

Alberta Band Association Festival of Bands Performance Rubric

	Superior (1)	Excellent (2)	Good (3)	Fair (4)	Poor (5)	
Quality of Sound	Tone Quality	Achieves superlative tone quality. Tone is well focused, full open, resonant, consistent, uniform in colour, texture and sonority at all times. Utmost clarity is achieved.	Excellent tone achieved most of the time. Lapses and problems infrequent, usually caused by most demanding musical passages. Individual problems minor and quickly corrected. Tonal colour, focus and timbre uniform, consistent and well controlled, though sometimes adversely affected in extremes of volume or range. Tonal clarity achieved most of the time.	Strong basic approach demonstrated, focus often good. Uniform colour and texture demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance problems at softer volumes. Breath/bow control generally good, although not always maintained.	Basic understanding of tonal quality concepts not yet developed throughout ensemble. Some individuals demonstrate good tone production. Volume and register extremes not well controlled, often harsh. Focus and resonance achieved occasionally. Uniformity of colour and texture weak. Breath/bow control weak and inconsistent.	Little understanding of basic concepts of tone production. Poor air support/embouchures/bow control creates tone that is thin, airy, dull, harsh at upper volume and registers, fuzzy or unfocused at lower volume and registers
	Intonation	Instruments very well tuned. Melodic and harmonic intonation is superior. Ability to control difficult tuning situations well developed. Excellent control of pitch in all registers. Superior listening And adjustment skills.	Instruments well tuned. Melodic and harmonic intonation very good. Problems sometimes occur in range/volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Listening very good with good ability to correct most problems	Instruments tuned relatively well. Intonation often good with inconsistencies. Less demanding melodies, intervals and harmonic structures performed successfully. Wide intervals, octaves, and unisons, performed with partial success. Listening good; attempts made to correct obvious problems.	Instruments somewhat in tune. Melodic and harmonic intonation inconsistent. Difficult intervals and harmonic structures are major intonational weaknesses. Individual and section intonation problems seldom corrected.	Instruments not tuned well. Melodic and harmonic intonation weak.
	Blend and Balance	Superior blend and balance maintained at all times, both within and between sections. Tonal blend is uniform and consistent. Extremes of register and volume do not detract from superior blend and balance.	Excellent blend and balance established and maintained most of the time. Tonal blend almost always uniform and consistent. Balance between and within sections very good most of the time. Problems occur only during most difficult passages and are usually short in duration. Lapses infrequent and generally minor.	Good blend and balance, but sections and/or individuals tend to dominate sound at times. Less demanding passages have good blend, balance and voice relationships. Problems occur during extreme volume and/or range, dynamic changes, dense harmonic structures. Clarity good but lacking at times.	Blend and balance sometimes achieved during less demanding passages. Faster, louder and higher passages not well balanced. Individuals and/or sections tend to dominate the ensemble sound most of the time. Good characteristic ensemble sound seldom achieved. Listening and attentiveness inconsistent, often neglected.	Blend and balance between and within sections not achieved most of the time

Technique	Rhythmic and Note Accuracy	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.	Rhythmic accuracy, precision and note accuracy excellent. Pulse and tempo under control most of the time, lapses infrequent and usually occur in more difficult passages. Rhythms interpreted correctly and uniformly; only minor inconsistencies. Problems occur at times during very difficult situations. Clarity and ensemble cohesiveness excellent most of the time.	Rhythmic accuracy, precision and note accuracy are good most of the time. Players demonstrate a god awareness of pulse and tempo although occasional problems occur and may be difficult to overcome. Rhythmic patterns interpreted correctly and uniformly most of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness good most of the time.	Basic rhythmic accuracy demonstrated in simple passages, although rapid and complex passages are weak. Rhythmic uniformity inconsistent quite often. Precision achieved in simple passages. Pulse not always controlled; tempos not maintained at all times. Note accuracy generally good, except in challenging passages.	Rhythmic accuracy and precision weak. Pulse poorly controlled. Uniformity lacking. Note accuracy weak.
	Articulation and Bowing	Outstanding and comprehensive knowledge of articulation/bowing styles and techniques is demonstrated at all times. Wide variety of articulation played with excellent consistency and uniformity.	Well developed thorough knowledge of articulations/bowing styles. Uniformity very good with weaknesses only shown by individual players during complex passages.	Articulation technique and style good most of the time. Styles performed uniformly most of the time, but lack complete consistency and accuracy. Complex articulations lack clarity and control.	Articulation/bowing technique correct some of the time. Styles accurate and uniform some of the time.	Articulation/bowing technique not well developed. Poor clarity and accuracy. Articulation/bowing styles neglected most of the time.
	Facility	Technical facility is superb. Superior flexibility and dexterity exhibited by entire ensemble. Only minor flaws occur during most demanding and complex passages.	Technical facility well developed; manual dexterity excellent; flexibility quite good. Difficult passages played with only minor flaws.	Technical facility good most of the time. Problems and breakdowns occur during difficult passages. Players demonstrate a good degree of flexibility and dexterity. Correct technique usually demonstrated by many players.	Technical facility is fair. Flexibility and dexterity persistent problems. Faster, more complex passages tax players beyond their ability. Good technique is demonstrated by some players.	Technical facility is poor. Finger dexterity underdeveloped; knowledge of fingerings lacking.
	Attention	Concentration is superior, creating and extremely solid, polished performance.	Concentration is excellent. Players respond well to director.	Concentration good but occasionally inconsistent. Players pay attention to the director most of the time.	Concentration seems to drift.	Players rarely pay attention to director.

Musicality	Interpretation, Style and Tempi	Thorough and stylistically valid interpretation at all times. Uniformity of style is consistent at all times. Players exhibit a thorough understanding of style, tempi and interpretation and successfully communicate this knowledge thorough the performance.	Good uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation but do not detract considerably from otherwise excellent performance. Style good most of the time. Seldom rigid or mechanical. Stylistic accuracy good and consistent most of the time. Tempi are stylistically accurate and consistent most of the time.	Meaningful and uniform interpretation some of the time. style good some of the time but can often be rigid and mechanical. Stylistic accuracy demonstrated some of the time. Tempi are consistent and stylistically accurate some of the time.	Very little meaningful interpretation of musical passages. Style is underdeveloped and inconsistent. Tempi are inconsistent.	Little meaningful interpretation.
	Phrasing	Phrasing is always natural and uniformly performed by all sections and individuals.	Phrasing thorough and natural most of the time. Uniformity of phrasing consistent through most of the performance.	Phrasing is basic, uniform and consistent some of the time, but not always natural often mechanical.	Mostly mechanical and non-musical; very little uniformity	No uniformity in phrasing
	Expression	Clear, meaningful and expressive shaping of musical phrases at all times. Expression is natural, sensitive and highly effective. Communication is superior throughout.	Expressive shaping and contouring of phrases and passages very good with only occasional lapses. Expression seldom mechanical or contrived. Communication very good most of the time.	Dynamic shaping and contouring is sometimes apparent, but mechanical. Communication is occasionally good but with many lapses.	Some attempts at expressing melodic lines, but with rigid, mechanical results.	Expression almost non-existent
	Sensitivity and Nuance	Superior demonstration of use of artistic subtleties. Sensitivity achieved at all times.	Excellent use of accents, stress, rubato and flexibility in phrasing to create free flowing performance most of the time. Good demonstration of skills necessary to transcend mechanical and technical aspects creating artistic results most of the time.	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.	Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects.	
	Dynamics	Superior dynamic range with excellent control at all levels. Thorough use of dynamic levels; excellent dynamic sensitivity. Superior use of musical techniques to create a sensitive, effective, naturally communicated artistic performance.	Good use of dynamics throughout, with some lack of dynamic control. Good "ff" and "pp" but full dynamic range not completely explored. Overall performance is expressive, sensitive and tasteful most of the time. Overall communication of musical ideas very good.	Some successful attempts at basic dynamic variation, though limited in scope and range. Lower dynamic levels not well used. Upper levels not always played tastefully.	Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity	Very Little Use of Dynamics
	Overall	Players demonstrate a clear knowledge of artistic concepts and play consistently with musicality. Players respond well to the director at all times.	Players demonstrate a clear knowledge of artistic concepts with only momentary lapses in musicality. Players usually respond well to director.	Players demonstrate some knowledge of artistic concepts, but with incomplete success. Players usually respond well to director.	Players demonstrate some knowledge of artistic concepts, but with incomplete success. Little attention is paid to the director and the ensemble does not follow well.	Players demonstrate little to no knowledge of artistic concepts. Players do not watch the director or respond to the director.