

BYPCC Rubric - a scoring guide used to evaluate the quality of participants' performance at rehearsals and performances.

FLUENCY & ACCURACY	TECHNICAL FACILITY	COMMUNICATION & INTERPRETATION	COLLABORATION
An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes. 7 MARKS	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control. 7 MARKS	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation. 8 MARKS	An excellent sense of collaboration with the conductor and the ensemble. Highly effective verbal (in rehearsals) and non-verbal (in rehearsals and performance) interaction with the conductor and the ensemble. An excellent knowledge of the accompanying part. 8 MARKS
A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes — slips were not significant. 6 MARKS	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes. 6 MARKS	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall. 7 MARKS	A very good sense of collaboration with the conductor and the ensemble. Effective verbal (in rehearsals) and non-verbal (in rehearsals and performance) interaction with the conductor and the ensemble. A very good knowledge of the accompanying part. 7 MARKS
A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips. 5 MARKS	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses. 5 MARKS	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective 6 MARKS	A good sense of collaboration with the conductor and the ensemble. Verbal (in rehearsals) and non-verbal (in rehearsals and performance) interaction with the conductor and the ensemble was mostly effective. A good knowledge of the accompanying part. 6 MARKS
A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors. 4 MARKS	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity. 4 MARKS	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses. 5 MARKS	A generally reliable sense of collaboration with the conductor and the ensemble. Verbal (in rehearsals) and non-verbal (in rehearsals and performance) interaction with the conductor and the ensemble was reliable though with some insecurity. A reasonable degree of knowledge of the accompanying part. 5 MARKS
Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive. 3 MARKS	The technical demands of the music were often not managed. The performance lacked a basic level of tone control. 3 MARKS	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent. 3-4 MARKS	A limited sense of collaboration with the conductor and the ensemble. Verbal (in rehearsals) and non-verbal (in rehearsals and performance) interaction with the conductor and the ensemble was inconsistent. A limited knowledge of the accompanying part. 3-4 MARKS
Little or no sense of fluency — control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance. 1-2 MARKS	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control. 1-2 MARKS	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective. 1-2 MARKS	Little or no sense of collaboration with the conductor and the ensemble. Verbal (in rehearsals) and non-verbal (in rehearsals and performance) interaction with the conductor and the ensemble was very limited or ineffective. Little or no knowledge of the accompanying part. 1-2 MARKS