

ENSEMBLE REHEARSAL CRITIQUE

Performance Standard Mu26A.G (music)

Critique an instrumental or vocal ensemble performance accordingly:

- *Knowledge:* Identify strengths and weaknesses of specific musical elements, making critical judgments on the individual and ensemble performance.
- *Collaboration:* Provide specific, constructive suggestions for improvement for the ensemble.
- *Communication:* Write a critique of your own (or your section's) performance after ensemble rehearsal. Critique the performance of the entire ensemble after listening to the performance on tape.

Procedures

1. *In order to understand processes, traditional tools and modern technologies used in the arts (26A)*, students should experience sufficient learning opportunities to develop the following:
 - Demonstrate or describe efficient practice/rehearsal procedures.
 - Identify strengths and weaknesses of specific musical elements, making critical judgments on the individual and ensemble performance, and suggesting strategies for improvement.
 - Critique at least one rehearsal performance following the procedure in "Assessment Procedures" below.

Note: Students should practice writing critiques of their own performance in an ensemble and performances of the entire ensemble using the task sheet and the rubric. They should also discuss ways to improve performance using the rehearsal critiques.

2. Audio tape the rehearsal of an instrumental or vocal ensemble performance of a selection that has not been critiqued by the class.
3. Immediately after the rehearsal, have students review and discuss the assessment task and how the rubric will be used to evaluate their work. Review the instructions on the "Ensemble Rehearsal Critique" task sheet.
4. Ask each student to complete the upper half of the sheet.
5. Ask each student to complete the bottom half of the task sheet while listening to the audio tape three times with two-minute pauses between each playing and five minutes after the third playing.
6. Have each student orally provide constructive feedback to the ensemble.
7. Evaluate each student's work using the "Ensemble Rehearsal Critique Rubric" as follows:
 - *Knowledge:* Made many specific, appropriate references to musical elements in the performance (e.g., I forgot to give the half notes two beats on measure 3 but I held the quarter notes longer to make up for it).
 - *Collaboration:* The suggestions for improvement were constructive and effective.
 - *Critique:* The critique was complete, thorough, well-detailed, and well-reasoned. The suggestions addressed highly articulated practice strategies and revisions clearly linked to specific critical comments (e.g., if the flutes play staccato as the trumpets did in the first version,). Evidence of complex coordination of two or more points of view and relations across one or more musical element (e.g. after the sopranos came in, the tenors got louder and I started singing flat; the second time I sang softer and I was better in tune).

Examples of Student Work follow

Time Requirements

- Three to four class periods

Resources

- Audio tape and recorder
- Scores of individual parts of musical selection for student reference
- Copies of "Ensemble Rehearsal Critique" task sheet
- Ensemble Rehearsal Critique Rubric

NAME _____ DATE _____

ENSEMBLE REHEARSAL CRITIQUE RUBRIC

- Exceeds = 11 - 12 total points
- Meets = 9 - 10 total points
- Approaches = 6 - 8 total points
- Begins = 1 - 5 total points

KNOWLEDGE/COMMUNICATION			
	Musical Elements	Revisions or Practice Strategies	Critical Judgments
4	<ul style="list-style-type: none"> • Made many specific and appropriate references to musical elements in the performance (e.g., I forgot to give the half notes two beats on measure 3 but I held the quarter notes longer to make up for it). 	<ul style="list-style-type: none"> • Suggested highly articulated practice strategies and revisions clearly linked to specific critical comments (e.g., the flutes should play staccato like the trumpets do in the first version). 	<ul style="list-style-type: none"> • Provided evidence of complex coordination of two or more points of view and relations across one or more musical element (e.g. “after the sopranos came in, the tenors got louder and I started singing flat; the second time I sang softer and I was better in tune”).
3	<ul style="list-style-type: none"> • Referred to musical elements with increased specificity and coherence (e.g., the flutes played the eighth notes like quarter notes). 	<ul style="list-style-type: none"> • Suggested specific and constructive revisions or practice plans sometimes linked to critical comments (e.g., “the drums should tap their feet for better rhythm”). 	<ul style="list-style-type: none"> • Provided evidence of single coordination of musical elements between two points of view (e.g., “Trumpets were too loud; I couldn’t be heard” or “sopranos missed their entrance; we didn’t”).
2	<ul style="list-style-type: none"> • Referred to isolated musical elements and/or makes overly broad, sometimes inappropriate or irrelevant references to the performance (e.g., out of tune or sloppy rhythm). 	<ul style="list-style-type: none"> • Offered broad, superficial or unconstructive suggestions (e.g., “sing more in tune” or “find the bad spots and practice them”). 	<ul style="list-style-type: none"> • Described one or more single points of view not coordinated with musical dimensions (e.g., “I was too loud”; “we were out of tune”; “the drums dragged”).
1	<ul style="list-style-type: none"> • Identified problems with the musical elements in the performance but did not refer to them (e.g., bad or much better or great). 	<ul style="list-style-type: none"> • Made suggestions for improvement but did not refer to specific musical elements to improve (e.g., “listen to the teacher” or “take your instrument home”). 	<ul style="list-style-type: none"> • Response marginal for determining critical perspective (e.g., “very bad”; “good”; “practice”).
0	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or inappropriate 	<ul style="list-style-type: none"> • Missing and/or inappropriate

Score			
--------------	--	--	--

(adapted from Arts Propel)

NAME _____ DATE _____

ENSEMBLE REHEARSAL CRITIQUE

Write down your **CRITIQUE** of the ensemble performance specifying **LOCATION** (measures where you performed particularly well or need to improve) and **MUSICAL ELEMENTS** (such as rhythm, intonation, dynamics, balance, articulation, and phrasing). Using words such as “because,” be sure to mention any links between your own or your section’s performance and the ensemble as a whole. Also include remarks concerning **REVISIONS OR PRACTICING STRATEGIES** for yourself or the ensemble. Be sure to include the main problem in terms of the musical elements and location in the piece that you or the ensemble should practice on before or during the next rehearsal.

	CRITICAL COMMENTS	REVISIONS OR PRACTICE PLANS
Location	My (or Section’s) Performance (fill out immediately after performance)	For Myself (or My Section) (fill out immediately after performance)
Location	Ensemble’s Performance (fill out after listening to recorded performance)	For the Whole Ensemble (fill out after listening to recorded performance)

Adapted from Arts Propel Project

Write down your CRITIQUE of the ensemble performance specifying LOCATION (measure[s] where you performed particularly well or need to improve) and MUSICAL ELEMENTS (such as rhythm, intonation, dynamics, balance, articulation, phrasing, etc.). Using words such as "because," be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for your self or the ensemble. Be sure to include the main problem in terms of the musical elements and location in the piece that you or the ensemble should practice on before or during the next rehearsal.

CRITICAL COMMENTS

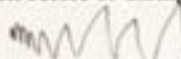
REVISIONS OR PRACTICE PLANS

Location	My (or Section's) Performance	For Myself (or My Section)
measure 7	<p>(filled out immediately after performance)</p> <p>"When we (sopranos) sing the first line we ran out of breath so we all had to take a breath when we weren't supposed to."</p>	<p>(filled out immediately after performance)</p> <p>We can fix this by taking a bigger breath in the beginning so we can get all the way through the phrase.</p>
measure 88+89	<p>"Our teacher had us stop for 4 counts after "with us" and then when we came back in we sounded a bit flat and were breathy."</p>	<p>If we take a bigger breath during the rest and keep our corners in, we will have much fuller and better sounding music.</p>
Location	Ensemble's Performance	For the Whole Ensemble
measure 7	<p>(filled out after listening to recorded performance)</p> <p>"I think we did much better this time because we took bigger breaths in the beginning and therefore got all the way through the phrase."</p>	<p>(filled out after listening to recorded performance)</p> <p>During the performance we took much bigger breaths so we could get through the long phrase. We also stood straighter so the air wouldn't be forced out of body's to fall.</p>
measure 16	<p>"When the boys came in I thought they were a little loud and a bit flat. Then when we came in again they were overpowering our part."</p>	<p>If the boys sang a little it would be better so they didn't overpower anybody. Also they need to concentrate on the notes and sing out.</p>

"Exceeds"

ENSEMBLE REHEARSAL CRITIQUE
Adapted from Arts Propel Project

Write down your CRITIQUE of the ensemble performance specifying LOCATION (measure[s] where you performed particularly well or need to improve) and MUSICAL ELEMENTS (such as rhythm, intonation, dynamics, balance, articulation, phrasing, etc.). Using words such as "because," be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for your self or the ensemble. Be sure to include the main problem in terms of the musical elements and location in the piece that you or the ensemble should practice on before or during the next rehearsal.



CRITICAL COMMENTS

REVISIONS OR PRACTICE PLANS

Location	My (or Section's) Performance	For Myself (or My Section)
Music room	(filled out immediately after performance) consistently bad intonation (flat) throughout, people took breaths in the middle of phrases, many boys sang the girls part when it was more melodious than theirs, in measures 87 & 88 there was some word confusion	(filled out immediately after performance) Work through the piece slowly & work on each tone, take deeper & fuller breaths before phrases, have more practices w/ the girls and concentrate on your own part
Location	Ensemble's Performance	For the Whole Ensemble
	(filled out after listening to recorded performance) improved intonation as a whole, word confusion in measures 84 & 87, good acoustic balance between parts but could use a little more alto in measures 85-91	(filled out after listening to recorded performance) point out word changes or mispronounced words after first rehearsal, have more practices together to get a better feel for the balance between parts, work w/ the group more on balance in practices