

	<b>Needs Improvement (1)</b>	<b>Fair (2)</b>	<b>Good (3)</b>	<b>Excellent (4)</b>	<b>Superior (5)</b>
<b>Tone Quality</b>	Little understanding of basic concepts of tone production. Poor air support and embouchures contribute to tone that is thin, airy, dull, harsh at upper volumes and registers, fuzzy at lower volumes and registers.	Basic understanding of tone quality concepts not yet developed. There is some partial demonstration of good tone production. Volume and register extremes not controlled well, often harsh. Focus and resonance achieved occasionally. Uniformity of color and texture is weak. Breath support and control is often weak and inconsistent.	Good basic approach demonstrated. Focus is often good. Uniform texture and color is demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance are problems at softer volumes. Breath support is generally good, although not always maintained.	Excellent tone achieved most of the time. Lapse and problems are infrequent, usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Tonal color, focus and timbre are uniform, consistent and well-controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity achieved most of the time.	Achieves superlative tone quality. Tone is well focused, full, open, resonant, consistent, uniform in color, texture and sonority at all times. Utmost clarity is achieved.
<b>Intonation</b>	Instruments are not tuned well. Melodic and harmonic intonation is weak. Few attempts are made to correct problems.	Instruments are somewhat in tune. Melodic and harmonic intonation is inconsistent. Difficult intervals and harmonic structures are major intonation weaknesses. Individual and sectional intonation problems are seldom corrected.	Instruments tuned relatively well. Intonation is often good, but with inconsistencies. Less demanding melodies, intervals and harmonic structures are performed successfully. Wide intervals, octaves, unisons are performed with partial success. Listening is good; attempts are made to correct obvious problems.	Instruments are tuned very well. Melodic and harmonic intonation is very good. Problems sometimes occur in range and volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Listening is very good, with good ability to correct most problems.	Instruments are tuned very well. Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is well-developed. Excellent control of pitch in all registers. Superior listening and adjusting skills.
<b>Rhythm &amp; Precision</b>	Rhythmic accuracy and precision are weak. Pulse is poorly controlled. Uniformity is lacking. Note accuracy is weak.	Basic rhythmic accuracy demonstrated in simple passages, although rapid or complex passages are weak. Rhythmic uniformity is inconsistent quite often. Precision achieved in simple passages. Pulse not always controlled; tempos not maintained at all times. Note accuracy fair.	Rhythm accuracy, precision, note accuracy and understanding of subdivisions good much of the time. Performers demonstrate good awareness of pulse and tempo although problems occur occasionally and may be difficult to overcome. Rhythmic patterns are interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness is good most of the time.	Rhythmic accuracy and precision are excellent. Pulse and tempo are under control most of the time; lapses are infrequent and usually happen in more difficult situations. Clarity and ensemble cohesiveness is excellent most of the time.	Superb control of pulse, tempo and rhythmic patterns. Ensemble cohesiveness is outstanding at all times. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected.

<b>Technique</b>	Technical facility is poor. Finger dexterity is undeveloped. Knowledge of fingerings is lacking. Concentration is poor.	Technical facility is fair. Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. Good technique is demonstrated by some performers. Concentration seems to drift.	Technical facility is good most of the time. Problems and breakdowns occur during difficult passages. Performers demonstrate a good degree of flexibility and dexterity. Correct technique usually demonstrated by many performers. Concentration is good but occasionally inconsistent.	Technical facility is well developed. Manual dexterity is excellent. Flexibility is quite good. Difficult passages are well-played with only minor flaws. Excellent concentration.	Technical facility is superb. Superior flexibility and dexterity exhibited by entire ensemble. Only minor flaws happen during the most demanding and complex passages. Concentration is superior, creating an extremely solid, polished performance.
<b>Interpretation &amp; Musicianship</b>	<p><i>Interpretation/Style:</i> Very little meaningful interpretation.</p> <p><i>Phrasing:</i> No uniformity in phrasing.</p> <p><i>Expression:</i> Expression is almost non-existent.</p> <p><i>Sensitivity:</i> Lack of confidence is overriding any attempts at a sensitive performance.</p>	<p><i>Interpretation/Style:</i> Little meaningful interpretation of musical passages. Style is undeveloped and inconsistent. Tempos are inconsistent.</p> <p><i>Phrasing:</i> Mostly mechanical and non-musical. Very little uniformity.</p> <p><i>Expression:</i> Some attempts at expressing melodic lines, but with rigid, mechanical and uncomfortable results.</p> <p><i>Sensitivity:</i> Little use of accents &amp; stress. Little ability to perform beyond technical and mechanical aspects of music.</p>	<p><i>Interpretation/Style:</i> Meaningful and uniform interpretation some of the time. Style is good some of the time, but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times. Tempos are consistent and stylistically accurate some of the time.</p> <p><i>Phrasing:</i> Phrasing is basic, uniform and somewhat consistent some of the time although not always natural; often mechanical.</p> <p><i>Expression:</i> Dynamic shaping and contouring of phrases is sometimes apparent. Communication is occasionally good, but with many lapses.</p> <p><i>Sensitivity:</i> Good use of accents and stress at times, but not always consistent. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product.</p>	<p><i>Interpretation/Style:</i> Good uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation, but do not detract considerably from an otherwise excellent performance. Style is good most of the time, seldom rigid or mechanical. Stylistic accuracy is good and consistent most of the time. Tempos are consistent and stylistically accurate most of the time.</p> <p><i>Phrasing:</i> Phrasing is thorough and natural most of the time. Uniformity of phrasing is consistent throughout most of the performance.</p> <p><i>Expression:</i> Expressive shaping and contouring of phrases and passages is very good with only occasional lapses. Expression is seldom mechanical or contrived. Communication is very good most of the time.</p> <p><i>Sensitivity:</i> Excellent use of accents, stress, rubato and flexibility in phrasing to create a free-flowing performance most of the time. Good demonstration of skills necessary to transcend</p>	<p><i>Interpretation/Style:</i> Thorough and stylistically valid interpretation at all times. Uniformity of style is consistent at all times. Performers exhibit a thorough understanding of style, tempos and interpretation, and successfully communicate this knowledge throughout the performance.</p> <p><i>Phrasing:</i> Phrasing is always natural and uniformly performed by all sections and individuals.</p> <p><i>Expression:</i> Clear, meaningful and expressive shaping of musical phrases at all times. Expression is natural, sensitive and highly effective. Communication is superior throughout.</p> <p><i>Sensitivity:</i> Superior demonstration of use of artistic subtleties. Sensitivity is achieved throughout the performance. Superior dynamic range with excellent control of all levels. Thorough use of all dynamic levels with excellent dynamic sensitivity. Superior use of musical techniques to create a sensitive, effective, naturally communicated artistic performance.</p>

				technical and mechanical aspects creating artistic results most of the time.	
<b>Dynamics</b>	Very little use of dynamics.	Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity. Little communication of musical ideas.	Some successful attempts at basic dynamic variation though limited in scope and range. Lower dynamic levels not well-used. Upper dynamic levels not always performed tastefully. Performers demonstrate some knowledge of artistic concepts, but with incomplete success.	Good use of dynamics throughout the performance with some lack of dynamic control. Good “ff’s” and “pp’s,” but full dynamic range is not completely explored. Overall performance is expressive, sensitive and tasteful most of the time. Overall communication of musical ideas is very good.	Superior dynamic range with excellent control of all levels. Thorough use of all dynamic levels with excellent dynamic sensitivity. Superior use of musical techniques to create a sensitive, effective, naturally communicated artistic performance
<b>Articulation (Sticking)</b>	Articulation/sticking technique not yet developed. Poor clarity and accuracy. Articulation/sticking styles neglected most of the time.	Articulation/sticking technique and style are good most of the time. Styles performed uniformly much of the time, but lack complete consistency and accuracy. Complex articulations lack clarity and control.	Articulation/sticking technique is well developed. Thorough knowledge of articulation/sticking styles is demonstrated. Uniformity is very good with weaknesses only shown by individual performers during complex passages.	Articulation/sticking technique is well developed. Thorough knowledge of articulation/sticking styles is demonstrated. Uniformity is very good with weaknesses only shown by individual performers during complex passages.	Outstanding and comprehensive knowledge of articulation/sticking styles and techniques is demonstrated at all times. Wide variety of articulation/stickings played with excellent consistency and uniformity.
<b>Scales</b>	There is limited ability to play scales. The performer does not know all the fingerings and/or key signatures yet. The performer may not be able to play the full range of the instrument yet. All scales are NOT known and the chromatic scale is not played.	The scales are played with many mistakes. The tempo is inconsistent, or extremely slow. Some scales may not be known—especially those with many sharps/flats. The chromatic scale is difficult to perform.	The scales are played, but with 3-6 mistakes. The tempo is slower, or fluctuates between easier keys and more difficult keys. Keys with more sharps/flats are troublesome. The chromatic scale is played, but with effort.	All of the required scales are performed well. There are only 1-2 mistakes. Any mistakes are simple lapses in concentration or cracked notes. The chromatic scale is well-played. The scales are played moderately fast.	Scales are performed without mistakes and with all of the indicated articulation marks. The tempo of the scales is allegro. There is no hesitation in the performer’s technical facility between notes. The chromatic scale is played with ease.