

Musae Skill Matrix Rubric

	Mentor	Above Average	Confident	Growing	Needs Attention
<i>Musicianship Skills</i>					
Sightsinging	Able to teach strategies for tonal and atonal sight-reading; executes tonal and atonal sight-reading, in homophonic and polyphonic music, with few mistakes	Can sight-read tonal and atonal music in multiple clefs with few to no mistakes	Can sight-read relatively complex tonal music with few mistakes. Has developed and is implementing strategies for sight-reading atonal music	Can sight-read tonal music with many intervallic jumps independently, with few to no mistakes on the second or third pass; is practicing to develop this skill	Understands the principles of sight-reading, but had difficulty reading a line with large intervallic jumps with accuracy
Rhythmic Accuracy	Able to teach strategies for executing complex, rhythmic patterns; keeps a consistent rhythmic beat	Able to consistently execute complex rhythmic patterns and keeps a consistent rhythmic beat	Able to execute rhythmic patterns; understands complex rhythmic patterns, keeps a consistent rhythmic beat	Keeps a consistent rhythmic beat; working with a metronome to understand complex rhythmic patterns	Does not understand rhythmic concepts; is shaky or inconsistent in keeping a rhythmic beat
Dynamic Sensitivity	Able to anticipate and model nuanced dynamics in a variety of contexts; consistently attuned to dynamic needs; is creatively engaged in using dynamics to support expression	Able to anticipate and model nuanced dynamics in a variety of contexts; consistently attuned to dynamic needs	Uses nuanced dynamics in a variety of contexts	Understands the use of dynamics but does not consistently execute dynamics; often forgets about dynamic decisions	Uses dynamics rarely, if ever; often over- or under-sings as a reaction to what is going on around her
Ability to Phrase and Interpret	Consistently models intelligent and sensitive phrasing, in a variety of musical styles	Consistently models intelligent and sensitive phrasing in traditional choral styles; conducts deep independent research into context and content of pieces to inform phrasing and interpretation	Consistently models intelligent and sensitive phrasing in traditional choral styles	Able to articulate phrasing and interpretation needs, but executes interpretation inconsistently (mind wanders, etc.)	Is not aware, or inconsistently aware, of needs as they relate to phrasing and interpretation

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Intonation	Able to lead others to be sensitive to and consistent with all intonation needs in a variety of musical modes and styles	Can executive accurate tuning based on major and minor keys	Rarely, if ever, "out of tune"	Knows when she is sharp or flat and learning techniques to adjust tuning	Often sings "out of tune"
Linguistic Skill	Deeply sensitive to text and textual nuance; knows what every word in every piece means; is able to articulate and teach the rules for pronunciation of French, Italian, Latin, German, Spanish and other major languages and dialects; can quickly learn rules of new languages; is consistent in pronunciation of languages, even when sung	Deeply sensitive to text; knows what every word in every piece means; can pronounce French, Latin, German, Italian and Spanish with accuracy; can learn new languages with accuracy and speed	Sensitive to text; knows what every word in every piece means; knows basic rules of French, Latin, German, Italian and Spanish; is diligent in learning and correctly pronouncing all languages	Sensitive to text; knows what most words mean in most pieces; is diligent in learning and correctly pronouncing all languages, but inconsistent in her execution of accurate pronunciation	Often disregards the meaning of text and syllables; often mispronounces words
Understanding of Music Theory	Can teach and apply complex rules of music theory to all repertoire	Can articulate all major rules of music theory to all repertoire	Understands major concepts of music theory (keys; chords, harmonic voice leading; modes, etc.)	Understands basic concepts of music theory (keys; chords; intervals; meter; etc.)	Has inconsistent knowledge of music theory; cannot look at a piece of music and decipher the major components on a page
Understanding of Music History	Can teach and apply themes and milestones of Western music history to given pieces of music; understands and can teach basic principles of non-Western history to given pieces of music	Can explain major themes and milestones of Western music history (Medieval; Baroque; Classical; Romantic; Serialism; etc.); can easily learn and apply concepts for non-Western music to repertoire	Understands major trends in Western music history and quickly assimilates concepts for non-Western music history and context	Understands basic trends in Western music history	Is not aware of nor applies concepts of music history to repertoire

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<i>Vocal Skills</i>					
Healthy Vocal Technique	Consistently models healthy singing; can teach and apply principles of healthy vocal production, including breath technique, physiology, and basic vocal pedagogy	Consistently models healthy singing, using principles of healthy vocal production, including breath technique, physiology, and basic vocal pedagogy	Understands basic principles of healthy singing; rarely, if ever, tires vocally	Learning basic principles of healthy singing; is aware of unhealthy habits and working to address them	Is unaware of basic principles of healthy singing; is unaware of or unable to make progress in addressing unhealthy vocal habits
Vocal Flexibility	Can teach the basic principles of a variety of vocal styles, including bel canto, belting, pop/Broadway, Eastern European, and more	Easily models the principles of a variety of vocal styles, including bel canto, belting, pop/Broadway, Eastern European, and more	Consistently executes vocal basics in a variety of vocal styles, including bel canto, belting, pop/Broadway, Eastern European, and more	Learning basic principles of a variety of vocal styles, including bel canto, belting, pop/Broadway, Eastern European, and more	Only able to sing in one style; resistant to change or unable to hear nuances in styles
Beauty of Timbre and Tone	Inspires others to produce an exceptionally aesthetically beautiful, expressive tone	Produces a model for an exceptionally aesthetically beautiful, expressive tone	Consistently produces an aesthetically beautiful tone	Able to produce an aesthetically beautiful tone, but rarely able to sustain the tone	Inconsistently produces an aesthetically beautiful, expressive tone
Dynamic Range	Models use of dynamics in a variety of styles, and expands the use and range for application of dynamics in creative and unexpected ways	Models use of dynamics in a variety of styles	Uses dynamics in a variety of styles	Knows to use dynamics, but only uses them when told	Mostly sings at one dynamic level
<i>Rehearsal Skills</i>					
Focused and Attentive in Rehearsal	Inspires others to focus and learn in rehearsal	Models focus and learning in rehearsal	Generally focused and attentive in rehearsal	Generally focused and attentive in rehearsal, but often lets distractions supplant task at hand	Often distracted or unable to focus in rehearsal

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Attentive to Detail	Inspires others to track detail and learn at a rapid pace	Takes consistent notes, asks questions for clarification, and does not need to have instructions repeated	Takes notes and asks questions for clarification	Remembers decisions, but inconsistently	Usually needs decisions repeated at least twice
Engages with and Listens to Other Singers	Consistently collaborative, engaging, and outwardly focused in her music making; able to draw out the best in others as they sing; goes the extra mile to create a supportive atmosphere	Consistently engaging and outwardly focused in her music making; engaged and supportive of others in music making and ongoing growth as musicians	Engaged and supportive of others in music making and ongoing growth as musicians	Sometimes supportive of others, but sometimes critical or undermining	Often critical or undermining of other singers
Able to Lead When Necessary	Has the strategic perspective to know when to "step up" to encourage others to follow; understands highest points of engagement and consistently puts "first things first"	Understands highest points of engagement and consistently puts "first things first"	Has demonstrated musical leadership, in sectionals or in performance	Resistant to musical leadership but able to "step up" when asked	Resistant to musical leadership
<i>Performance Skills</i>					
Confidence	Able to inspire others to remain poised and focused during times of high pressure; able to take care of herself to ensure high quality performance and music making	Remains poised and focused during times of high pressure; able to take care of herself to ensure high quality performance and music making	Remains poised and focused during times of high pressure	Usually remains poised and focused during times of high pressure; is sometimes self-critical or loses focus	Usually self-critical and often does not remain poised and focused during times of high pressure
Physical Awareness	Models and teaches appropriate physical awareness; takes care of and uses her instrument to maximum ability	Exhibits appropriate physical awareness; takes care of and uses her instrument to maximum ability	Exhibits appropriate physical awareness	Usually exhibits appropriate physical awareness; sometimes slumps or has a physical tick	Often displays lack of physical awareness

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Interpretive Vision, Creativity, and Playfulness	Models and teaches new ways of approaching musical performances	Sometimes takes a lead on interpretive vision	Can usually follow others in interpretive or creative approaches to music making	Sometimes can follow others in creativity or interpretation	Often resistant to play or interpretation
Versatility	A master of multiple ways of singing and performing (styles, interpretation, energy levels)	Learning to perform in various styles and manners	Able to change approaches to interpretation or performance if asked	Has difficulty changing approaches	Only has one way of doing things
Mastery of Logistics	Anticipates logistical needs and supports other in learning logistics	Consistently on top of logistical needs in performance	Usually understands logistical needs in performance	Sometimes forgets logistical needs	Only follows others in performance
Accuracy of Memory Work	Knows every aspect of the music, above and beyond her own part	Rarely if ever makes a mistake once a piece is memorized, including dynamics and phrasing	Memorizes own part on time and with accuracy	Memorizes own part but with some errors	Does not memorize music
Ability to Take Risks	Leads others in trying new approaches	Enjoys trying new approaches	Tries new approaches without resistance	Tries new approaches, but with resistance	Does not try new approaches
Supportive of and Sensitive to Others	Able to bring out the best in others—supports others' personal development and confidence	Coaches and supports others' personal development and confidence	Aware of others' needs and provides support	Aware of others' needs, but rarely able to provide support	Ignores others' needs
Engaged in Ongoing Learning and Growth	Consistently asks for and provides constructive feedback; sets and achieves personal goals and helps others do the same	Consistently asks for constructive feedback; sets and achieves personal goals and helps others do the same	Sets and achieves personal goals	Inconsistent with personal goals	Does not set goals