

Student Name: _____ Period: _____ Score: _____ /50

	0-2	3-5	6-8	9-10
Form and Length of the Composition	Students composed less than half of the required length* of measures for their piece, and/or the form of the piece was unclear .	Students composed at least 60% of the required length* of the piece, and they used a known form but not the required ABA (rounded binary) form.	Students composed 80% of the required length* of the piece and they correctly used ABA (rounded binary) form	Students composed 100% of the required length* of the piece and they correctly used ABA (rounded binary) form for their composition.
Harmonies and Theoretical concepts	Students did not compose a harmony, and/or the harmony they composed did not follow logical theory rules. The cadences did not occur at appropriate times	Students composed harmonies that utilized some oblique, similar and/or contrary motion, but some of the harmonies may not have been aesthetically pleasing. Students used some cadences but not all occur at appropriate times.	Students composed harmonies that utilized oblique, similar, and/or contrary motion, most of which were aesthetically pleasing. Students used a perfect authentic cadence at the end, but the middle of their piece did not have a half cadence.	Students composed aesthetically pleasing harmonies throughout their piece using an effective combination of oblique, similar, and contrary motion. They used half cadences in the middle of phrases and in the middle of their piece. Their piece resolved with a perfect authentic cadence .
Motives, Melodic Development, and Rhythmic Complexity	Students did not write an aesthetically pleasing melody and/or the melody did not make sense as it developed throughout the piece. No complex rhythms were used.	Students had some motives that developed throughout their pieces, but there was little use of melodic sequence and continuity throughout the piece. There were a few rhythms used, but none were complex (only quarters, halves, and wholes).	Students had clear and aesthetically pleasing motivic development throughout most of the piece, and the students used some melodic sequencing . The rhythms utilized were varied , but no syncopation was used (quarters, halves, wholes, pairs of eighths).	Students composed clear and aesthetically pleasing motives throughout the entire piece, and melodic sequencing was used effectively to create continuity of linear motion. Students utilized both simple (quarters, halves, wholes, pairs of eighths, sixteenths) and complex rhythms, included syncopated dotted and tied figures (dotted quarter, single eighth, dotted eighth-sixteenth combos, tied quarters, tied eighths, eighth

				rests, etc.)
Notation, Barlines, Meter, Clef, and Key Signature	Students had messy handwriting and did not draw notes correctly on the staff. There was no indication of clef, bar lines, key, or meter.	Students had legible handwriting , and most notes were drawn correctly on the staff. Most measures had bar lines at appropriate times. At least one of the following items was missing from the piece: clef, key, and/ or meter.	Students had easy-to-read handwriting and most notes were drawn correctly on the staff. All bar lines divided measures at appropriate times, and they include a clef, key, and meter at the beginning of their piece.	Students have a hand-written rough draft that is easy-to-read , but they have also typed the composition into a composing software such as MuseScore for a professional piece. All bar lines, clefs, key signatures, meters, and notes are notated correctly and in the appropriate places.
Performance of Composition, Title, Background Information on the composing process	No performance occurred, or it was unsuccessful . Students did not provide information about their process of composition.	Students attempted a performance but they could not make it all the way through the piece without stopping multiple times . Students said the title of their piece, but they did not elaborate on the process of composition.	Students made it through most of the piece without stopping, they introduced their composition title , and wrote/read 2-3 sentences about their process of composition.	Students performed their whole piece flawlessly , they introduced their composition title , and typed/read a paragraph (5-6 sentences) about their process of composition and the theoretical concepts they utilized in their writing.

*Each class has a different requirement length. See below:

- **Concert Band:** There should be **3 sections of 24 measures in length** - Rounded Binary (ABA) form. Due **February 27**; duets/trios will be performed at our **March 16** original composition concert at 6:30pm. *Concert Blacks Required*. Honors must write piece for full ensemble as well.
- **Beginning Band:** There should be **3 sections of 8 measures in length** - Rounded Binary (ABA) form. Due **February 27**; duets/trios will be performed at our **March 16** original composition concert at 6:30pm. *Concert Blacks Required*.
- **Intermediate Band:** There should be at least **3 sections of 16 measures in length** - Rounded Binary (ABA) form or other approved form. Due **February 27**; duets/trios will be performed at our **March 16** original composition concert at 6:30pm. *Concert Blacks Required*.
- **Jazz Band:** There should be at least **2 sections of 12-16 measures in length** to allow for 12-bar blues and/or verse-chorus form. Due **February 27**; duets/trios will be performed at our **March 16** original composition concert at 6:30pm. *Concert Blacks Required*