

Component Skills of Intelligent Musicianship Self Reflection

		Social Behavior in the Music Setting	Always	Sometimes	Never	N/A
Rehearsal/Performance/Classroom	1	I enter the music room/performance location appropriately				
	2	I locate and prepare instrument/materials necessary for rehearsal/performance				
	3	I sit/stand in assigned seat/location				
	4	I remain quiet while instructions are given and when music is performed by others in rehearsal or performance				
	5	I raise my hand (or give appropriate cue) and wait to be recognized before asking question				
	6	I speak at an appropriate volume level				
	7	I communicate (verbal/nonverbal) coherently				
	8	I respond appropriately to nonverbal cues (visual/tactile)				
	9	I remain stationary while performing/listening to music when appropriate				
	10	I work at assigned task as directed				
	11	I face in the direction of audience or director throughout performance or rehearsal				
	12	I move appropriately while performing/listening to music when directed to do so				
	13	I sing/play when given cue				
	14	I stop singing/playing when given cue				

		Psychomotor Skills/Performance Technique	Always	Sometimes	Never	N/A
Tempo/Rhythm	15	I perform successive tones in congruity with a steady pulse				
	16	I perform rhythm (melodic) patterns in synchrony with a steady pulse				
	17	I coordinate performed beat (rhythmic/melodic patterns with that given) with that given by the director or metronome (aural, tactile, or visual cues)				
	18	I synchronize personal beat with ensemble members (aural cues)				
	19	I perform independent part (rhythmic/melodic) with the beat given by the director and performed by other ensemble members				
	20	I perform independent parts together with different parts performed by other				
	21	I maintain initial tempo throughout selection (when appropriate)				
	22	I change tempo appropriately in performance (responds to cue from director)				
	23	I change tempo appropriately in performance when applicable (independently creates an expressive effect-rubato, ritardando, etc)				
Intonation/Tone Quality/Articulation	24	I produce resonant, characteristic tone				
	25	I adjust instrument (e.g., slides, joints, mouthpiece, tuning pegs) to match intonation of standard "tuning pitches" (e.g., open strings)				
	26	I use alternate fingering to improve intonation				
	27	I manipulate embouchure and airstream to improve intonation (winds instruments)				

	28	I perform notes with different articulations as appropriate (e.g., slurred, separated, accented)				
Dynamics/ Balance	29	I perform louder or softer as indicated by the director				
	30	I perform louder or softer as indicated in the notation				
	31	I select and perform at appropriate dynamic levels				
	32	I perform at a dynamic level that blends with the ensemble or accompaniment				
	33	I perform minor variations in loudness to create an expressive effect				

		Music Literacy/Aural Analysis	Always	Sometimes	Never	N/A
General	34	I select appropriate tempo at which to perform unfamiliar music				
	35	I identify notated passages in unfamiliar music that are not immediately interpretable (e.g., rhythm pattern is unfamiliar, unfamiliar notational symbol)				
	36	I identify notated passages in unfamiliar music that are technically demanding (e.g., difficult string crossing or large vocal leap)				
	37	I perform difficult aspects of unfamiliar passage in isolation (e.g., fingering only without blowing or bowing, vocalize rhythm alone while tapping beat)				
Standard Notation	38	I correctly identify the symbols used in standard printed notation (with enlargement, if appropriate) germane to student's performing medium: notes, rests, staff, clef, bar lines, measure, repeat sign, key signature, meter signature, tempo indications (verbal and numerical), dynamic markings, articulation markings				
	39	I perform previously unheard selections from standard music notation; plays: plays correct notes in correct rhythmic relationship and with indicated inflection (ie., dynamics, articulation, tempo)				
	40	I correctly notate heard or remembered musical selections				
Rote Learning/Learning By Ear	41	I imitate brief rhythmic/melodic fragments performed by the director or heard on recording				
	42	I perform brief rhythmic/melodic fragments described by the director (e.g., quarter-note fourth-line D, followed by four eighth-notes: second line G, A, B, C followed by three quarter notes: fourth line D, second line G, again second line G)				
	43	I perform from memory a succession of rhythmic/melodic fragments (e.g., a simple melody or an entire piece) learned through forward/backward chaining				
	45	I operate a tape recorder to locate and play back melodic segments in an order appropriate for memorization.				

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		Knowledge of Subject Matter	Always	Sometimes	Never	N/A
Personal Music Repertoire	46	I identify musical titles, performers/composers of excerpts presented aurally				
	47	I perform favorite melodies from memory				
Verbalizing about Music/Music Performance Vocabulary	48	I correctly identify instruments and voice parts – tone quality (aural presentation)				
	49	I correctly identifies instruments (visual, tactile presentation)				
	50	I respond appropriately to formal and informal conventional music terminology used in performance/rehearsal settings (e.g., solo, <i>allegro</i> , from the top, at the bridge, funk, <i>dolce</i> , take it out, chorus, soprano, <i>libretto</i>)				
	51	I use conventional formal and informal music terminology in discussing musical selections performed or heard				
	52	I use communicative non-music terminology (e.g., analogy and metaphor) in discussing musical selections performed or heard and to describe personal feelings or reactions				
Musical Styles/Genre, Music History	53	I verbalize facts about favorite performers or composers (e.g., Paul McCartney was a member of the Beatles, Beethoven began to lose his hearing at the age of 28)				
	54	I discriminate among contrasting musical styles and among music of different style periods (e.g., bebop quintet, renaissance motet, romantic symphony, rap group) presented aurally				
	55	I describe the musical characteristics of (favorite) styles/genre				
	56	I identify style/genre of music presented aurally				
Music Theory	57	I correctly identify melodic motion as ascending, horizontal, or descending				
	58	I correctly identify beginnings and endings of musical phrases				
	59	I correctly identify the beginnings and endings of harmonic progressions (i.e., harmonic cadences)				
	60	I correctly identify harmonic organizations of a musical selection (e.g., tonal [major, minor], modal)				
	61	I correctly identify chord quality (e.g., major, minor)				
	62	I correctly identify harmonic function of chords in context (e.g., tonic, dominant, subdominant)				
Mus ic Prof	63	I describe various professional occupations related to music (e.g., recording artist, back-up singer, music therapist)				

	64	I describe requisite skills and training related to various music professions				
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		Music Appreciation	Always	Sometimes	Never	N/A
Music Listening	65	I remain quiet (when appropriate) while listening to live or recorded music				
	66	I remain stationary (when appropriate) while listening to music				
	67	I move appropriately while listening to music (e.g., tapping to the beat, dancing) in social settings where movement is acceptable				
	68	I operate radio, television, disk, mp3, computer to hear desired selections				
	69	I obtain information about local music events (e.g., concert artists, concert locations, ticket information) and broadcast music programming from media advertising or telephone information services				
	70	I purchase own tickets and arranges transportation to concert/recital location				
	71	I dress appropriately for the style and genre of concert attended				
Music Criticism	72	I attend music event independently				
	73	I select music to perform that is technically appropriate and personally pleasing				
	74	I select music for personal listening that represents a chosen mood or feeling (determined by student)				
	75	I describe reasons for liking disliking music that is performed or heard using conventional music terminology and/or communicative nonmusic language				

		Musical Creativity	Always	Sometimes	Never	N/A
Improvisation	76	I create/perform an original accompaniment to an extant melody.				
	77	I create/perform "sound pieces" that employ contrast and repetition.				
	78	I perform melodic/rhythmic motifs in appropriate tonal/rhythmic relationship to harmonic/rhythmic accompaniment.				
	79	I create/perform original melodies/rhythms that are coherent (i.e., logically consistent organizational structure, clear beginning and ending).				
	80	I create/perform original melodies comprising sequences of melodic motifs in appropriate tonal/rhythmic relationship to harmonic/rhythmic accompaniment.				
Composition	81	I create and record (using a coherent notational system) an original accompaniment to an extant melody.				
	82	I create and record (using a coherent notational system) "sound pieces" that employ contrast and repetition.				
	83	I create and record original melodies/harmonies/rhythms comprising sequences of melodic/rhythmic motifs or harmonic progressions.				
	84	I create and record original melodies/harmonies/rhythms/tests that				

	are coherent (i.e., logically consistent organizational structure, clear beginning and ending).				
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		Performance Skills – Wind Instruments	Always	Sometimes	Never	N/A
All Wind Instruments	85	I assume posture that is erect and relaxed				
	86	I inhale appropriately: maximum expansion of body cavity (diaphragmatic and costal expansion)				
	87	I exhale with sustained and consistent pressure (abdominal musculature)				
	88	I correctly label the component parts of the instrument (e.g. head joint, barrel, ligature)				
	89	I assemble my instrument correctly				
	90	I perform necessary regular (minor) instrument maintenance (e.g., cleaning, oiling valves, greasing slides and corks)				
	91	I disassemble and store instrument correctly, including necessary daily cleaning and storage preparation.				
	92	I support my instrument in a way that allows appropriate embouchure formation and affords relaxed manual operation of all valves and keys (aids such as instrument stands may be appropriate)				
	93	I sustain long tones.				
	94	I perform successive tones that sound connected by interrupting sustained vibration of lips/reed (airstream) with tongue (i.e., no silence between tones).				
95	Manipulates embouchure and airstream to vary the loudness.					

		Performance Skills – Reed Instruments	Always	Sometimes	Never	N/A
Reed Instruments Only	96	I form my embouchure (facial musculature) that allows manipulation of pressure exerted on the reed while allowing the reed to vibrate appropriately.				
	97	I initiate tone by withdrawing the tongue from the reed				
	98	I stop tone with the breath (when appropriate)				
	99	I stop tone by placing the tongue on the reed (when appropriate)				
	100	I select and use reeds effectively; I select good quality reeds for purchase and use; I prepare reeds for use; I attach reeds to my instrument correctly; I perform minor reed adjustments				

		Performance Skills – Brass Instruments	Always	Sometimes	Never	N/A
Brass Instruments Only	101	I form embouchure (facial musculature) that allows lips to vibrate freely and create maximum tonal resonance.				
	102	I initiate tone by releasing the flow of air with the tongue.				
	103	I stop tone with breath (when appropriate)				
	104	I stop tone by blocking the airstream with the tongue (when appropriate)				

		Performance Skills – Flute	Always	Sometimes	Never	N/A
Flute Only	105	I form my embouchure (facial musculature) that focuses airstream on the back edge of the embouchure plate.				
	106	I initiate tone by releasing the flow of air with the tongue.				
	107	I stop tone with breath (when appropriate).				
	108	I stop tone by blocking the airstream with the tongue (when appropriate).				

		Performance Skills – Percussion Instruments	Always	Sometimes	Never	N/A
Percussion Instruments Only	109	I assume posture that is erect and relaxed				
	110	I hold sticks/mallets firmly, but in such a way as to allow maximum relaxation and flexibility of motion				
	111	I strike instruments with relaxed, fluid motion that returns the stick or mallet to a position in readiness for subsequent stroke.				
	112	I strike the appropriate playing area on each instrument				
	113	I manipulate the height of the stick/mallet and speed of the stroke to vary the loudness of the tone.				
	114	I select appropriate sticks/mallets/beaters to achieve desired tone on each instrument.				
	115	I create sustained effects with rapid single or double strokes (rolls); I vary the speed of successive strokes to achieve maximum instrument resonance.				
	116	I correctly label the component parts of the instruments of the percussion family (e.g., head, rim, tuning lugs, snares)				
	117	I obtain and arrange required instruments; I assemble stands and frames; I position instruments in such a way as to allow accessibility during performance.				
	118	I adjust instruments to achieve desired tone quality (and intonation-timpani).				
119	I correctly perform on a variety of percussion instruments that require idiosyncratic performance techniques (e.g., tambourine, cymbals, maracas, hand drums)					