

MUSIC PERFORMANCE

		0	15	30	45	60	75
		Poor	Fair	Good	Excellent	Superior	
		7.5	22.5	37.5	52.5	67.5	
tone quality articulation	Box 1 – Players exhibit little training or control and a proper concept of tonal center and focus is lacking. Membranes are not tuned or balanced and timbre is inconsistent throughout the performance. Breath support is seldom present, causing most phrases to be interrupted and unfinished. No evidence exists of an attempt to achieve ensemble balance and blend. Little evidence of instrument tuning exists.	Box 2 – Players seldom seem aware of the proper fundamentals required to produce a focused sound and accurate tonal center. Percussion timbre is inconsistent because membranes are not carefully tuned or balanced. Insufficient breath support exists to produce clarity of sound and pitch accuracy. Although there are occasional periods of balance, a general lack of concern with the techniques of achieving proper balance is evident. Uniformity of characteristic timbre is rarely achieved. Wind instruments have not been carefully tuned, and many section, segment and individual pitch and quality problems are clearly audible and remain uncorrected.	Box 3 – A good basic approach to proper tone production, although players are often taxed beyond ability to control quality and timbre in range and volume extremes. The majority of the membranes are balanced and in tune, but a uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches. Breath support may be lacking and the resulting timbres can be harsh and pinched and not uniform within segments affecting balance and blend. A successful attempt has been made to achieve proper balance. Lapses do occur due to design problems, individual carelessness or timbre differences caused by poor tone production. Although instruments have been tuned, individual and sectional problems are audible.	Box 4 – Excellent control of most aspects of proper tone production. Lapses are infrequent, although large interval skips may sometimes be problematic. The majority of the membranes are always balanced and in tune. Breath support and characteristic timbre may be adversely affected in extremes of range and volume. Majority of wind instruments are in tune; tonal focus and blend is generally accurate; characteristic ensemble quality and timbre is not distorted. Characteristic percussion timbre and quality of sound are almost always present within all segments and throughout the ensemble. Conscious and successful effort has been expended to achieve proper balance. Lapses are infrequent and generally minor.	Box 5 – Players exhibit the best possible control and most highly developed concept of tone production. All membranes are tuned and in balance. Breath support and control is proper and always maintained; there is maximum control of airflow. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best wind and percussion sound. Wind instruments are in tune and when pitch inconsistencies occur they are quickly corrected. Superlative achievement of proper balance techniques, both within sections and in the overall ensemble. The percussion ensemble understands its’ musicality supportive capacity in relation to the winds. Flaws, if any, are rare and most often caused by environmental difficulties.		
	Box 1 – The majority of the ensemble displays weakness in basic technique. Improper and poor rhythmic interpretation is evident. Recovery from errors is non-existent and concentration is poor. Little or no understanding of how technical aspects relate to the desired musical product. Generally, inability to play together is obvious.	Box 2 – Airflow is often disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical dexterity is often taxed and rarely accurately coordinated; proper tongue placement is often ignored. Players tend toward explosive articulations. Although some facets of implement control are present, the performance is still quite flawed. Synchronization rarely exists, and individual rhythmic interpretation lacks consistency. Recovery from loss of pulse, frequent in spread formations, often takes much time and is rarely complete at phrase endings.	Box 3 – A good basic approach to proper articulation method and implement technique. Upper extremes of volume and range often give an indication of underdeveloped embouchure musculature. Manual dexterity is good but lacks coordination at times causing clarity to be inconsistent. Performers exhibit a good awareness of pulse and tempo, though recovery from lapses may be difficult at times. Performance is good although anticipation, hesitation, and over-extension of phrases exist. Rhythmic interpretation varies particularly relative to subdivision. Players exhibit individual rhythmic accuracy problems and rapid passages lack togetherness. Ensemble cohesiveness may not be sustained throughout the production.	Box 4 – Performers exhibit an excellent approach to articulation method and implement technique. Manual dexterity is excellent with only minor problems in musical clarity. Generally good tongue/finger coordination exists with some minor interruption of the airflow. Excellent control of overall pulse with rare moments of pulse distortion. Spread formation can cause pulse distortion, but recovery is noted. Lapses are infrequent and rarely interfere with the success of the performance. Rhythmic interpretation is excellent. Players seem confident and in excellent control of tempo and pulse most of the time.	Box 5 – Players exhibit a highly developed and mature approach to articulation style and technique. Manual dexterity is exemplary displaying the best possible implement control and coordination with tongue placement and embouchure set. Clarity is obvious and characteristic of the finest playing. The band exhibits solid and complete control of all aspects of rhythm, tempo, and pulse; players are mature and confident of tempo subdivisions and sound arrives at the focal point with solidity and control. Lapses are rare and minor.		

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musicality	Box 1 – The performers lack a fundamental awareness of the musical program. A lack of understanding of the basic elements of musicality exist throughout. Contrasts in expression, dynamics, phrasing concepts, and style/idiomatic interpretation are virtually non-existent.	Box 2 – The performers occasionally display an awareness of the musical program. The performers display and occasional attempt to express the melodic line, though shading and shaping are mostly mechanical. The musical style and idiom are occasionally demonstrated.	Box 3 – The performers possess knowledge of the musical components. The performers sometimes achieve a moderate level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping. Playing is mechanical at times with lapses in style and taste creating an often rigid attempt at the idiom.	Box 4 – The performers often display a high level of control and concept of musicality with only a few minor flaws and inconsistencies. The performers often create a musical rendition of important passages with uniform and subtle gradations of expression and dynamics. There is mostly uniform and often sensitive playing of phrasing with a tasteful and correct idiomatic interpretation.	Box 5 – The performers constantly display the highest level of control and concept of musicality. The performers maximize the technical and artistic aspect through clear, meaningful, and expressive shaping of musical passages as evident with proper and uniform expression/dynamics. There is a natural, well-defined, and sensitive display of playing throughout with valid, tasteful phrasing, and idiomatically correct interpretation achieved in a consistent manner.		