|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **ASBOA Solo-Ensemble Wind/String Scoring Rubric** | | | | | |
|  | **Superior** | **Excellent** | **Good** | **Fair** | **Poor** |
| **FUNDAMENTAL TECHNIQUE** | | | | | |
| **Tone Quality** | The tone is uniform, centered, consistent and well controlled throughout. | Most tones are uniform, centered, consistent and  well- controlled throughout. | There is an overall good tone quality with some harshness and/or distortion at extended ranges and volume levels. | Most tones are not uniform, centered, consistent and well controlled throughout. | Tones are fragmented and rough. |
| **Intonation** | The soloist/ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved. | The soloist/ensemble is well-tuned most of the time with occasional pitch problems. | The soloist/ensemble intonation is inconsistent. | The soloist/ensemble is rarely in tune. | There is a lack of tonal center that results in poor intonation. |
| **Articulation / Bowing** | Articulation / Bowing is clear, appropriate and consistent. | Articulation / Bowing is proper and consistent with only minor variations. | Correct Articulation / Bowing is performed some of the time. | Correct Articulation / Bowing is infrequent. | Articulation / Bowing is inconsistent and not appropriate. |
| **Rhythm, Precision and Tempo** | Rhythms are accurate and vertically aligned. Tempos are accurate throughout the performance. | Rhythms are accurate and vertically aligned. Tempos are accurate most of the time. | Most rhythms are accurate and vertically aligned. Tempos are accurate some of the time. | Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy. | There is little or no rhythmic accuracy throughout the performance. |
| **Note Accuracy and Technique** | The soloist/ensemble performs accurate notes with great dexterity and flexibility. | Accurate notes - Technical facility is excellent. Flaws occur infrequently during difficult passages. | Technical facility is good most of the time. Flaws occur sometimes during difficult passages. | Flaws are evident in complex passages as well as relatively easier passages. | Technical facility is poor. |
| **MUSICAL EFFECT** | | | | | |
| **Interpretation and Style** | Performance is stylistically accurate. | Performance is stylistically accurate most of the time. | Performance is stylistically accurate some of the time. | There is little stylistic interpretation of the music. | Performance is stylistically incorrect. |
| **Balance and Blend**  **(Ensembles and Accompanied Solos)** | Chords balanced at all dynamic levels and melody clearly heard. | Most chords are balanced and melody is usually heard. | Most chords are not balanced and the accompaniment often covers the melody. | There are incomplete chord sounds. Accompaniment and melody are not well defined. | Several parts are missing. Ensemble is consistently out of balance. |
| **Phrasing and Expression** | Great attention is paid to the shaping of phrases. | Most phrases have musical shape. | There is a basic attempt to shape phrases. | There is a minimal attempt to shape phrases. | There are no discernable phrases. |
| **Dynamics** | The soloist/ensemble displays a wide range of appropriate dynamics throughout the performance. | The soloist/ensemble displays a consistent dynamic range most of the time. | Dynamic variation is apparent, but range of dynamic level is limited. | The soloist/ensemble attempts some dynamic changes. | There are no meaningful dynamic changes. |