



## Instrumental Solo Performance Assessment Rubric

Name of Soloist	Selection
School	Director

Circle the appropriate comments within the category and column, or columns, as applicable.

	Excellent			Fair	
	Superior		Good		Poor
<b>Tone Quality</b> resonance, control clarity, focus, consistency, warmth	Open, resonant, stylistically appropriate tone in all registers and ranges.	Characteristically appropriate tone most of the time but lacks consistency in outer ranges.	A basic tonal concept with notable inconsistencies throughout the entire range.	Weak or forced tonal production much of the time. Tone lacks full resonance.	A lack of understanding of how to produce a healthy, basic tone.
<b>Intonation</b> accuracy to printed pitches	Accurate intonation in all ranges and registers. Pitch adjustments are made instantly.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Generally accurate intonation with some out-of-tune notes/chords. Pitch adjustment skills are developing.	Some sense of intonation, but pitch adjustment skills are not developed.	An unawareness of tuning problems. There is a need for basic pitch adjustment skills.
<b>Rhythm</b> accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	Outstanding accuracy. Correct pulse/meter used throughout the performance.	Infrequent errors with a pulse that is mostly correct.	Occasional rhythmic errors, with a lack of consistency in pulse and/or meter.	Numerous inaccurate rhythms with an incorrect pulse/meter.	An unawareness of rhythms, meter, and pulse.
<b>Technique</b> posture, bowing, breath management, articulation, attacks, releases, musical and/or mechanical skill	Habitually correct posture, bowing/breathing, articulation, balanced attacks and releases. Smooth transitions between registers/shifting positions. Proficient coordination between fingering and bowing/tonguing.	Proper technique is employed in bowing/breathing and articulation, but has some minor inconsistencies. Overall consistent coordination between fingering and bowing/tonguing.	Good technique in bowing/breathing and articulation is emerging, but has yet to be habituated. Lacking smooth transitions between registers/shifting positions. Demonstrates good facility on instrument with a few problems.	Major inconsistencies in posture and bowing/breath management. Little coordination between fingering and bowing/tonguing.	Matters of proper posture, correct bowing/breathing and articulation are not evident. No real coordination between fingering and bowing/tonguing. Tempo changes during difficult sections. Little control of instrument.
<b>Interpretation</b> style, phrasing, tempo, dynamics, emotional involvement	Highly expressive performance with appropriate style, tempo, phrasing and contrasting dynamics.	Minor lapses in dynamics, phrasing, correct tempo, style elements, etc.	Occasionally rigid and mechanical expression. Correct tempo and dynamics, but lacks expressive elements.	Mechanical expression most of the time. Lacks in correct phrasing, tempo, dynamics, style, etc.	A lack of understanding of correct style, dynamic contrast, phrasing, and tempo.
<b>Performance Factors</b> choice of literature, appropriate appearance, poise, general conduct, mannerisms	Literature chosen is appropriate for the festival and the soloist's skill level. Demeanor is outstanding.	The literature choice is slightly more difficult than the soloist's current abilities. Excellent performance demeanor.	Appropriate festival literature, but the difficulty level is too high or too low for the performer. General poise and conduct needs some minor refining.	The literature is not festival appropriate and/or is not within the soloist's current ability to perform. Some lapse in deportment.	Proper performance conduct is lacking. Performer is unfocused. Literature is inappropriate for festival.

### Rating Table

Superior – I, Excellent – II, Good – III, Fair – IV, Poor – V, No Rating – NR  
(Ratings may include + or –, with the highest rating being a (I).)