

Scale:	Basic: 1	Developing: 2	Solid: 3	Advanced: 4	Exemplary: 5
	Standard scale chosen with minimum number of octaves. Many out of tune and incorrect notes. Little evidence of scale practice. Minor scale is missing minor third.	Standard scale chosen with standard number of octaves. Most notes are mostly in tune, but not always in the center of the pitch. Some note errors. Evidence of occasional scale practice. Minor scale intonation is inconsistent, especially minor third.	Standard scale chosen with expanded number of octaves chosen or more challenging scale chosen with standard number of octaves. Notes are frequently in tune. Occasional note errors. Upper register is less solid. Evidence of frequent scale practice. Minor scale is clearly minor.	More challenging scale chosen with maximum number of octaves or advanced scale chosen with expanded number of octaves. Notes are mostly in the center of the pitch, tendency tones may not be perfectly inflected, Upper register is comfortable, but slightly less so than lower register. Evidence of regular scale practice	Advanced scale chosen with maximum number of octaves. Notes are always in the center of the pitch, leading tones and accidentals follow appropriate tendencies. Upper register is as confident as lower register. Strong evidence of regular scale practice

Solo:	Basic: 1	Developing: 2	Solid: 3	Advanced: 4	Exemplary: 5
Tone	Tone is somewhat constricted, light or scratchy. Tone is inconsistent based on technical or rhythmic difficulty of passage played. Vibrato is rarely used.	Medium tone reflective of less weight in the bow or slightly constricted air. Tone is inconsistent based on technical or rhythmic difficulty of passage played. Vibrato is occasionally used for appropriate instruments.	Full tone alternating with medium tone depending on technical or rhythmic difficulty of passage played. Developing sense of tone color. Vibrato is frequently used for appropriate instruments	Full tone almost all of the time. Tone quality may fluctuate slightly with technical or rhythmic difficulty. Some tone color is used. Appropriate instruments have mostly continuous vibrato	Full, controlled and consistent tone reflective of exemplary control of bow (weight, speed, placement) or air (volume, speed, control). Tone sustains through phrases. Expressive tone color is used. Appropriate instruments have continuous, expressive vibrato
Intonation	Many out of tune and incorrect notes. Little evidence of scale practice	Most notes are mostly in tune, but not always in the center of the pitch. Some note errors.	Notes are frequently in tune. Occasional note errors. Upper register is less solid.	Notes are mostly in the center of the pitch, tendency tones may not be perfectly inflected, Upper register is comfortable, but slightly less	Notes are always in the center of the pitch, leading tones and accidentals follow appropriate tendencies.

				so than lower register.	Upper register is as confident as lower register.
Rhythm	No clear sense of pulse or subdivision. Rhythm is not clearly recognizable. Continuous compression and rushing.	Developing sense of pulse and subdivision. Mistakes in rhythm cause stopping or are not noticed. Compression or rushing present.	General sense of pulse and subdivision. One may be stronger than the other. Mistakes in rhythm create slight change in pulse. Occasional compression or rushing.	Sense of pulse and subdivision. Slight mistakes in rhythm do not impair overall sense of pulse. No compression or rushing.	Strong, confident, internalized sense of both pulse and subdivision, no rhythmic mistakes. No compression or rushing.
Technique	Beginning level student repertoire performed with appropriate technique or Middle level student repertoire performed with gaps. Tempo is significantly slower than expected and alters with difficulty	Middle level student repertoire performed with appropriate technique or Upper level student repertoire performed with some gaps. Tempo is slightly slower than expected and may alter with difficulty	Upper level student repertoire performed with confidence and appropriate technique or concerto level repertoire performed with some gaps. Tempo is appropriate for the work but may alter slightly with difficulty	Concerto level repertoire performed with confidence and appropriate technique or advanced concerto repertoire with some technical gaps. Tempo is appropriate for the work but may alter slightly with difficulty	Advanced concerto level repertoire performed with confidence and appropriate technique. Tempo is appropriate for the work and does not alter with difficulty
Musicianship	Dynamics and phrasing are rarely observed. Little evidence of some stylistic and musical considerations.	Dynamics and phrasing are occasionally observed but not fully communicated. Some evidence of some stylistic and musical considerations.	Dynamics and phrasing are mostly observed but not fully communicated. Evidence of some stylistic and musical considerations. Some evidence of listening to a recording	Dynamics and phrasing are observed. Phrases are shaped to a large extent. Evidence of stylistic and musical considerations consistent with listening to a recording and making conscious musical choices.	Dynamics and phrasing are performed with a sense of communicating them to an audience. Phrases are rounded and tapered. Style and interpretation consistent with listening to numerous recordings and making mature musical decisions
Articulation	Demonstrates little control of articulations. Articulation is usually a result of technical limitations rather than a	Demonstrates some control of articulations. Articulation is sometimes a result of technical limitations	Demonstrates frequent control of a variety of articulations. Use of some advanced bow techniques or clear tonguing (where	Demonstrates control of a variety of articulations. Use of advanced bow techniques or double or tongue (where appropriate) Articulation	Demonstrates clear control of a variety of articulations. Clear use of advanced bow techniques or double or triple tongue

	Conscious choice	rather than a conscious choice	appropriate) Articulation reflects conscious choice.	reflects conscious choice.	(where appropriate) Choice of articulation reflects composers intentions
--	------------------	--------------------------------	------------------------------------------------------	----------------------------	--------------------------------------------------------------------------

Sight Reading:	Basic: 1	Developing: 2	Solid: 3	Advanced: 4	Exemplary: 5
	No clear sense of pulse or subdivision. Rhythm is not clearly recognizable	Developing sense of pulse and subdivision. Mistakes in rhythm cause stopping or are not noticed	General sense of pulse and subdivision. One may be stronger than the other. Mistakes in rhythm create slight change in pulse	Sense of pulse and subdivision. Slight mistakes in rhythm do not impair overall sense of pulse	Strong, confident, internalized sense of both pulse and subdivision, no rhythmic mistakes.

Excerpt:	Basic: 1	Developing: 2	Solid: 3	Advanced: 4	Exemplary: 5
Intonation	Many out of tune and incorrect notes.	Most notes are mostly in tune, but not always in the center of the pitch. Some note errors.	Notes are frequently in tune. Occasional note errors. Upper register is less solid.	Notes are mostly in the center of the pitch, tendency tones may not be perfectly inflected, Upper register is comfortable, but slightly less so than lower register.	Notes are always in the center of the pitch, leading tones and accidentals follow appropriate tendencies. Upper register is as confident as lower register.
Rhythm	No clear sense of pulse or subdivision. Rhythm is not clearly recognizable. Continuous compression and rushing.	Developing sense of pulse and subdivision. Mistakes in rhythm cause stopping or are not noticed. Compression or rushing present.	General sense of pulse and subdivision. One may be stronger than the other. Mistakes in rhythm create slight change in pulse. Occasional compression or rushing.	Sense of pulse and subdivision. Slight mistakes in rhythm do not impair overall sense of pulse. No compression or rushing.	Strong, confident, internalized sense of both pulse and subdivision, no rhythmic mistakes. No compression or rushing.
Technique	Not able to play the excerpt as written	Able to play excerpt but with serious technical	Excerpt is performed mostly well with several	Excerpt is performed well with few technical gaps.	Excerpt is performed with confidence and

		gaps	technical gaps		appropriate technique.
Musicianship	Dynamics and phrasing are not observed. Little evidence of stylistic and musical considerations.	Dynamics and phrasing are rarely observed. Some evidence of some stylistic and musical considerations.	Dynamics and phrasing are mostly observed but not fully communicated. Evidence of some stylistic and musical considerations. Some evidence of listening to a recording	Dynamics and phrasing are observed. Phrases are shaped to a large extent. Evidence of stylistic and musical considerations consistent with listening to a recording and making conscious musical choices.	Dynamics and phrasing are performed with a sense of communicating them to an audience. Phrases are rounded and tapered. Style and interpretation consistent with listening to numerous recordings and making mature musical decisions
Articulation	Demonstrates little control of articulations present in the excerpt. Articulation is usually a result of technical limitations rather than a Conscious choice	Demonstrates some control of some of the articulations present in the excerpt. Articulation is sometimes a result of technical limitations rather than a conscious choice	Demonstrates frequent control of most articulations present in the excerpt. Use of some advanced bow techniques or clear tonguing (where appropriate) Articulation reflects conscious choice.	Demonstrates control of a all articulations present in excerpt. Use of advanced bow techniques or double or tongue (where appropriate) Articulation reflects conscious choice.	Demonstrates clear control of all articulations present in excerpt. Clear use of advanced bow techniques or double or triple tongue (where appropriate) Choice of articulation reflects composers intentions
Tempo	Tempo is significantly slower than expected and alters with difficulty	Tempo is slightly slower than expected and may alter with difficulty	Tempo is appropriate for the excerpt but may alter slightly with difficulty	Tempo is appropriate for the excerpt but may alter slightly with difficulty	Tempo is appropriate for the work and does not alter with difficulty