

MUSIC PERFORMANCE (25% OF TOTAL SCORE)

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Tone Quality and Intonation	0 - 7 <ul style="list-style-type: none"> -Performers never exhibit evidence of training or control. <u>Tonal</u> focus is nonexistent. -<u>Breath support</u> is not evident. -No evidence of <u>tuning</u> exists. -Ensemble <u>balance</u> and blend is completely distorted due to a total lack of fundamental skills. -Evaluation of <u>demand</u> is impossible due to difficulty in determining what is being performed. -<u>Membranes</u> are completely out of tune, causing distortion and masking of the individual percussive timbres and voices in the ensemble. 	8 - 23 <ul style="list-style-type: none"> -Performers seldom exhibit training or control, and a proper concept of <u>tonal</u> center and focus is occasionally present. -<u>Breath support</u> is rarely present causing timbres to be harsh or pinched. -Little evidence of instrument <u>tuning</u> exists. -There is occasional evidence of an attempt to achieve ensemble <u>balance</u> and blend. -Pitch and quality of sound <u>demands</u> are occasionally present. -<u>Membranes</u> are occasionally tuned or balanced, and timbre is inconsistent throughout the performance. 	24 - 55 <ul style="list-style-type: none"> -There is an average approach to proper <u>tone</u> production, although performers are often taxed beyond their ability to control quality of sound in range and volume extremes. -<u>Breath support</u> is lacking at times, and the resulting timbres can be harsh and pinched. -Although attempts at <u>tuning</u> exist, many individual and sectional problems still exist. -An average attempt at <u>balance</u> has been made, however lapses do occur due to field placement, individual carelessness, or timbre differences caused by flawed tone production. -Performers are generally successful in meeting quality of sound and tuning <u>demands</u> of an average nature. -The majority of the <u>membranes</u> are balanced and in tune, but a uniform and proper quality of sound is sometimes hampered by inconsistent technique on the instruments. 	56 - 71 <ul style="list-style-type: none"> -Performers display an excellent control of most aspects of proper <u>tone</u> production. Lapses are infrequent and minor. -<u>Breath support</u> and control is generally proper. Characteristic timbre is generally good but may be adversely affected in extremes of range and volume. -The majority of wind instruments are in <u>tune</u>; tonal focus and blend are complimentary to the sound of the ensemble. Characteristic percussion timbre and quality of sound are frequently present with-in all segments and throughout the ensemble. -A conscious effort has been made to achieve proper <u>balance</u> throughout the ensemble. Lapses are infrequent and minor. -Excellent <u>demands</u> in production of tone quality and pitch accuracy are frequently placed on the performers. -The majority of the <u>membranes</u> are above average in tuning and balance. 	72 - 80 <ul style="list-style-type: none"> -Performers consistently demonstrate mature control and a most highly developed concept of <u>tone</u> production. -<u>Breath support</u> and control is proper and maintained, and there is maximum control of air flow. -The wind instruments are in <u>tune</u> and any pitch inconsistencies are quickly corrected. Tonal focus and timbre are uniform throughout and characteristic of mature wind and percussion sounds. -Superlative achievement of proper <u>balance</u> exists, both within sections and in the overall ensemble. -Exceptional <u>demands</u> are placed on the performers throughout most of the program. -All <u>membranes</u> are tuned and in balance. The percussion ensemble understands its supportive capacity in relation to the winds.
Ensemble Execution\ Technique	0 - 6 <ul style="list-style-type: none"> -Performers exhibit no understanding of basic <u>technique</u>. -<u>Rhythmic interpretation</u> is totally lacking. There is never a sense of recovery. -<u>Attacks and releases</u> are completely undefined and are utterly unreadable. -There is a total lack of rhythmic <u>ensemble cohesiveness</u>. The ability to play together as an ensemble has not been demonstrated. 	7 - 20 <ul style="list-style-type: none"> -Performers seldom exhibit an understanding of basic <u>technique</u>. -<u>Rhythmic interpretation</u> is inadequate. Recovery from errors occasionally exists and concentration is poor. -<u>Attacks and releases</u> are inconsistent. -<u>Ensemble cohesiveness</u> is out of synchronization most of the time and is magnified when the ensemble is spread out on the field. Recovery from loss of pulse often takes much time and is rarely complete at phrase endings. 	21 - 48 <ul style="list-style-type: none"> -Performers exhibit an average approach to basic <u>technique</u>. -<u>Rhythmic interpretation</u> is acceptable until performers are challenged by difficult passages. -<u>Attacks and releases</u> are sometimes good, but still become problematic in extremes of register and volume. Phrase endings are not always released together. -<u>Ensemble cohesiveness</u> is acceptable at times, but lacks consistency especially in fast, highly articulated passages and when the ensemble is spread on the field. Performers exhibit an average awareness of pulse and tempo though recovery from lapses seems difficult. 	49 - 62 <ul style="list-style-type: none"> -Performers exhibit an above average approach to basic <u>technique</u>. -<u>Rhythmic interpretation</u> is frequently unified throughout the ensemble. -<u>Attacks and releases</u> are unified much of the time, however some differences do occur. -<u>Ensemble cohesiveness</u> is above average with quick recovery during minor periods of fluctuation. There is excellent control of overall pulse with rare moments of pulse distortion. Spread formations can cause pulse distortion, but recovery is noted. 	63 - 70 <ul style="list-style-type: none"> -Performers exhibit a highly developed approach to basic <u>technique</u>. -<u>Rhythmic interpretation</u> is unified throughout the ensemble. -<u>Attacks and releases</u> are unified and musically satisfying. -<u>Ensemble cohesiveness</u> is usually superb through various subdivisions and tempos. Extreme depth or width of formations seems to have little or no effect on pulse. Players are confident of tempo and subdivisions and sound arrives at the focal point with solidity and control.
Musicianship	0 - 6 <ul style="list-style-type: none"> -Performers never exhibit the ability to communicate any musical idea or <u>style</u>. -<u>Phrasing</u> and communication on the part of the performer is totally unreadable. -Ensemble <u>balance and blend</u> is completely distorted. -Musical <u>content</u> is inadequate. 	7 - 20 <ul style="list-style-type: none"> -Performers seldom exhibit the ability to communicate any musical idea or <u>style</u>. -<u>Phrasing</u> and communication on the part of the performer is totally unreadable. -Ensemble <u>balance and blend</u> is completely distorted. -Musical <u>content</u> is inadequate. 	21 - 48 <ul style="list-style-type: none"> -Performers are usually able to achieve a meaningful musical communication of <u>style</u>, although a rigid approach to interpretation sometimes exists with some subtleties in dynamics and expression. -There is an attempt at <u>phrasing</u>, dynamic shading, and contouring. Some moments of musical understanding are present throughout the performance. -An average attempt at <u>balance and blend</u> has been made, however lapses do occur. -Musical content is of an average level. 	49 - 62 <ul style="list-style-type: none"> -Performers most often project a meaningful musical <u>style</u> with many subtleties in dynamics and expression. -There is an above average attempt at <u>phrasing</u>, dynamic shading and contouring. Musicianship skills of an above average nature are often present. -A conscious effort has been made to achieve proper <u>balance and blend</u> throughout the ensemble. Lapses are infrequent and minor. -Above average musical <u>content</u> is frequently present. 	63 - 70 <ul style="list-style-type: none"> -Performers achieve clear, meaningful and expressive shaping of musical passages. A natural, well-defined sense of <u>style</u> is evident with superb subtleties in dynamics and expression. -<u>Phrasing</u>, combined with all other aspects of tempo, rhythm, and dynamics combine to produce an expressive and musical experience. -There is achievement of proper <u>balance and blend</u>, both within the woodwind, brass, and percussion sections and in the overall ensemble. -Maximum musical <u>content</u> is present throughout the performance. -All voices are audible.
Percussion Performance	0 - 2 <ul style="list-style-type: none"> -The <u>precision</u> of the percussion ensemble is never achieved. -There is a lack of basic <u>training, tempo control</u> and rhythms are not discernible. -<u>Phrasing</u> & expression is not yet attempted. -No apparent attempt has been made to <u>tune</u> any of the equipment. -<u>Expression and musicianship</u> is never apparent in the ensemble. 	3 - 8 <ul style="list-style-type: none"> -The <u>precision</u> of the percussion ensemble is rarely evident. -Instrument technique, while still immature and under developed, is beginning to show some <u>training</u>. -<u>Tempo control</u> is sometimes stable. -The ensemble seldom achieves a level of <u>blend, balance</u> and rhythmic clarity. -Some attempt has been made to <u>tune</u> the equipment. 	9 - 20 <ul style="list-style-type: none"> -The <u>precision</u> of the percussion ensemble is sometimes strong and evident. -Instrument technique shows an average amount of <u>training</u> in all areas. -The percussion section plays with <u>tempo control</u> and sensitivity to the music and qualities of musicianship are developing. -The musicians attempt to play with <u>expression</u>. -The <u>blend and balance</u> within the section and with the winds is moderately achieved most of the time. -Most <u>rhythms</u> are played with precision and clarity. -Instruments are <u>tuned</u> for good sound. 	21 - 26 <ul style="list-style-type: none"> -The <u>precision</u> of the percussion ensemble is usually strong and evident. -Substantial <u>training</u> in all of the various instrumental techniques is evident. -The ensemble usually plays with solid <u>tempo control</u> and sensitivity to the music being presented. -<u>Expression and musicianship</u> is usually apparent in the ensemble's performance. -<u>Good phrasing</u> is usually present. -Instruments are usually tuned in a manner that enhances the overall performance. 	27 - 30 <ul style="list-style-type: none"> -The <u>precision</u> of the percussion ensemble is consistent at all times. -The technique of all players shows advanced <u>training</u> on all instruments. -The ensemble demonstrates mature <u>musicianship</u> throughout. -The ensemble plays with solid <u>tempo control</u> and sensitivity to the music being played. -<u>Good phrasing</u> is correct and obvious. -<u>All instruments are tuned</u> in a manner, which fully enhances the wind ensemble.