

Jazz Area Jury Performance Rubric

Jazz Rubric	Superior 6	Excellent 5	Above Average 4	Average 3	Fair 2	Poor 1
Tone:	Excellent tone achieved throughout the entire performance. Tone uniform, consistent & well controlled despite dynamic and range extremes	Excellent tone achieved most of the time. Faults & problems infrequent. Minor problems quickly corrected. Range extremes caused some distortion.	Strong basic approach demonstrated. Harshness & distortion at upper volumes & registers. Fuzziness &/or lack of resonance at softer volumes.	Basic understanding of tonal quality concepts not yet developed. Volume & register extremes not well controlled, often harsh.	Basic understanding of tonal quality concepts mostly missing. Volume and extreme registers uncontrolled.	No understanding of basic tonal concepts. Produces harsh monotone.
Intonation:	Instrument well tuned. Melodic & harmonic intonation without fault throughout the entire selection.	Instrument well tuned. Melodic & harmonic intonation very good. Problems sometimes occur in extremely difficult passages but quickly corrected. Instrument(s) relatively well tuned.	Instrument relatively well tuned. Intonation often good but inconsistent. Difficult passages performed with partial success. Attempted to correct obvious problems.	Instrument somewhat in tune. Melodic & harmonic intonation inconsistent. Difficult passages caused major intonational weaknesses. Intonation problems seldom corrected.	Instrument has several intonation flaws. Melodic and harmonic intonation very inconsistent. Difficult passages show little success. Intonation problems seldom corrected.	Instrument has severe intonation flaws. Melodic and harmonic intonation Uncontrolled. Difficult passages show no success. Intonation problems not corrected.
Rhythm and Time Feel	Rhythmic accuracy, tempo and sense of groove are under complete control. Rhythmic interpretations are appropriate for the selection(s) performed.	Rhythmic accuracy, tempo and sense of groove are excellent most of the time. Faults are infrequent & only occur in difficult passages. Rhythmic interpretations are appropriate with only minor inconsistencies.	Rhythmic accuracy, tempo and sense of groove are good most of the time. Good sense of pulse although occasional problems occur. Rhythmic interpretations are appropriate most of the time.	Basic rhythmic accuracy, control of tempo and quality of groove are demonstrated in simple passages, although rhythmic command of more complicated and rapid passages are weak. Time is not always steady.	Basic rhythmic accuracy, control of tempo and quality of groove are flawed in simple passages. Time feel is haphazard. Rhythmic interpretations are uncontrolled.	Basic rhythmic accuracy is flawed. Understanding of jazz time feel and groove is lacking. Student unable to control the tempo.
Technique: Articulation and fingering	Dexterity excellent; flexibility excellent. Difficult passages	Dexterity excellent; flexibility quite good. Difficult passages played with only minor	Technical facility good most of the time. Problems & breakdowns occur	Technical facility fair. Faster, more complex passages force player beyond ability.	Technical facility poor. Moderately fast passages are beyond the player's ability.	Technical facility minimal. Most passages beyond player's ability.

	played without any noticeable stress. Demonstrates thorough knowledge of articulation.	flaws. Demonstrates excellent knowledge of articulation.	during difficult passages. Correct technique demonstrated most of the time.	Good technique demonstrated some of the time.		
Improvisational Skill	Excellent command of improvisational skills. Strong, confident, inventive melodic command reflecting a thorough understanding of jazz theoretical principles including harmonic details such as secondary dominants, etc.	Fine command of improvisational skills. Strong, confident, inventive melodic command reflecting a fine command of jazz theoretical principles, occasionally missing some references to harmonic details such as secondary dominants, etc.	Good command of improvisational skills, Confident, melodic playing with a good sense of personality. References to harmonic structures (chord progression) sometimes lacking.	Good potential as an improviser. Confident, melodic playing but lacking a good connection to the harmonic structure (chord progression) of the piece(s) performed.	Weak conception of improvisation. Melodies are often rambling and disconnected to the harmonic structure (chord progression) of the piece(s) performed.	Little experience with improvisation. Melodic ideas lack confidence and direction and have no connection to the harmonic structure (chord progression) of the piece(s) performed.
Interpretation/Musicianship:	<p>Stylistic accurate & consistent throughout.</p> <p>Seldom rigid or mechanical. Excellent & meaningful interpretation.</p> <p>Musical phrasing is obvious throughout the performance</p> <p>Excellent use of dynamics throughout. Full dynamic range "pp" - "ff" demonstrated.</p>	<p>Stylistic accurate & consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance.</p> <p>Musical phrasing is natural most of the time. Good use of dynamics throughout, with some lack of dynamic control. Good "pp" - "ff" most of the time.</p>	<p>Stylistic accuracy demonstrated some of the time. Stylistic interpretation demonstrated some of the time, but often rigid & mechanical.</p> <p>Musical phrasing is basic but not always consistent. Some successful attempts at basic dynamic variation though limited in scope & range.</p>	<p>Very little meaningful stylistic interpretation of musical passages. Style is undeveloped & inconsistent. Musical phrasing is mostly mechanical & non-musical. Some attempts at altering dynamics but with limited range.</p>	<p>Stylistic interpretation not present. Musical phrasing is consistently mechanical. Attempts at altering dynamics largely unsuccessful.</p>	<p>No phrasing evident. No dynamic variation.</p>
Other Performance Factors: Vibrato if student has progressed to using vibrato. Poise and stage deportment.	Stylistically appropriate vibrato that consistently enhances interpretation. Professional-level appropriate dress and	Stylistically appropriate vibrato that enhances interpretation most of the time. Appropriate dress and	Pleasant vibrato that generally enhances interpretation, but not consistently used. Appropriate dress and	Pleasant vibrato but not consistently used. with no interpretive function. Appropriate dress and	Pleasant vibrato with no interpretive function. Dress not appropriate for public	Weak or no vibrato. Dress not appropriate for public performance. No attempt made to act in manner expected

	self presentation	self presentation, slightly less than professional level but above that of average college-level performer	self presentation, average for an experienced college-level performer	self presentation, average for a first-year college-level performer	performance. Little attempt made to act in manner expected for performer	for performer.
Information Literacy	Performer speaks knowledgeably and confidently about repertoire without prompting. Answers questions without error or hesitation	Performer speaks knowledgeably and confidently about repertoire without prompting. Answers questions with only one error.	Performer speaks about repertoire in response to questions. Answers have two errors.	Performer speaks about repertoire in response to questions. Answers have three errors.	Performer speaks haltingly about repertoire in response to questions. Answers have four errors.	Performer cannot speak about repertoire and cannot answer questions correctly.

VOICE AREA RUBRIC FOR JURY ASSESSMENT

	6 Superior	5 Excellent	4 Above Ave.	3 Average	2 Fair	1 Poor
TONE	Consistently open, resonant, well-supported tone	Open, resonant and well-supported most of the time, affected only in extreme volume and range	Tone consistent within tessitura, developing more open and resonant color	Inconsistent but developing	Tone production lacking basic concept	Many problems with overall production and range changes
INTONATION	Complete accuracy of written pitches and intonation	Only minor issues of short duration related to demanding passages	Mostly accurate; issues in extreme ranges or difficult passages	Inconsistent but developing	Lack of skill Intonation problems not corrected; Several wrong notes	Many problems; Numerous wrong notes
RHYTHM	Well-executed with appropriate style and ease	Accurate control of pulse, tempo, and rhythmic pattern	Mostly accurate; developing style and ease	Inconsistent Inappropriate tempos	Several errors and lack of steady tempo	Numerous errors; not with accompanist
TECHNIQUE	Well-balanced breath control, focus and space, ease	Only minor issues of short duration	Mostly accurate; issues in extreme ranges or difficult passages	Developing ability to move throughout range	Beginning to understand breath, focus and space	Lacking breath control, focus and space
ARTICULATION/ DICTION	Fluidity, clarity and ease in each language; outstanding communication of the meaning of the text	Appropriate pronunciation in each language and clarity of text; clear relationship to the meaning of the text	Strong Italian and English; Some problems with others; demonstrated understanding of the text	Developing vowel formations and energized consonants; ability to sing in Italian and English	Considerable problems with vowel formations and clear consonants	Inappropriate and undeveloped
INTERPRETATION MUSICIANSHIP	Very musical and sensitive performer; Superb application of appropriate style, tempo, dynamics, phrasing	Meaningful and stylistically accurate with a variety of expressions presented	Meaningful and stylistically accurate most of the time; needs more variety in expression	Inconsistent; some lack of style, tempo, dynamics, phrasing and interpretation	Very little meaningful expression or style; little or no dynamic use	No meaningful expression or style

OTHER FACTORS	Professional approach and stage deportment; appropriate attire; Solid memorization	Poised and confident with good stage deportment; solid memorization.	Appropriate attire and approach; well-prepared with any memory slips well-covered;	Minor inconsistencies in attire and approach; lacking complete confidence Well-prepared but Subtle memory slips	Inappropriate attire and insecure in approach Some memory problems	Unacceptable attire and approach Basic lack of preparation/memory
INFORMATION LITERACY	Outstanding responses showing advanced knowledge	Strong responses with depth	Solid responses showing developing understanding	Basic responses requiring more depth	Limited responses	Unacceptable responses; no effort or preparation

Woodwind Area Jury Performance Rubric

Woodwind Rubric	Superior 6	Excellent 5	Above Average 4	Average 3	Fair 2	Poor 1
Tone:	Excellent tone achieved throughout the entire performance. Tone uniform, consistent & well controlled despite dynamic and range extremes	Excellent tone achieved most of the time. Faults & problems infrequent. Minor problems quickly corrected. Range extremes caused some distortion.	Strong basic approach demonstrated. Harshness & distortion at upper volumes & registers. Fuzziness &/or lack of resonance at softer volumes.	Basic understanding of tonal quality concepts not yet developed. Volume & register extremes not well controlled, often harsh.	Basic understanding of tonal quality concepts mostly missing. Volume and extreme registers uncontrolled.	No understanding of basic tonal concepts. Produces harsh monotone.
Intonation:	Instrument well tuned. Melodic & harmonic intonation without fault throughout the entire selection.	Instrument well tuned. Melodic & harmonic intonation very good. Problems sometimes occur in extremely difficult passages but quickly corrected. Instrument(s) relatively well tuned.	Instrument relatively well tuned. Intonation often good but inconsistent. Difficult passages performed with partial success. Attempted to correct obvious problems.	Instrument somewhat in tune. Melodic & harmonic intonation inconsistent. Difficult passages caused major intonational weaknesses. Intonation problems seldom corrected.	Instrument has several intonation flaws. Melodic and harmonic intonation very inconsistent. Difficult passages show little success. Intonation problems seldom corrected.	Instrument has severe intonation flaws. Melodic and harmonic intonation uncontrolled. Difficult passages show no success. Intonation problems not corrected.
Rhythm:	Rhythmic accuracy & precision are exact. Tempo obviously under complete control. Rhythmic interpretations/ variations appropriate for the selection	Rhythmic accuracy & precision excellent. Tempo under control most of the time. Faults infrequent & only occur in difficult passages. Rhythmic interpretation/ variations appropriate with only minor inconsistencies.	Rhythmic accuracy & precision good most of the time. Demonstrate good awareness of pulse & tempo although occasional problems occur. Rhythmic interpretation/ variations appropriate most of the time.	Basic rhythmic accuracy demonstrated in simple passages, although rapid & complex passages are weak. Tempo not always controlled.	Basic rhythmic accuracy flawed in simple passages. Tempo haphazard. Rhythmic interpretations/ variations uncontrolled. Tempo haphazard.	Basic rhythmic accuracy extremely flawed. Student unable to control tempo or tempo variations.

Technique: Articulation and fingering	Dexterity excellent; flexibility excellent. Difficult passages played without any noticeable stress. Demonstrates thorough knowledge of articulation/bowing styles	Dexterity excellent; flexibility quite good. Difficult passages played with only minor flaws. Demonstrates excellent knowledge of articulation/bowing styles.	Technical facility good most of the time. Problems & breakdowns occur during difficult passages. Correct technique demonstrated most of the time.	Technical facility fair. Faster, more complex passages force player(s) beyond ability. Good technique Demonstrated some of the time.	Technical facility poor. Moderately fast passages beyond force player's beyond ability.	Technical facility halting. Moderately fast passages beyond player's ability.
Interpretation /Musicianship:	Stylistic accurate & consistent throughout. Seldom rigid or mechanical. Excellent & meaningful interpretation. Musical phrasing is obvious throughout the performance Excellent use of dynamics throughout. Full dynamic range "pp" - "ff" demonstrated.	Stylistic accurate & consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time. Good use of dynamics throughout, with some lack of dynamic control. Good "pp" - "ff" most of the time.	Stylistic accuracy demonstrated some of the time. Stylistic interpretation demonstrated some of the time, but often rigid & mechanical. Musical phrasing is basic but not always consistent. Some successful attempts at basic dynamic variation though limited in scope & range.	Very little meaningful stylistic interpretation of musical passages. Style is undeveloped & inconsistent. Musical phrasing is mostly mechanical & non-musical. Some attempts at altering dynamics but with limited range.	Stylistic interpretation not present. Musical phrasing is consistently mechanical. Attempts at altering dynamics largely unsuccessful.	No phrasing evident. No dynamic variation.
Other Performance Factors: Vibrato if student has progressed to using vibrato. Poise and stage deportment.	Beautiful vibrato that consistently enhances interpretation. Professional-level appropriate dress and self presentation	Beautiful vibrato that enhances interpretation most of the time. Appropriate dress and self presentation, slightly less than professional level but above that of average college-level performer	Pleasing vibrato that generally enhances interpretation, but not consistently used. Appropriate dress and self presentation, average for an experienced college-level performer	Pleasing vibrato but not consistently used. with no interpretive function. Appropriate dress and self presentation, average for a first-year college-level performer	Pleasing vibrato with no interpretive function. Dress not appropriate for public performance. Little attempt made to act in manner expected for performer	Weak or no vibrato. Dress not appropriate for public performance. No attempt made to act in manner expected for performer.
Information Literacy	Performer speaks knowledgeably and confidently about repertoire without prompting. Answers questions without error or hesitation	Performer speaks knowledgeably and confidently about repertoire without prompting. Answers questions with only one error.	Performer speaks about repertoire in response to questions. Answers have two errors.	Performer speaks about repertoire in response to questions. Answers have three errors.	Performer speaks haltingly about repertoire in response to questions. Answers have four errors.	Performer cannot speak about repertoire and cannot answer questions correctly.

String Area Jury Performance Rubric

String Rubric	Superior: 6	Excellent: 5	Above Average: 4	Average: 3	Fair: 2	Poor: 1
Tone Quality	Consistently open and resonant. Vibrato matches bow speed and has full range of color	Open and resonant in all but the highest ranges. Vibrato is thoughtful and rarely lacking appropriate variety of speed, width and intensity.	Open and resonant in comfortable ranges. Relaxed vibrato is consistent and used before and after shifts, and on difficult fingers, but lacks variety of speed, width and intensity.	Tone and sound quality are consistent. Student has understanding of sounding point, weight and bow speed. Relaxed vibrato is present but often lacking.	Some control of tone, but sound quality is inconsistent. Lack of understanding of the relationship between sounding point, weight and speed. Relaxed vibrato present on long notes	Weak sound quality with no control of tone and no vibrato or very tight vibrato.
Intonation	Without fault, and with understanding and application of harmonic and melodic tuning.	Only minor errors, which are corrected immediately. The full resonance of the instrument is utilized.	Quite good overall, however some inconsistencies remain during shifting, and in high or fast passages. Attempts are made to correct subtle problems.	Student matches open-string pitches well. Difficult passages remain out of tune, but some attempts are made to correct obvious problems.	Notes are often out of tune. Student sometimes corrects intonation in slow passages, but fast passages remain out of tune.	Entire instrument may be out of tune without student noticing. Finger placement is mechanical with no attempts made to fix poor intonation.
Rhythm	Superior in every way. Printed tempo fluctuations are well paced and executed, and general tempo is exact.	Overall excellent, with only some rhythms showing inconsistency in difficult passages. Tempo holds steady, but some printed fluctuations are weakly executed.	Rhythmic precision and accuracy good almost all of the time, but printed tempo fluctuations are often ignored or weakly paced.	Rhythmic precision and accuracy has some flaws, with common problems of rushing/dragging in difficult passages. Tempo often fluctuates outside of printed indications.	Some major rhythmic inaccuracies in moderately difficult passages. Tempo fluctuates haphazardly and with little regard to printed indications.	Lack of rhythmic pulse. Simple rhythms miscounted. Inability to control printed tempo fluctuations.
Technique	Student is mastering the instrument in every way. Passage work is impeccable and well in control	Minor flaws occur only within extremely difficult passages. Student is able to recover with no problems.	Minor flaws occur only within extremely difficult passages. Student has problems correcting the problem and recovering quickly.	Student shows some weaknesses in technical development, not able to fully control technical aspects of passage work. resulting in simple mistakes.	Minor setup problems in posture, left hand and bow hold still occurring, resulting in weak and inconsistent control of technique.	Major set-up problems not corrected by the student (posture, left hand, bow hold). Basic technical issues problematic
Bowing & Articulation	Superior in every way, always able to match bow /articulations to elements of style. All	Difficult bowings are played easily. Minor flaws only. Student is almost always able to match bow/articulations to	Minor flaws only, mostly in advanced bow techniques. Most style elements matched by bow/articulation.	Minor flaws in general sound production. Bow parallel to the bridge most of the time. Little attention to style. Bow hand	Frequent problems in general sound production and tone control. Student often has a non-parallel bow. Some flexibility	Student unable to control bow speed, placement, or arm weight. Major problems in controlling (cont.) quality of sound

	bowing styles fluent.	elements of style.	Flexibility evident in all strokes including spiccato and chords.	almost always flexible.	evident however.	and articulation. Lack of flexibility.
Interpretation Musicianship	Superior ability to convey composer's intentions. True expression of student's personal voice in musicianship.	Excellent ability to project personal inflection and musical intention throughout. Dynamics, phrasing and style evident and appropriate.	Mostly communicates musically, however in difficult passages, there are some minor problems in mastering dynamic control, style and phrasing. Personal interpretation and emotional commitment are evident for most of the performance. Breathing between most phrases.	General range of dynamics falls within forte and piano. Student shows some personal interpretation, some emotional commitment, and sometimes breaths between phrases.	Composer's instructions observed, but medium dynamic range. Student sometimes stops to correct mistakes in lieu of flow. No breathing between phrases.	Student plays with small dynamic level and ignores many of composer's directions; shows no emotional connection to the music and often stops to correct mistakes in lieu of flow.
Stage Presence	Actively engages the audience through superior control of facial expressions, breathing, body motion and command of presence.	Student excels in deportment by often using facial expressions, body motion and breathing to enhance the performance.	Excellent deportment. Student looks pleasant all the time and is beginning to enhance the performance with some body motion. Breathing between most phrases.	Student has good deportment and looks comfortable except for in the most difficult passages. Breathing between some phrases.	Student has basic deportment, but often looks uncomfortable and sometimes fails to maintain composure. No breathing between phrases.	Student does not understand general deportment. Posture and poise are unrefined and student is wooden, uncomfortable or has inappropriate dress, stance or poor bow.
Information Literacy	Clearly able to discuss pertinent information in a professional manner. Can also place information in larger contexts.	Demonstrates excellent knowledge of the piece and context, but lacking fluency in appropriate language.	Clearly able to discuss the piece the composer and context, but with some lack of detail.	Knows basic information about the piece, but is unable to place it in a larger context.	Knows basic knowledge only about the piece, but not about the composer or other relevant context.	Lacking any information on the piece aside from title and composer.