

CDBA Middle School All-District Audition
Solo Rubric

| | 0 | 1 - 5 | | | 6 - 16 | | | 17 - 29 | | | 30 - 40 | | | 41 - 45 | | |
|--|---------------------|--|---|---|--|----|----|--|----|----|--|----|----|--|----|----|
| | | 1 | 3 | 5 | 6 | 11 | 16 | 17 | 23 | 29 | 30 | 35 | 40 | 41 | 43 | 45 |
| Tone Breath support | Solo not attempted. | Student rarely, if ever, performs with mature, focused characteristic tone . Tone is always thin or spread throughout the range of pitches played. There are consistent and significant flaws in embouchure, air quantity, breath support, equipment or tonal concept. | | | Student occasionally performs with mature, focused characteristic tone . Tone is consistently thin or spread . There are consistent flaws in embouchure, air quantity, breath support, equipment or tonal concept. | | | Student sometimes performs with mature, focused characteristic tone with tone often becoming thin or spread in extremes of pitch, dynamic level or phrase length. Breath support is sometimes present. | | | Student nearly always performs with mature, focused characteristic tone . Tone may become slightly thin or spread , but only in extremes of pitch, dynamic level or phrase length . Breath support is almost always present. | | | Student always performs with mature, focused characteristic tone . Breath support is always used. | | |
| Pitch/Intonation | Solo not attempted. | Pitches are seldom secure or accurate. Wrong fingerings and missed partials are common. Note-to-note intonation is rarely secure due to significant flaws in breath control, embouchure, worn reed or poor trombone slide technique. | | | Pitches are mostly accurate and secure, but there are repeated errors (missing the same note in a key repeatedly or playing multiple wrong fingerings/partial). Note-to-note intonation is only sometimes secure due to significant flaws in breath control, embouchure, worn reed or poor trombone slide technique. | | | Pitches are mostly accurate and secure, but there are multiple isolated errors due to incorrect fingerings or partials . Note-to-note intonation is mostly secure, but there are consistent minor lapses . | | | Pitches are accurate and secure, but there are a few isolated errors due to a “chipped” note . Note-to-note intonation is secure with occasional minor lapses. | | | Pitches are always accurate and secure. Note-to-note intonation is very secure with isolated minor lapses. | | |
| Articulation Note release Note length | Solo not attempted. | No control of articulation or breath release is evident. Articulations are rarely, if ever, performed as written with correct technique and in an appropriate style (slur, legato, staccato, etc.). Articulation and note length are rarely, if ever, representative of the appropriate compositional style and historical era . | | | Articulations and breath releases are occasionally performed as written. There are consistent flaws in technique that prevent performing the written articulations and style (slur, legato, staccato, etc.). Articulation and note length are occasionally representative of the appropriate compositional style and historical era , but there are consistent and significant lapses . | | | Articulations and breath releases are sometimes performed as written. There are consistent flaws in technique that prevent performing the written articulations and style (slur, legato, staccato, etc.). Articulation and note length are sometimes representative of the appropriate compositional style and historical era , but there are consistent lapses . | | | Articulations and breath releases are nearly always performed as written with correct technique and in an appropriate style (slur, legato, staccato, etc.). Articulation and note length are usually representative of the appropriate compositional style and historical era , but there are minor lapses . | | | Articulations and breath releases are always performed as written with correct technique and in an appropriate style (slur, legato, staccato, etc.). Articulation and note length are always representative of the appropriate compositional style and historical era . | | |
| Rhythmic accuracy Pulse control | Solo not attempted. | Rhythm durations are seldom performed accurately. Pulse is rarely, if ever, steady and under the student’s control. | | | Rhythm durations are occasionally performed accurately, but there are frequent or repeated errors . Pulse is erratic, but student demonstrates some control . | | | Rhythm durations are sometimes performed accurately, but there are frequent or repeated errors . Pulse is erratic, but student demonstrates some control . | | | Rhythm durations are nearly always performed accurately with a consistent and secure pulse . Errors are minor, isolated and do not significantly distract from the rhythmic flow. | | | Rhythm durations are always performed accurately with a consistent and secure pulse . | | |
| Phrasing Expression | Solo not attempted. | No phrase shape is evident in student’s performance. | | | Student occasionally uses breath control, articulation style, breath release and dynamic shape to indicate phrase shape , but lack of control of technique prevents consistent performance. | | | Student sometimes uses breath control, articulation style, breath release and dynamic shape to indicate phrase shape , but there are consistent lapses . | | | Student usually uses breath control, articulation style, breath release and dynamic shape to indicate phrase shape , but there are occasional lapses . | | | Student consistently and sensitively uses breath control, articulation style, breath release and dynamic shape to indicate phrase shape . | | |