

Criteria	4	3	2	1	Weight	Total score
1. <u>Tone Quality</u>	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has a near professional quality.	Tone is focused, clear, and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled.	Tone is often focused, clear, and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled.	The tone is often not focused, clear, or centered regardless of the range being played, significantly detracting from the overall performance.	4.5	
2. <u>Rhythm</u>	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.	4.25	
3. <u>Pitch</u>	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.	4.25	
4. <u>Dynamics</u>	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.	3.0	
5. <u>Style, Phrasing and Interpretation</u>	Stylistic attributes are characteristically appropriate for the piece and consistently demonstrated throughout the performance.	Stylistic attributes are characteristically appropriate for the piece but inconsistently demonstrated	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.	3.0	
6. <u>Articulation</u>	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.	3.0	
7. <u>Intonation</u>	All necessary adjustments are made to pitches, eg., alternate fingerings, finger shadings, or lipping up or down.	Many necessary adjustments are made to pitches, eg., alternate fingerings, finger shadings, or lipping up or down, and minor flaws do not detract from the performance.	Some necessary adjustments are made to pitches, eg., alternate fingerings, finger shadings, or lipping up or down, and flaws may detract from the performance.	No adjustments are made to pitches, eg., alternate fingerings, finger shadings, or lipping up or down, and flaws severely detract from the performance.	3.0	

