

## **9 PRACTICE STRATEGIES**

### **1. BUILD FORWARD.**

Work through a 4 - 8 measure section of music by beginning with the first measure, practicing the measure until it is correct, doing the same for the second measure, and so on.

### **2. BUILD BACKWARD**

Work through a 4 - 8 measure section of music by beginning with the last measure of the section. Practice this measure and perform it. Once the last measure has been correctly learned, work on the second-to-last measure, and so on.

### **3. PITCH ISOLATION**

When the section encounters a "red-flag pitch" such as low C# and G#, low Bb and Eb, and low 2<sup>nd</sup> finger C and F (among others), the group holds that pitch together to adjust and to tune it.

### **4. MEASURE ISOLATION**

When a 4 - 8 measure section is familiar to the group with the exception of one (or two) measures, the group practices one measure (in whatever method necessary) until it is learned.

### **5. BOWING ISOLATION**

When a particular bowing is not performed together within the section, it should be practiced separately. Sometimes this requires having the group perform pitch and rhythm without the bowing first. Once the group is sure of the pitch and rhythm, they can incorporate the bowing...slowly at first, and then "A TEMPO."

### **6. DOMINO**

When there is a rhythm, pitch, or bowing mistake within the section but you are unsure where, have each member of the section perform alone to address and correct any mistakes.

*Be careful to speak in a positive manner when addressing your classmates. Also, don't dwell on a mistake. Seek to correct it, spend a reasonable amount of time on it, and then move on.*

### **7. CREATE AN EXERCISE**

Perform the particular rhythm (or bowing) up and down a scale. This results in repeating the pattern in question several times in order to build muscle memory.

### **8. TEMPO LADDER**

Practice a passage of music slowly and steadily first. Then increase the tempo "only" as it is comfortable for the group as a whole. *Never perform faster than your tempo at the hardest part of the music.*

### **9. 4/5 RULE OF REPETITION**

If you can't perform a rhythm, a particular pitch, or a bowing correctly and "reliably" four or five times in a row, you can't rely on it to be correct on stage. Practice repetition, and do so in a way that reinforces your knowledge of your part.

	<b>Developing</b>	<b>Proficient</b>	<b>Accomplished</b>	<b>Distinguished</b>
<b>Rhythm</b>	Many rhythms are performed incorrectly, or with little attention to duration and steady beat.	Basic rhythms are performed correctly, but more complicated rhythms need further practice.	Most of the rhythms are performed correctly with few exceptions. Note duration is accurate to the beat.	All rhythms within the piece are performed correctly and confidently. Clear understanding of beat and duration.
<b>Intonation</b>	Pitches are often out of tune, and/or specifics like sharps, flats, and naturals are not played.	Pitches are well tuned, but accidentals are still not a habit and are sometimes missed.	Pitches are almost always in tune with few exceptions.	Pitch are always perfectly in tune and well blended with the ensemble.
<b>Bowing</b>	Basic bowing indications, as well as slurs are often not performed as written.	Basic bowing and slurs are played as written with few exceptions. Tone/volume "may" fluctuate.	Basic bowing, complex bowing, and slurs are played as written with rare mistakes that are easily fixed. Tone is consistent.	All bowings are played exactly as written. Tone is consistent through long bows and slurs.
<b>Articulation</b>	Written articulations like staccato and accents are not noticeable in-performance	Basic stylistic articulations are played such as legato and staccato, but accents and the like are missed.	Most articulations are performed as written with few exceptions. Usually prominent.	All written articulations are performed correctly and prominently.
<b>Dynamics</b>	Dynamics do not change, or hardly change throughout the performance.	Dynamics are mostly performed as written, but are difficult to hear.	Dynamics are mostly performed correctly, and easy to hear.	All written dynamics are carefully executed, and are clearly audible.
<b>Tone</b>	The tone of the instrument is scratchy, and/or lacking in projection.	The tone is usually clear with occasional deviations. Projection is adequate.	Tone is consistent and clear with little exception, and instrument is projecting well.	Tone is always consistent and clear. Proficient use of vibrato. Instrument is projecting well.

## *Orchestral Performance Rubric*



	1	2	3	4
<b>Contribution to group goals</b>	Works toward group goals only when prompted	Works toward group goals with occasional prompting	Works toward group goals without occasional prompting: accepts and fulfills individual role within group	Consistently and actively works toward group goals: willingly accepts and fulfills individual role within group
<b>Consideration of others</b>	Needs occasional reminders to be sensitive to the feelings of others	Shows sensitivity to the feelings of others	Shows and expresses sensitivity to the feelings of others: encourages the participation of others	Shows sensitivity to the feelings and learning needs of others: values the knowledge, opinion, and skills of all group members and encourages their contribution
<b>Working and sharing with others</b>	Participates in needed changes when prompted and encouraged; always or often relies on others to do the work	Participates in needed changes with occasional prompting: often needs reminding to do the assigned work	Willingly participates in needed changes: usually does the assigned work and rarely needs reminding	Helps the group identify necessary changes and encourages group action for change: always does the assigned work without having to be reminded