rock artists who are featured in order to exemplify stylistic characteristics throughout the book Biographical information and in depth examinations of their blockbuster hits are also highlighted Back cover *The Robert Frost Review*, 1999 *Sacred Waters* Henry John Drewal, 2008 A rich multifaceted appraisal of Mami Wata and other water deities in Africa and beyond **The Penguin Guide to Jazz Recordings** Richard Cook, Brian Morton, 2006 14 000 CDs reviewed 2 000 New discs in this edition More than 500 new artist listings The Penguin Guide to Jazz Recordingsis now firmly established as the world s leading guide to recorded jazz For this eighth edition Richard Cook and Brian Morton have once again reassessed and updated each entry Whether you re looking for the best new CDs or finding out which are the essential jazz albums for downloading this book is the perfect companion It is a mine of information and a source of insightful witty trenchant criticism that is required reading for jazz aficionados and novices alike **Facts Behind the Songs** Marvin E. Paymer, 1993 The main section of the Handbook consists of 324 articles providing basic information on American popular songs including origin classical film

musical foreign influence Cuba Czechoslovakia domestic influence bluegrass Motown dissemination cabaret Your Hit Parade genre doo wop protest song subject humor money and style harmony scat Also covered are such historical periods as the Depression and the Roaring Twenties and their popular musical expression The second section lists all songs mentioned in the volume with annotations as to year of publication lyricist composer type of song source salient features and the articles in which the song is discussed Annotation copyright by Book News Inc Portland OR **Frets** ,1989 **Church Music** ,1970

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