

## ALABAMA BANDMASTERS ASSOCIATION MUSIC PERFORMANCE RUBRIC

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