

**Music Department**  
**Instrumental Music Performance-Individual**  
**Rubric**

| Category                | 4  | 3  | 2   | 1  |
|-------------------------|--|--|---|--|
| 1. Tone Quality         | Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality. | Tone is focused, clear, and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. | Tone is often focused, clear, and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled.       | The tone is often not focused, clear, or centered regardless of the range being played, significantly detracting from the overall performance. |
| 2. Rhythm               | The beat is secure and the rhythms are accurate for the style of music being played.                                     | The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.        | The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. | The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.                            |
| 3. Pitch                | Virtually no errors. Pitch is very accurate.   | An occasional isolated error, but most of the time pitch is accurate and secure.   | Some accurate pitches, but there are frequent and/or repeated errors.   | Very few accurate or secure pitches.   |
| 4. Dynamics             | Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.               | Dynamic levels are typically accurate and consistent.  | Dynamic levels fluctuate but can be discerned.  | Attention to dynamic levels is not obvious.  |
| 5. Phrasing             | Phrasing is always consistent and sensitive to the style of music being played.  | Phrasing is usually consistent and sensitive to the style of music being played.   | Phrasing is usually consistent and occasionally sensitive to the style of music being played.   | Phrasing is rarely consistent and/or rarely sensitive to musical style.  |
| 6. Expression and Style | Performs with a creative nuance and style in response to the score and limited coaching.                                 | Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.                                   | Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.  | Rarely demonstrates expression and style. Just plays the notes.  |

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|-------------------|---|--|--|--|
| 7. Note Accuracy  | Notes are consistently accurate.  | An occasional inaccurate note is played, but does not detract from overall performance.  | A few inaccurate notes are played, detracting somewhat from the overall performance.                                 | Wrong notes consistently detract from the performance.                                   |
| 8. Articulation   | Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor. | Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor. | Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor. | Few secure attacks. Markings are typically not executed accurately.                      |
| 9. Style Markings | All style marking were played well and accurately. Made music more than notes and rhythm.   | Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.                            | Failed to play several style markings accurately. Style of piece was barely recognizable.                            | Little or no attention was given to style markings. Style of piece was not recognizable. |
| 10. Memorization  | 90-100% of the piece was memorized and played accurately.   | 75-89% of the piece was memorized and played accurately.   | 50-74% of the piece was memorized and played accurately.   | Less than 50% of the piece was memorized and played accurately.                          |

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