

MUS 485/585: Emerging Practices in General Music Education
 Partner Project 1b
 Single-Point Rubric

Name: Matthew Distante (partnered with Lauren Wright)

Not Yet	Proficient (Performance Standards/Criteria)	Evidence (How was the standard met?)	Advanced (Areas that exceed expectations)
<ul style="list-style-type: none"> Lauren and I had gone into this project simply wanting to show off our rapping skills and figured that a Dr. Seuss book would give us that opportunity. Unfortunately, after the fact we found out that Dr. Seuss has been under fire lately for having controversial themes and racist undertones in his books. We discovered this on the day it was due, so we didn't have enough time to change our subject matter. In the future, I will choose more responsive source material to use for classroom projects. 	Content: <ul style="list-style-type: none"> Accessible source material Contemporary focus Appropriate for public consumption 	<ul style="list-style-type: none"> We used "The Sneetches" by Dr. Seuss, an acclaimed children's book about not judging people based on their physical appearance and equality even despite external differences The focus is on an uplifting message "The Sneetches" is appropriate for public consumption 	<ul style="list-style-type: none"> Different areas were improvised and the initial text was used as an outline. Ad libs were used and many word echoes were also incorporated

	<p>Structure:</p> <ul style="list-style-type: none"> • Verses: Clear use of literary devices and wordplay (https://genius.com/Rap-genius-glossary-of-literary-devices-and-forms-of-wordplay-used-in-hip-hop-lyrics) • Rhythmic manipulation of words: (e.g., Cross-rhythms: simultaneous combination of contrasting rhythms; crossing bar lines with word-phrases) • Clear hook or chorus after each verse 	<ul style="list-style-type: none"> • Using a children’s book made the structure fall easily into place • Clear hook/chorus • Rhythmic manipulation used by both rappers throughout 	<ul style="list-style-type: none"> • Sometimes the verses would fall into an uneven pattern such as six lines instead of four or eight, so Lauren and I had to be creative with extending or shortening our lyrics to fit the structure and still be musical • Lots of variety in the rhythms used when rapping, consistent contrast between verses • Chorus lyrics change at the end to reflect the overarching lesson in the story
	<p>Backing Track:</p> <ul style="list-style-type: none"> • Fits the content of the words • Solid Beat: acoustic or electronic • Layering of Loops: contrast within track to create interest and/or delineate sections • Clear Ending – fade out 	<ul style="list-style-type: none"> • Backing track presents clear style of piece and provides a steady frame to rap on • Electronic backing elements combined with natural vocals • Clear and consistent layering throughout • Ending tapers out part by part, ending with the moral of the story 	<ul style="list-style-type: none"> • Lots of moments throughout where the instrumentals abruptly stop to make way for advanced vocal performance • Well-thought out introduction, ending, and many different “moments” throughout

<ul style="list-style-type: none"> • Both Lauren and I could have used better microphones to record vocals • I could be more articulate at times, could have done the sextuplet sections more rhythmically accurate with better diction 	<p>Performance:</p> <ul style="list-style-type: none"> • Flow and Cadence: rhythmic flow of a sequence of sounds and words; vocals and beat become inseparable • Musicianship 	<ul style="list-style-type: none"> • Rappers had a steady flow and were generally very deliberate about rhythm and pacing • Exemplary musicianship throughout in terms of dynamic contrast, thinning out backing tracks, and a memorable chorus 	<ul style="list-style-type: none"> • Advanced level of flow and trade-offs between performers • Performers both blend very well with the backing track and no parts of the track sound out of place
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