

ALABAMA ORCHESTRA ASSOCIATION MUSIC PERFORMANCE RUBRIC

	(4)-Fair	(3)-Good	(2)-Excellent	(1)-Superior
<u>TONE</u> Characteristic sound; consistency of sound throughout registers & dynamics; use of vibrato, mechanics of tone production	Basic tonal quality not present . Consistently thin, unfocused, and forced; Tone production not controlled and inconsistent throughout registers and dynamics.	Tone quality is underdeveloped ; Performers are often pushed beyond their ability to control tone quality in varying ranges and dynamic levels, many times creating thin, unfocused, and forced tone.	Basic tone production developed however inconsistent in extreme registers and dynamics with occasional lack of control and focus of sound; Use of vibrato (if existent or appropriate) very rudimentary.	Students perform with mature characteristic tone most of the time ; Mechanics of sound developed; Tone production is occasionally limited by range and dynamic level; Vibrato is developed at basic level (if appropriate).
<u>INTONATION</u> Consistency throughout the registral and dynamic spectrum; control; ability to make corrections	Performers demonstrate no understanding or sensitivity to uniform intonation within the ensemble; Inability to make corrections	Individual and sectional tuning problems consistently occur ; Undeveloped listening skills; Few attempts to make corrections; Little awareness of uniform intonation within the ensemble	Performance displays intonation accuracy most of the time but is marked by numerous out of tune pitches that recover quickly; Evidence of listening skills present but needs significant growth and development	Consistent and accurate performance with very minor intonation problems that recover ; Demonstrates well-developed listening skills; able to make corrections.
<u>TECHNIQUE</u> Pitch accuracy; efficient and fluent coordination of mechanical elements; proper execution of articulation	There are numerous missed pitches throughout the performance; Manual dexterity and flexibility are pushed beyond ability to meet technical demands of the music; Attacks and releases are not performed together; There is inadequate approach to total articulation in the music	Technical passages are inaccurate ; Articulations are inconsistent ; Mechanics of articulation and pitch production are labored and inefficient; Dexterity, facility, and flexibility are lacking ; Attacks and releases are not performed together much of the time	Some technical facility is in evidence but technical passages are not always executed with precision ; Manual dexterity and flexibility are good but there are often lapses that do not recover quickly ; Articulation is appropriate but lacks clarity and/or is not consistent detracting from overall performance	Only occasional, minor weaknesses in technical passages ; Demonstrates understanding of correct articulations, (appropriate and consistent throughout); Dexterity, facility, and flexibility are excellent with only minor flaws that recover quickly ; Precision and clarity at all tempos
<u>RHYTHM</u> Accuracy; stability, appropriate choice of tempi; precise subdivision during long note durations, ties, and rests	Numerous rhythmic inaccuracies and generally unstable throughout performance; Inappropriate choice of tempi. Steady pulse non-existent	Inconsistent performance of rhythmic patterns; Inaccurate and imprecise subdivision during long notes, ties, and rests; Inappropriate choice of tempi; Pulse lacks steadiness	Precision and clarity are good but some passages are occasionally not performed together ; Subdivision during long notes, ties, and rests somewhat accurate; choice of tempi generally appropriate; stable pulse most of the time	Rhythmic approach is uniform throughout the ensemble ; Errors are infrequent and corrected quickly ; Appropriate choice of tempi; Rhythmically stable throughout performance; Generally precise throughout long note durations, ties, and rests.
<u>BALANCE</u> Blend; ensemble; melodic; section; chords; percussion/winds	Performers appear to have no understanding of balancing musical lines and blending sounds within sections of the ensemble	Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble resulting in many unbalanced chords, sections, and covered melodic lines throughout the performance	Good balance and blend within and between sections is demonstrated but there are obvious flaws that do not recover quickly ; covered melodic lines; occasional lack of balance between winds and percussion; unbalanced chords	Good balance exhibited in all sections of the music with only minor, occasional deficiencies that recover quickly ; Demonstrates understanding of prevalence of melodic voicing and relationship between winds and percussion
<u>MUSICIANSHIP</u> Dynamics; phrase shape; stylistic elements; musical sensitivity; use of tone color; interpretation; attention to musical detail	There is no attempt to address musical style throughout the performance; No attention to proper shaping of musical lines and phrasing; Tempos are inadequate for music performed; there is little or no evidence of attempts for dynamic contrast ; Musical understanding is inadequate due to lack of all fundamental performance skills	Performance lacks stylistic elements ; Phrases lack shape and direction; Ineffective dynamic contrast ; Rigid, mechanical and/or non-musical performance displaying lack of musical sensitivity; Musical details are mostly ignored	Some evidence of phrase shape and direction but style is often rigid and mechanical; Dynamic contrasts are not always obvious and/or are performed with a lack of control ; Some questionable interpretations; Awkward use of rubato, ritardando, and accelerando;	Phrase shape and direction are clearly present; Effective use of dynamics; Successful interpretation evident in most passages with only occasional deficiencies; Sensitivity to musical details reflected in the performance with only minor lapses in effectiveness