

The

*P*erformance *A*chievement *C*umulative *E*valuation

Program for School Music Students

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The
 Performance  Achievement  Cumulative  Evaluation
Program for School Music Students:

An Overview

Provides Teachers with:

- *a strategic process encouraging students to learn scales, arpeggios, scales-in-3rds, ensemble literature and solos*
- *a program of instruction that can easily complement lesson materials without consuming excessive time*
- *a process to objectively assess students' performance ability*
- *a method for recognizing students both for their innate talent and for their rate of achievement, regardless of their level of ability*
- *a document to easily collect, organize, compare and retain information about the skills and ability of students, even in large music programs*

Provides Students with:

- *a careful outline of expected skills distributed throughout the entire school year*
- *incentive to practice for results*
- *easy-to-understand rubrics allowing them to assess the quality of their own performance, independent of the teacher's assistance*
- *a way of anonymously comparing their performance ability with that of other students*
- *multiple levels of awards to strengthen the self-motivation of participants*

How to use the Program: *A Brief Description*

- a) **Inform students and parents about the program.** (Distribute the *Introductory Letter*)

- b) **Distribute detailed information** to participants (“*Guidesheet for Participants*”), and **post all details** in an easily-seen display. (*Guidesheet, Skills Syllabus, Rubric Samples, Etc.*)

- c) **Set up your record-keeping process**, using a hard copy of the *Scoring Grid* or an electronic scoring spreadsheet (*Excel-format file available*), or both.

- d) **Post weekly expectations visibly.** Students should be able to see at a glance what performance skills will be evaluated at any given time. (*Weekly Skills Posters*)

- e) **Administer the actual evaluations.** (“*Directions for Use: A Thorough How-To Guide*”) The year-long process *may* follow this suggested layout:
 - **Key Signatures** (scales) **or Rudiments** are evaluated fifteen times during the year
 - **Band** (large-ensemble) **literature** is evaluated for every Concert
 - A **Solo** (of appropriate difficulty) is evaluated *once* during the year
 - *If desired*, the PACE program may be revised to meet additional or alternate needs – teachers are encouraged to include any other categories and activities that will support the student learning process. Some suggested activities are included (“*Customizing PACE to Specific Needs*”).

- f) **Updates** should be posted regularly to keep participants informed of the standings (*Scoring Grid and/or Comparison Chart*)

- g) **Awards** should be presented and/or displayed prominently – A unique strength of the P.A.C.E. program is that students can be recognized for their *progress* rather than simply for their innate talent; therefore, musicians of *all* levels of ability may qualify for honors.

Directions for Use:

A Thorough “*How-To*” Guide for the **PAGE** Program

- I. Inform students and parents about the program.** (Distribute the *Introductory Letter*).
Include several important facts about the PACE program:
 - a. It is meant to encourage students to progress at their own best possible rate.
 - b. It creates a detailed record of which skills students have developed, and an *objective* description of the quality of their performance ability.
 - c. It is designed to be as anonymous as possible so that, when results are displayed, students will not feel embarrassed or singled out. *However*, it is also designed to allow students to be able to compare their performance ability to that of their classmates (*Comparison Chart*), in several categories:
 - i. Comparison to the mass band average score (all students, all grades, all instruments)
 - ii. Comparison to the grade average score (students in each grade, regardless of instrument)
 - iii. Comparison to the instrument average score (students on each instrument, regardless of what grade they're in)
 - iv. Comparison to the grade-instrument average (students on the each instrument displayed by what grade they're in)
 - d. It is designed to be a *motivational incentive*, and only in special circumstances will it affect students' grades in any way.

- II. Distribute detailed information to participants:**
 - a. Begin with a brief general discussion of the program to the entire group
 - b. Hand out the rubrics showing participants exactly how they'll be evaluated
 - c. Provide any desired supportive materials (i.e. Scales, Rudiments, Arpeggios, 3rds)

- III. Set up your process for keeping records:**
 - a. Use the *Scoring Grid* or any similar hard-copy method for keeping records, and/or ...
 - b. Set up a spreadsheet listing each student's name, instrument and class (grade). If desired, assign a “secret code number” to each student (may be used to easily *sort* the spreadsheet), or allow students to choose “nicknames” so postings can be anonymous
 - c. Keep the *Scoring Grid* or digital spreadsheet handy during lessons or other chosen evaluation periods

- IV. Post weekly expectations visibly:**
 - a. Use the *Weekly Skills Posters* or any other similar method for reminding students of which Key Signatures & Rudiments will be assessed in any given week; if desired, include update posters for the Ensemble Literature evaluations, and for the Solo Performance evaluation.
 - b. If appropriate, set up a specific area (i.e. bulletin board) specifically devoted to the PACE information. Here you may also post copies of the *Guidesheet for Participants*, various *Rubrics*, the *Complete Skills Syllabus*, etc.
 - c. If desired, post the musical notation for the various skills.

- V. Administer the actual evaluations.** This is the easy part, specifically because each evaluation is very short – sometimes only *seconds* in length – and can be completed during the large ensemble class, the small group lesson, or at individually-scheduled times. Simply listen

to individuals perform the assigned tasks and choose the point-value from the description (see the matching rubric) that *best* describes the performance. ***It is most important that your evaluation be kept objective: performances either meet the descriptive criteria, or they do not.*** It is my contention that student musicians will best understand the rubric *in terms that can assist their personal progress* if the expectations are kept very specific and objective. The year-long process may follow this suggested layout:

- **Key Signatures or Rudiments are evaluated fifteen times during the year** - these intervals may be consecutive weeks, or may be scheduled in any other way chosen by the instructor. This plan allows the study of all *fifteen* key signatures (including enharmonic equivalents).
- **Band (large-ensemble) literature is evaluated for every Concert** – during the week before each Concert, listen to each student perform some or all of the pieces, and use the included Ensemble Literature Rubric to award a point-value. This evaluation may use *all* of the concert music, or excerpts of any length. The choice is left to the teacher.
- **A Solo (of appropriate difficulty) is evaluated once during the year** – the PACE program was designed to be used with solos listed in the New York State School Music Association’s Manual of graded literature, but the rubric may be revised in *any way* chosen by the teacher. Simply evaluate the student musician’s performance of the Solo, and award the point-value using the included Solo Performance Rubric.
- **If desired, the PACE program may be revised to meet additional or alternate needs** – teachers are encouraged to include any other categories and activities that will support the student learning process. See “Customizing PACE to Specific Needs” for a short list of suggested alternate activities.

VI. Post updates regularly to keep participants informed of the standings – The included Scoring Grid may be used, but I recommend posting the standings in a way that supports anonymity. If students all use “secret code” numbers, they’ll be able to find *only* their own scores, but they’ll be able to view all other results without seeing other students’ names. I also post a chart showing the *average* scores of all segments of the population (see “*Comparison Chart*”). As a specific example, that chart shows the average scores for Freshmen Flutes, the entire Freshmen class, the entire Flute section, and the entire Band. Students know how they’re doing *individually* and can compare themselves to other *groups of students*, without the risk of embarrassment.

VII. Plan your process for presenting and/or displaying awards – While I use certificates specifically designed for this program (samples included), teachers are able to use any appropriate awards system of their choice, or none at all. I encourage teachers to adapt the PACE program in any way found to benefit the individual situation.

Customizing *PACE* to Specific Needs

(Some suggested ways to customize the PACE Program to fit alternate needs)

- 1) Revise the Rubrics to allow for other levels of performance. For example, you may choose to add a 3-point category for a *one-octave* scale in 16th-notes.
- 2) Add “Bonus Points” categories, to be designed by the administrator. For example, students might be offered an additional [100?] points for the correct performance of *all* scales in a single sitting at the conclusion of the year.
- 3) Add *Advanced* PACE assignments to suit advanced needs. Some examples include:
 - Scales beyond the Major keys
 - Minor scales
 - Blues
 - Pentatonic
 - Whole Tone
 - Hybrid
 - Rudiments beyond the P.A.S. 40 (i.e. Corps-style & Hybrid Rudiments)
 - Advanced Percussion assignments
 - Multiple Percussion performances
 - Drum Set: Styles, *Grooves* and Fills
 - Comprehensive performances (to include Snare, Tympani, Mallet, Cymbals, Auxiliary instruments, etcetera, in the same sitting)
 - Aural Dictation projects
 - Composition / Arranging projects
 - Academic / Scholarly projects
 - Improvisation & other Jazz projects
 - Critique projects
- 4) *There is no limit to what may be added to support a specific need.*

The Syllabus of Scales & Rudiments

Assignment #	Scale / Key Signature	Rudiments: Name & P.A.S. Number	Rudiments: Notation
1	C Major	#6 The Long Roll (Double Stroke)	
2	F Major	#7 The Five-Stroke Roll #10 The Nine-Stroke Roll #15 The Seventeen-Stroke Roll	
3	G Major	#1 The Single Stroke Roll #2 The Single Stroke Four #3 The Single Stroke Seven	
4	B ^b Major	#4 The Multiple Bounce Roll #10 The Triple Stroke Roll	
5	D Major	#9 The Seven Stroke Roll #13 The Thirteen Stroke Roll #14 The Fifteen Stroke Roll	

Comparison Chart*

Fill in the *average scores* in each block, and display the Chart. Students will be able to compare their personal scores to the *averages* while staying comfortably anonymous.

*The Comparison Chart is available in Microsoft Excel format
with pre-formatted scoring calculations built in.

GRADES >>	9	10	11	12	Section Averages
Flute					
Double Reeds					
Clarinet/ Bass Clar.					
Saxophone					
Trumpet					
Horn					
Trombone					
Euphonium/ Tuba					
Percussion					
Mallet Percussion					
GRADE AVERAGES >					TOTAL BAND AVERAGE:

PACE

*P*erformance *A*chievement *C*umulative *E*valuation

Assignment #7:

Key / Scale:

A Major

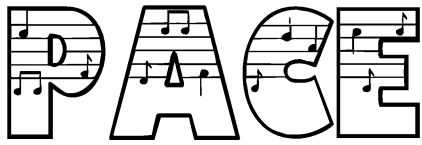
Rudiments:

#20 – The Flam

#21 – The Flam Accent (No.1)

#22 – The Flam Tap

ASSIGNMENT #7



SCALES & ARPEGGIOS

for Wind Players

For This Score	Play This Range, both Up & Down	Using This Speed (all based on MM Quarter Note = 60)
1	1 Octave	Notes are <i>correct</i> but the Tempo is slower than MM=60, <u>or</u> the Pulse is unsteady.
2	1 Octave	Quarter Notes* * If Tempo is too slow, <u>or</u> if the Pulse is not steady, only 1 point
3	1 Octave	Eighth Notes
4	Extended*	Eighth Notes
7	Extended*	Sixteenth Notes
10	All skills, Mixed Range	Scale in Sixteenth Notes, Extended Range <u>plus</u> three skills in ONE-OCTAVE versions, at any <i>steady</i> tempo: <ul style="list-style-type: none"> • Scale-in-3rds, <i>and</i> • Chromatic Scale, <i>and</i> • Arpeggio
15	All skills, Extended Range*	All Skills in Sixteenth Notes, Extended Range <ul style="list-style-type: none"> • Scale, <i>and</i> • Scale-in-3rds, <i>and</i> • Chromatic Scale, <i>and</i> • Arpeggio

* The “*Extended*” scale = Two Octaves, **OR** your full range if it’s less than two Octaves. The *MINIMUM accepted range* is an octave plus a 5th; for instance, in the C Scale, the minimum range for 4-7-10 points would be C to G (12 notes).

Increasing your score: Once you have performed any scale *correctly*, you may come back *at least one day later* to try to increase your score. In other words, if you have earned 2 points for your 1-octave *correct* performance of the Bb Major scale, you can try the 4-point version even the very next day. However, remember that you must wait *one week* before repairing a “0” score.

Note to Instructors: Musicians will make a choice about which format they’ll attempt to demonstrate, and may *not* try a more valuable format in the same sitting - they must wait at least one day to raise their scores. This ruling is designed to help student musicians develop confidence in their skills, and will also serve to minimize the amount of time spent on P.A.C.E. performances.

RACE

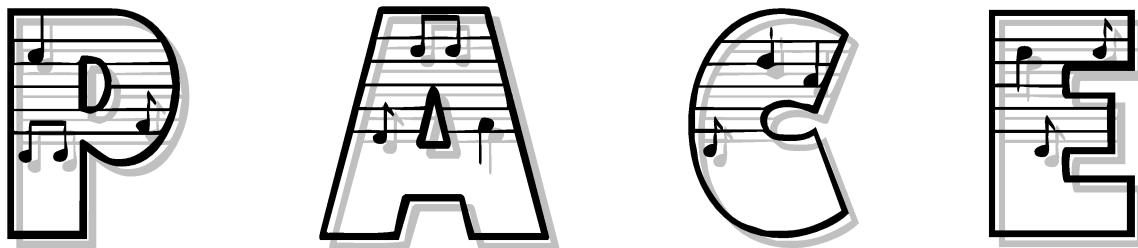
ENSEMBLE LITERATURE

For Everyone

At the Lesson just before each Concert

SCORE	DESCRIPTION
50	Superior (<i>Flawless</i>): <u>all</u> pitches, rhythms, articulations, dynamics and style markings are performed at the composer-specified tempo with demonstrated artistry (including good phrasing, intonation, tone quality and other aspects of outstanding musicianship). A recordable version.
35	Outstanding: <u>almost all</u> pitches, rhythms, articulations, dynamics and style markings are performed correctly at the composer-specified tempo, with only <i>occasional minor errors</i> .
20	Excellent: <i>most</i> elements are performed correctly with <i>several errors</i> , <u>or</u> the correct pitches & rhythms lack the other elements, but the performance adheres to the specified tempo.
10	Fair: pitches & rhythms are performed with <i>frequent errors</i> , devoid of other elements, <u>or</u> the performance is significantly slower than the specified tempo.
5	Developing: there are many errors, making it difficult to recognize the basic character of the piece, <u>or</u> the tempo is too slow to qualify the performance as ‘correct’ (i.e. less than about 80% of the specified tempo)
0	The student does not complete the <i>check-off</i> performance. <u>NOTE:</u> This will also result in a 10-point deduction to the Quarterly grade.

NOTE: Student musicians will have just *one* opportunity to perform the Ensemble music for evaluation using this rubric. The performer’s score cannot be raised with a second performance, as it can with the rubric for Scales/Rudiments. The *one-time only* performance must take place within the week before the Concert.



A final Contest for the first two weeks of June ...

Continuous Performance of the entire Cycle of Keys (*Rudiments*)

Success will add **100** points to the yearly PACE Total.

Wind & Brass players: Play all Scales in the same sitting. These may be done only *one octave* up & down, but must be done from memory and there may be no more than 5” between scales. You may choose a “Circle” format (C - F - Bb - Eb - etc.), or you may go up Chromatically (C - C#/D^b - D - D#/E^b - etc.). Enharmonic equivalents do not need to be played twice; that is, you may choose to think of C# or D^b, but you *don't* need to play two separate scales for this exercise. **Important:** This may be attempted *only* one time, and your attempt is finished when you make ANY error.

The chosen Tempo must be a *minimum* of Quarter notes at MM ♩ = 60.

Mallet Percussion players: Use the instructions above, with these changes –

- Each Key must have *both* a Scale & an Arpeggio
- Figures must be *Two Octaves*

The chosen Tempo must be a *minimum* of Eighth notes at MM ♩ = 60.

Battery Percussion players: Play all P.A.S. Rudiments in the same sitting. These must be done from memory; they will be asked by name, and you should begin to play within 5”. All Rudiments must be played at least 8 times. Important: This may be attempted *only* one time, and your attempt is finished when you make ANY error.

One sample Award (*original is full-sized and high-resolution*)



(Type Name)

is hereby recognized with the annual



SPECIAL AWARD

for the school year 2019-2020.

Given to *only* the Top Ten Instrumentalists in the entire Band program,

The ~~P~~erformance ~~A~~chievement ~~C~~umulative ~~E~~valuation ~~R~~anking
SPECIAL AWARD

indicates that this performer has demonstrated a *DISTINGUISHED* level of

Musicianship, Technical Mastery, and Dedication

By ranking in 1st Place among all members of the MEHS Bands.

If you feel this plan may help your teaching, please contact me for more information.

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