SCBDA All-State Audition Assessment Rubric WINDS - CHROMATIC SCALE

Chromatic Scale	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Correct Pitches					
	The technical demands of the	Rarely meets technical	l Occasionaliv meets technical	Frequently meets technical	Consistently meets technical
Tacitity	scale are not met with		demands with precision but	demands with precision and	demands with precision and
Precision	TAVIDANCA OT DAVIARITY IN	The state of the s	does not demonstrate dextenty	demonstrates dexterity in performing the scale. The full	demonstrates dexterity in
Accuracy	performing the scale. There	in performing the scale. There	In performing the scale. There I scale contains minor errors in	scale contains minor errors in	performing the scale. The full
Tempo	are too many errors within the		are several errors within the scale and the full range is not	Initches however the full	scale contains correct pitches and full range. Tempo and
	scale and the full range is not	evident Tempo and pulse are	evident Tempo and pulse are	range is performed. Tempo	pulse are consistent all of the
Recovery from Error	evident. Tempo and pulse are		somewhat inconsistent	and pulse are consistent most	time.
	inconsistent.			of the time.	
PG26-AS					

SCBDA All-State Audition Assessment Rubric WINDS - SOLO

<u>Technique</u>	<u>0-2</u>	<u>3-4</u>	<u>5-6</u>	<u>7-8</u>	<u>9 - 10</u>
Correct Notes		Danah, maada taab misad	Occasionally meets technical	Frequently meets technical	Consistently meets technical
Articulations	rechnical demands are not	Rarely meets technical demands with precision and	demands with precision and	•	demands with precision and
Facility	met with precision or dexterity.	devicity and most articulations	dexterity and performs with	·	dexterity and preforms with
Precision	Articulations are incorrect	are performed incorrectly.	correct articulations some of the time.	correct articulations most of the time.	time.
Accuracy			the time.	une.	une.
Rhythmic Accuracy	<u>0-2</u>	<u>3-4</u>	<u>5-6</u>	<u>7-8</u>	<u>9 - 10</u>
Note/Rest Value					
Pulse	There is no central of rhythm or	Rarely demonstrates control of	Occasionally demonstrates	Frequently demonstrates	Consistently demonstrates
Accuracy	There is no control of rhythm or tempo in any meter present.	rhythm and tempo in all meters		control of rhythm and tempo in	control of rhythm and tempo in
Time Signatures	tempe in any meter present.	present.	all meters present.	all meters present.	all meters present.
Subdivision					
Interpretation	<u>0 - 2</u>	<u>3-4</u>	<u>5 - 6</u>	<u>7-8</u>	<u>9 - 10</u>
Dynamics	Does not demonstrate	Rarely demonstrates attention	Occasionally demonstrates	Occasionally demonstrates	Consistently demonstrates
Phrasing	attentoin to the music's	to the music's expressive	attention to the music's	attention to the music's	attention to the music's
Style	expressive features. Phrases	features. Few phrases are	expressive features. Some	lexpressive reatures. Some	expressive features. Shapes
Tempo	are not shpped with dynamics, articulations, and direction.	shaped with dynamics,	phrases are shaped with	innrases are snaped with	phrases with dynamics, articulations, and direction.
Expression	There is no attention to	articulations, and direction.	dynamics, articulations, and	dynamics, andculations, and	Attention to dynamic contrast
	dynamic contrast and an	Attention to dynamic contrast	direction. Attention to dynamic	direction. Attention to dynamic	and an understanding of
	understanding of proper style	and an understanding of proper style is not evident.	contrast and an understanding of proper style is noticeable.	of proper style is noticeable.	proper style is evident at a very
PG26-AS	is lacking.	proper style is not evident.	Tot proper style is floticeable.	or proper style is noticeable.	high level.

SCBDA All-State Audition Assessment Rubric WINDS - TONE

<u>Tone</u>	<u>0 - 3</u>	<u>3-6</u>	<u>6-9</u>	<u>9 - 12</u>	<u>12 - 15</u>
	not evident. There is little to no control in any range or register. Pitch issues are not	characteristic tone quality that is a focused, controlled sound in any range or register. A few	characteristic tone quality that is a focused, controlled sound in all ranges and registers.	characteristic tone quality that is a focused, controlled sound in all ranges and registers.	Consistently produces a characteristic tone quality that is a focused, controlled sound in all ranges and registers. Adjusts any perceived pitch
PG26-AS		adjusted. Vibrato is not	adjusted some of the time. Vibrato is not evident where	adjusted most of the time and vibrato is used where	issues and has appropriate use of vibrato where applicable.

SCBDA All-State Audition Assessment Rubric WINDS - SIGHT-READING

<u>Technique</u>	<u>0 - 1.1</u>	<u>1.2 - 2.3</u>	<u>2.4 - 3.5</u>	<u>3.6 - 4.7</u>	<u>4.8 - 6.0</u>
Correct Pitches Note Values Key Signature Articulation	incorrect. There is no evidence of an understanding of key signatures	Rarely meets technical demands with precision and most articulation styles are incorrect. There is little evidence of an understanding of key signature.	Demonstrates correct styles of articulations some of the time. There are several errors in	Demonstrates correct styles of articulations most of the time. Only minor errors occur in	Consistently meets technical demands with precision. Demonstrates correct styles of articulations all of the time. An understanding of key signature is evident.
Rhythmic Accuracy	<u>0 - 1.1</u>	<u>1.2 - 2.3</u>	<u>2.4 - 3.5</u>	<u>3.6 - 4.7</u>	<u>4.8 - 6.0</u>
Note/Rest Value Pulse Accuracy Time Signatures	tempo in any meter present. There is no evidence of an understanding of time signature.	rhythm and tempo in all meters present. Most technical passages are not performed	all meters present. Dexterity in performing technical passages and control of rhythm is evident some of the time. There are several errors in	control of rhythm and tempo in all meters present. Dexterity in performing technical passages and control of rhythm is evident most of the time. Only minor errors occur in regards to	performing technical passages and control of rhythm is evident all of the time. An
Interpretation	<u>0 - 1.0</u>	<u>1.1 - 2.1</u>	<u>2.2 - 3.2</u>	<u>3.3 - 4.3</u>	<u>4.4 - 5.5</u>
Expression Phrasing Style Tempo Dynamics PG26-AS	There is no control of tempo or pulse. Phrases are not shaped and articulations are incorrect. There is no evidence of musical style.	pulse. Attention to detail is not evident in the music's expressive features. Rarely	evident in the music's expressive features. A few phrases are shaped somewhat	the music's expressive features. Most of the time phrases are shaped using dynamics, correct articulations, and a general understanding	Consistently maintains tempo and produces a steady pulse. A high level of attention to detail is evident in the music's expressive features. Phrases are shaped using dynamics, correct articulations, and an understanding of musical style is evident.

SCBDA All-State Audition Assessment Rubric PERCUSSION - SOLO

<u>Technique</u>	<u>0 - 1.1</u>	<u>1.2 - 2.3</u>	<u>2.4 - 3.5</u>	<u>3.6 - 4.7</u>	<u>4.8 - 6.0</u>
Correct Notes			Occasionally meets technical	Frequently meets technical	Consistently meets technical
Articulations	I Lechnical demands are not	Rarely meets technical	demands with precision and	demands with precision and	demands with precision and
Facility	met with precision or dexterity.	demands with precision and dexterity and most articulations	dexterity and performs with	dexterity and performs with	dexterity and preforms with
Precision	Articulations are incorrect.	are performed incorrectly	correct articulations some of	correct articulations most of the	
Accuracy			the time.	time.	time.
Rhythmic Accuracy	<u>0 - 1.1</u>	<u>1.2 - 2.3</u>	<u>2.4 - 3.5</u>	<u>3.6 - 4.7</u>	<u>4.8 - 6.0</u>
Note/Rest Value					
Pulse	There is no control of rhythm or	Rarely demonstrates control of	Occasionally demonstrates	Frequently demonstrates	Consistently demonstrates
Accuracy	tempo in any meter present.	rnythm and tempo in all meters		control of rhythm and tempo in all meters present.	control of rhythm and tempo in all meters present.
Time Signatures	Learning and any motor processing				
Subdivision					
Interpretation	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Dynamics	Does not demonstrate	Rarely demonstrates attention	Occasionally demonstrates (Occasionally demonstrates	Consistently demonstrates
Phrasing	attention to the music's	•	attention to the music's	attention to the music's	attention to the music's
Style	expressive features. Phrases	•	expressive features. Some	expressive features. Some	expressive features. Shapes
Tempo	are not shaped with dynamics, articulations, and direction.	•		phrases are shaped with	phrases with dynamics, articulations, and direction.
Expression	There is no attention to		dynamics, articulations, and	dynamics, articulations, and	Attention to dynamic contrast
	dynamic contrast and an		direction. Attention to dynamic contrast and an understanding	direction. Attention to dynamic	and an understanding of
	understanding of proper style	· ·	of proper style is noticeable.	of proper style is noticeable	proper style is evident at a very
PG26-AS	is lacking.			pp	high level.

SCBDA All-State Audition Assessment Rubric PERCUSSION - TECHNIQUE

<u>Technique</u>	<u>0 - 1.5</u>	<u>1.6 - 3.0</u>	<u>3.1 - 4.5</u>	<u>4.6 - 6.0</u>	<u>6.1 - 7.5</u>
Rhythmic clarity Stroke/Motion Sticking Choices Proper Equipment	performing are not met and there are grievous errs in technique. The rhythms (and pitches) are unrecognizable and so inconsistent that few, if any, musical moments occurred. Sticking choice/mallet selection/stroke is not appropriate for the	characteristic quality of sound with errors of proper technique. The rhythms (and pitches) are unclear during most dynamic (or pitch) ranges preventing moments of musicality. Sticking choice/mallet selections/stroke is less	Frequently produces a characteristic quality of sound with some errors of proper technique. Some rhythms (and pitches) are unclear regardless of dynamic (or pitch) range limiting musicality. Sticking choice/mallet selection/stroke is appropriate for the musical reequipments.	characteristic quality of sound with few, if any, perceived errors of proper technique. Almost all rhythms (and pitches) are clear regardless of dynamic (or pitch) range allowing moments of musicality to develop. Sticking choice/mallet selection/stroke is appropriate for the musical	Consistently produces a characteristic quality of sound with virtually no perceived errors of proper technique. All rhythms (and pitches) are clear regardless of dynamic (or pitch)range allowing for well defined musicality. Sticking choice/mallet selection/stroke is ideal of the musical requirements.

SCBDA All-State Audition Assessment Rubric PERCUSSION - SIGHT-READING

Technique	0-1	1-2	2-3	3-4	4-5
Correct Pitches Note Values Key Signature Articulation	Technical demands are not met and articulations styles are incorrect. There is no evidence of an understanding of key signatures.	Rarely meets technical demands with precision and most articulation styles are incorrect. There is little evidence of an understanding	Occasionally meets technical demands with precision. Demonstrates correct styles of articulations some of the time. There are several errors in	Frequently meets technical demands with precision. Demonstrates correct styles of articulations most of the time. Only minor errors occur in	Consistently meets technical demands with precision. Demonstrates correct styles of articulations all of the time. An understanding of key signature is evident.
Rhythmic Accuracy	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Note/Rest Value Pulse Accuracy Time Signatures	There is no control of rhythm of tempo in any meter present. There is no evidence of an understanding of time signature.	rhythm and tempo in all meters present. Most technical passages are not performed with dexterity and there is very little control of rhythm. There is little to no evidence of an	all meters present. Dexterity in performing technical passages and control of rhythm is evident some of the time. There are several errors in	all meters present. Dexterity in performing technical passages and control of rhythm is	Consistently demonstrates control of rhythm and tempo in all meters present. Dexterity in performing technical passages and control of rhythm is evident all of the time. An understanding of time signature is evident.
Interpretation	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Expression Phrasing Style Tempo Dynamics PG26-AS	There is no control of tempo or pulse. Phrases are not shaped and articulations are incorrect. There is no evidence of musical style.	pulse. Attention to detail is not evident in the music's	phrases are shaped somewhat	Frequently maintains tempo and produces a steady pulse. Attention to detail is evident in the music's expressive features. Most of the time phrases are shaped using dynamics, correct articulations, and a general understanding of musical style is evident.	Consistently maintains tempo and produces a steady pulse. A high level of attention to detail is evident in the music's expressive features. Phrases are shaped using dynamics, correct articulations, and an understanding of musical style is evident.

SCBDA All-State Audition Assessment Rubric PERCUSSION - BUZZ ROLL

Buzz Roll	<u>0 - 1.2</u>	<u>1.2 - 2.4</u>	<u>2.4 - 3.6</u>	<u>3.6 - 4.8</u>	<u>4.8 - 6.0</u>
Appropriate sticking speed Full range of dynamics	performing the roll are not met. The roll has an inconsistent sound/tone quality throughout	The roll has an inconsistent sound/tone quality throughout	demands in performing the roll. The roll has a consistent sound/tone quality throughout	demands in performing the roll. The roll has a consistent sound/tone quality throughout	The roll has a consistent
	and/or individual strokes are	I I ha roll lacke a cuetainad	with few strokes being heard	The roll has a sustained sound with very few individual strokes	roll has a sustained sound with

SCBDA All-State Audition Assessment Rubric TIMPANI - SOLO

<u>Technique</u>	0-24	2.4 - 4.9	4.8 - 7.2	7.2 - 9.6	9.6 - 12
	<u>0 - 2.4</u>	<u>2.4 - 4.8</u>	4.0 - 7.2	<u>7.2 - 3.0</u>	9.0 - 12
Correct Notes		Rarely meets technical	Occasionally meets technical	Frequently meets technical	Consistently meets technical
Articulations	Technical demands are not	demands with precision and	demands with precision and	demands with precision and	demands with precision and
Facility	met with precision or dexterity.	dexterity and most articulations	•	dexterity and performs with	dexterity and preforms with
Precision	Articulations are incorrect.	are performed incorrectly	conect atticulations some of	correct articulations most of the	
Accuracy			the time.	time.	time.
Rhythmic Accuracy	0 - 2.4	<u>2.4 - 4.8</u>	<u>4.8 - 7.2</u>	<u>7.2 - 9.6</u>	<u>9.6 - 12</u>
Note/Rest Value					
Pulse	<u></u>	Rarely demonstrates control of	Occasionally demonstrates	Frequently demonstrates	Consistently demonstrates
Accuracy	There is no control of rhythm or tempo in any meter present.	rhythm and tempo in all meters	•	control of rhythm and tempo in all meters present.	control of rhythm and tempo in all meters present.
Time Signatures	tempo in any meter present.				
Subdivision					
Interpretation	0 - 2.2	<u>2.2 - 4.4</u>	<u>4.4 - 6.6</u>	<u>6.6 - 8.8</u>	<u>8.8 - 11</u>
Dynamics	Does not demonstrate	Davidu da manatuata a attantian			Consistently demonstrates
Phrasing	attention to the music's	Rarely demonstrates attention to the music's expressive	Occasionally demonstrates attention to the music's	Occasionally demonstrates attention to the music's	attention to the music's
Style	expressive features. Phrases	•		expressive features. Some	expressive features. Shapes
Tempo	are not shaped with dynamics,	•	•	phrases are shaped with	phrases with dynamics,
Expression	articulations, and direction.		•	dynamics articulations and	articulations, and direction.
EXPICUSION	There is no attention to	· ·	direction. Attention to dynamic	direction Attention to dynamic	Attention to dynamic contrast
	dynamic contrast and an		contrast and an understanding	contrast and an understanding	and an understanding of
	understanding of proper style		of proper style is noticeable.	of proper style is noticeable.	proper style is evident at a very
PG26-AS	is lacking.				high level.

SCBDA All-State Audition Assessment Rubric TIMPANI - TECHNIQUE

<u>Technique</u>	<u>0-3</u>	<u>3-6</u>	<u>6-9</u>	<u>9 - 12</u>	<u>12 - 15</u>
Rhythmic clarity Stroke/Motion Sticking Choices Proper Equipment	performing are not met and there are grievous errs in technique. The rhythms (and pitches) are unrecognizable and so inconsistent that few, if any, musical moments occurred. Sticking choice/mallet selection/stroke is not appropriate for the	with errors of proper technique. The rhythms (and pitches) are unclear during most dynamic (or pitch) ranges preventing moments of musicality. Sticking choice/mallet selections/stroke is less	Frequently produces a characteristic quality of sound with some errors of proper technique. Some rhythms (and pitches) are unclear regardless of dynamic (or pitch) range limiting musicality. Sticking choice/mallet selection/stroke is appropriate for the musical reequipments.	characteristic quality of sound with few, if any, perceived errors of proper technique. Almost all rhythms (and pitches) are clear regardless of dynamic (or pitch) range allowing moments of musicality to develop. Sticking choice/mallet selection/stroke is appropriate for the musical	Consistently produces a characteristic quality of sound with virtually no perceived errors of proper technique. All rhythms (and pitches) are clear regardless of dynamic (or pitch)range allowing for well defined musicality. Sticking choice/mallet selection/stroke is ideal of the musical requirements.

SCBDA All-State Audition Assessment Rubric TIMPANI - SIGHT-READING

<u>Technique</u>	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Correct Pitches	Technical demands are not	Rarely meets technical	Occasionally meets technical	Frequently meets technical	Consistently meets technical
Note Values	met and articulations styles are		demands with precision.	demands with precision.	demands with precision.
Key Signature	incorrect. There is no	•	Demonstrates correct styles of articulations some of the time.	Demonstrates correct styles of articulations most of the time.	Demonstrates correct styles of articulations all of the time. An
Articulation	evidence of an understanding		There are several errors in	Only minor errors occur in	understanding of key signature
	of key signatures.	Ŭ	regards to the key signature.	•	is evident.
Rhythmic Accuracy	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Note/Rest Value		•	Occasionally demonstrates	Frequently demonstrates	Consistently demonstrates
Pulse	There is no control of rhythm of	rhythm and tempo in all meters		•	control of rhythm and tempo in
Accuracy	tempo in any meter present.		all meters present. Dexterity in performing technical passages		all meters present. Dexterity in performing technical passages
Time Signatures	There is no evidence of an	with dexterity and there is very		and control of rhythm is	and control of rhythm is
	understanding of time	little control of rhythm. There is	· ·	•	evident all of the time. An
	signature.	little to no evidence of an	There are several errors in	minor errors occur in regards to	understanding of time
		understanding of time	regards to the time signature.	time signature.	signature is evident.
Interpretation	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Expression		Rarely maintains tempo and	Occasionally maintains tempo and produces a steady pulse.	Frequently maintains tempo	Consistently maintains tempo
Phrasing		does not produce a steady	Some attention to detail is	and produces a steady pulse.	and produces a steady pulse.
Style	There is no control of tempo or	Inuise Attention to detail is not	avident in the music's	Attention to detail is evident in	A high level of attention to
Tempo	pulse. Phrases are not shaped and articulations are incorrect. There is no evidence of musical style.	expressive features. Rarely	expressive features. A few	the music's expressive features. Most of the time	detail is evident in the music's expressive features. Phrases
Dynamics		are phrases shaped using	phrases are shaped somewhat	phrases are shaped using	are shaped using dynamics,
		dynamics, correct articulations,	using dynamics, correct	dynamics, correct articulations,	correct articulations, and an
		and there is very little evidence	articulations, and a basic understanding of musical style	and a general understanding	understanding of musical style
PG26-AS		of musical style.	is evident	of musical style is evident.	is evident.

SCBDA All-State Audition Assessment Rubric TIMPANI FORTE PIANO ROLL

Forte-Piano Roll	<u>0-1</u>	<u>1-2</u>	<u>2-3</u>	<u>3-4</u>	<u>4 - 5</u>
Evenness of sound	The technical demands in	Rarely meets technical			Consistently meets technical
		demands in performing the roll.	demands in performing the roll	demands in performing the roll.	
E 11	The roll has an inconsistent	Line roll has an inconsistent		i i ne roll nas a consistent	The roll has a consistent
Snare/Tonal response	sound/tone quality throughout	sound/tone quality throughout	sound/tone quality throughout	sound/tone quality throughout	
	all dynanic ranges. The foll	most of the dynamic ranges.	come of the dynamic ranges	most of the dynamic ranges.	all dynamics in the range. The
	lacks a sustained sound	The roll lacks a sustained		The roll has a sustained sound	roll has a sustained sound with
	and/or individual strokes are	sound and/or individual strokes are clearly heard.	with few strokes being heard	with very few individual strokes	no individual strokes being
PG26-AS	always heard.	are clearly heard.	with lew strokes being fleatd.	being heard.	heard.