

| | SUPERIOR 10 - 9 | EXCELLENT 8 - 7 | GOOD 6 - 5 | FAIR 4 - 3 | NEEDS IMPROVEMENT 2 - 1 |
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| Tone | tone quality is full, rich, idiomatic, and characteristic of the tone quality of the instrument in all registers | tone quality is characteristic in most registers, but distorts in a few passages (occasional lapses) | tone quality exhibits minor flaws in basic production (i.e. slightly thin, unfocused or forced sound) | tone quality has several flaws in basic production (i.e. consistently thin, unfocused or forced sound) | tone quality is of a quality that hinders the performance |
| Harmonic Vocabulary | demonstrates consistent use of appropriate modes and scales and clear understanding of changes; consistently uses chromaticism and non-chord tones in an stylistically appropriate manner | demonstrates use of appropriate modes and scales within context of changes; minor inconsistencies in the use of chromaticism and non-chord tones in an stylistically appropriate manner | demonstrates basic use of appropriate modes and scales within context of changes; resolution of chromaticism and/or non-chord tones performed with basic facility | use of appropriate scales or modes is inconsistent and often not within the context of the changes; inconsistent use of chromaticism or non-chord tones or both | incorrect scales or modes are utilized, or none at all; non-chord tones and chromaticism are used in an idiomatically incorrect manner; does not demonstrate a clear understanding of the changes |
| Style | demonstrates clear understanding of style; executes with stylistic nuance, articulation, phrasing, dynamics, etc. | demonstrates understanding of style; slight inconsistencies with regard to nuance, articulation, phrasing, dynamics, etc. occasionally occur | demonstrates some understanding of style; some inconsistencies with regard to nuance, articulation, phrasing, dynamics, etc. occur | demonstrates a little understanding of style; numerous inconsistencies with regard to nuance, articulation, phrasing, dynamics, etc. occur | does not demonstrate an understanding of style; little to no stylistic nuance, articulation, phrasing, dynamics, etc. is evident |
| Creativity | performance uses highly original and creative melodies consistent with the style of the accompaniment. Unity and variety are balanced | uses original and creative melodies consistent with the style of the accompaniment; minor inconsistencies are present. Unity and variety are mostly balanced | melodies are somewhat original or creative, consistent with the style of the accompaniment, but formulaic. Unity and variety are not balanced | melodies are not original or creative, but are consistent with the style of the accompaniment. Either unity or variety is emphasized | melodies are not original and are not consistent with the style of the accompaniment. Either unity or variety is significantly emphasized |
| Time | rhythmic figures are performed stylistically within the subdivision; time and subdivision are steady | rhythmic figures are mostly stylistic and within the subdivision; time and subdivision are mostly consistent | rhythmic figures are sometimes stylistic but show a degree of inconsistency and may not always be within the subdivision; time is mostly steady but performer | many rhythms performed incorrectly or with poor subdivision; time and subdivision is inconsistent and detracts from solo | rhythmic figures and subdivision are mostly out of sync with the time |

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| | | | struggles with maintaining subdivision at times | | |
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