

**CDBA Middle School All-District Audition**  
**Sight-Reading Rubric**

	<b>0</b>	<b>1 - 4</b>	<b>5 - 11</b>	<b>12 - 19</b>	<b>20 - 26</b>	<b>27 - 30</b>
		<i>1</i> <i>4</i>	<i>5</i> <i>8</i> <i>11</i>	<i>12</i> <i>15</i> <i>19</i>	<i>20</i> <i>23</i> <i>26</i>	<i>27</i> <i>30</i>
<b>Tone</b>  <b>Breath support</b>	Sight-reading not attempted.	Student <b>rarely, if ever</b> , performs with mature, focused <b>characteristic tone</b> . Tone is always thin or spread throughout the range of pitches played.  There are <b>consistent and significant flaws</b> in embouchure, air quantity, breath support, equipment or tonal concept.	Student <b>occasionally</b> performs with mature, focused <b>characteristic tone</b> . Tone is <b>consistently thin or spread</b> .  There are <b>consistent flaws</b> in embouchure, air quantity, breath support, equipment or tonal concept.	Student <b>sometimes</b> performs with mature, focused <b>characteristic tone</b> with tone <b>often becoming thin or spread in extremes of pitch, dynamic level or phrase length</b> .  <b>Breath support</b> is <b>sometimes</b> present.	Student <b>nearly always</b> performs with mature, focused <b>characteristic tone</b> . Tone may become <b>slightly thin or spread, but only in extremes of pitch, dynamic level or phrase length</b> .  <b>Breath support</b> is <b>almost always</b> present.	Student <b>always</b> performs with mature, focused <b>characteristic tone</b> .  <b>Breath support</b> is <b>always</b> used.
<b>Pitch/Intonation</b>	Sight-reading not attempted.	<b>Pitches</b> are <b>seldom secure or accurate</b> . Wrong fingerings and missed partials are common.  <b>Note-to-note intonation</b> is <b>rarely secure</b> due to <b>significant flaws</b> in breath control, embouchure, worn reed or poor trombone slide technique.	<b>Pitches</b> are <b>mostly accurate and secure</b> , but there are <b>repeated errors</b> (missing the same note in a key repeatedly or playing multiple wrong fingerings/partial).  <b>Note-to-note intonation</b> is only <b>sometimes secure</b> due to <b>significant flaws</b> in breath control, embouchure, worn reed or poor trombone slide technique.	<b>Pitches</b> are <b>mostly accurate and secure</b> , but there are <b>multiple isolated errors due to incorrect fingerings or partials</b> .  <b>Note-to-note intonation</b> is <b>mostly secure</b> , but there are <b>consistent minor lapses</b> .	<b>Pitches</b> are <b>accurate and secure</b> , but there are a <b>few isolated errors due to a "chipped" note</b> .  <b>Note-to-note intonation</b> is <b>secure</b> with <b>occasional minor lapses</b> .	<b>Pitches</b> are <b>always accurate and secure</b> .  <b>Note-to-note intonation</b> is <b>very secure</b> with <b>isolated minor lapses</b> .
<b>Articulation</b>  <b>Note release</b>  <b>Note length</b>	Sight-reading not attempted.	<b>No control of articulation or breath release is evident</b> .  Articulations are <b>rarely, if ever, performed</b> as written with <b>correct technique</b> and in an <b>appropriate style</b> (slur, legato, staccato, etc.).	<b>Articulations and breath releases</b> are <b>occasionally performed</b> as written.  There are <b>consistent flaws in technique</b> that prevent performing the written <b>articulations and style</b> . (slur, legato, staccato, etc.).	<b>Articulations and breath releases</b> are <b>sometimes performed</b> as written.  There are <b>consistent flaws in technique</b> that prevent performing the written <b>articulations and style</b> . (slur, legato, staccato, etc.).	<b>Articulations and breath releases</b> are <b>nearly always performed</b> as written with <b>correct technique</b> and in an <b>appropriate style</b> (slur, legato, staccato, etc.).	<b>Articulations and breath releases</b> are <b>always performed</b> as written with <b>correct technique</b> and in an <b>appropriate style</b> (slur, legato, staccato, etc.).
<b>Rhythmic accuracy</b>  <b>Pulse control</b>	Sight-reading not attempted.	<b>Rhythm durations</b> are <b>seldom performed accurately</b> .  <b>Pulse</b> is <b>rarely, if ever, steady and under the student's control</b> .	<b>Rhythm durations</b> are <b>occasionally performed accurately</b> , but there are <b>frequent or repeated errors</b> .  <b>Pulse</b> is <b>erratic</b> , but student demonstrates <b>some control</b> .	<b>Rhythm durations</b> are <b>sometimes performed accurately</b> , but there are <b>frequent or repeated errors</b> .  <b>Pulse</b> is <b>erratic</b> , but student demonstrates <b>some control</b> .	<b>Rhythm durations</b> are <b>nearly always performed accurately</b> with a <b>consistent and secure pulse</b> .  <b>Errors</b> are <b>minor, isolated</b> and do not significantly distract from the rhythmic flow.	<b>Rhythm durations</b> are <b>always performed accurately</b> with a <b>consistent and secure pulse</b> .
<b>Phrasing</b>  <b>Expression</b>	Sight-reading not attempted.	<b>No phrase shape</b> is evident in student's performance.	Student <b>occasionally uses breath control, articulation style, breath release and dynamic shape</b> to indicate <b>phrase shape</b> , but <b>lack of control of technique prevents consistent performance</b> .	Student <b>sometimes uses breath control, articulation style, breath release and dynamic shape</b> to indicate <b>phrase shape</b> , but there are <b>consistent lapses</b> .	Student <b>usually uses breath control, articulation style, breath release and dynamic shape</b> to indicate <b>phrase shape</b> , but there are <b>occasional lapses</b> .	Student <b>consistently and sensitively uses breath control, articulation style, breath release and dynamic shape</b> to indicate <b>phrase shape</b> .