

MUSIC EFFECT

*Credit the quality of the Program Design and Performance.
React to emotional, intellectual and aesthetic effects.*

REPERTOIRE (DESIGN) EFFECT

Credit the effectiveness of the Musical Program, the creativity and originality of the program concept, the imagination, depth and pacing of the musical design. Consider the coordination of percussion to wind and winds to winds. Reward the effective staging and presentation of musical voices and the visual enhancement of the music.

100

PERFORMANCE EFFECT

Reward the performers for their ability to bring the show to life through all of those positive qualities of a technical and artistic nature which are communicated through the performance. Reward the emotion, expression, style, and communication of the performance. Difficulty is inherent in consideration of achievement.

100

JUDGE _____

**Maximum
TOTAL 200**

		30 35 50 75 95 100									
		Box 1		Box 2		Box 3		Box 4		Box 5	
R E P E R T O I R E		A lack of understanding of the basic elements of musical design exists. Concepts are uninteresting. Appeal and audience intrigue do not occur. There is little attempt at continuity or flow of musical ideas. There is an obvious lack of team involvement in program production. The overall product does not work together.		The musical program displays below average levels of imagination and creativity. Some attempts at pacing are evident. Occasional periods of appeal and intrigue may generate some effect. The design team shows some awareness of blending elements to produce effect, but results are highly inconsistent. Coordination between musical selections is sporadic and yields below average results. Auxiliary enhancement is occasionally successful in enhancing the program with effect.		The musical program displays average to above average knowledge of proper fundamentals of design. Continuity and pacing is moderately successful, the musical program is contoured to create a good degree of effect, and there are occasional captivating periods; however, these effects are not always maximized. Mood is established with a moderate variety of musical ideas, producing good effect. Visual staging presents musical events with moderate success. Auxiliary is moderately successful in the enhancement of the program with some coordinated effect		The musical program consistently reflects an above average to excellent level of creative approach to writing with substance, depth and aesthetic appeal. Design ideas are well developed with minor lapses. Continuity/pacing is above average to excellent, intriguing and well developed. Mood is established and consistently sustained. Visual staging heightens the impact of musical events. Coordination within and between musical sections is well detailed and strong throughout. Auxiliary continually enhances the program with successful coordinated effect.		The design team displays an Excellent to Superior blend of musical and visual effects which produces full effect. Continuity and pacing are excellent to superior. Mood is fully maintained and there is an approach to musical ideas which produces audience intrigue and aesthetic appeal. Climaxes are performed in a superior fashion. Coordination within and between musical sections is excellent to superior. Auxiliary is an essential element in enhancing the overall presentation.	
	P E R F O R M A N C E	Improper and insufficient training and/or lack of maturity of the performers does not allow the unit to communicate through the music.		Performers display some awareness of the skills involved in the communication of the music and occasionally connect to the audience. The performance is mostly lifeless and mechanical and lacks developed understanding and involvement.		Performers are aware of the skills involved in the communication of the music. Sometimes there are good levels of expression and emotional communication, while other times the musical performance may lack involvement and seem a bit lifeless. Performance is sometimes mechanical and un-inspired.		The musical performers consistently reflect an above average to excellent level of emotional involvement and intensity. Expressive and emotional communication is consistent but not at the highest levels of artistry. The audience is intrigued by the performance and affected by the demonstration of professionalism, excellence, and the display of emotional intensity.		There is an excellent to superior level of achievement by the performers in the communication of emotional involvement and intensity. Expressive and emotional communication are excellent to superior and display an understanding of the communication of emotion and artistry. Demonstration of excellent to superior professionalism. A moving, sensitive performance.	

MUSIC EFFECT

MUSIC PERFORMANCE-ENSEMBLE

Credit the Excellence of Achievement of Balance/Timing, Tone Quality/Intonation, and Musicianship inherent in the art of music.

QUALITY OF TECHNIQUE

Evaluate the quality of the instrumentalist's ensemble performance. Award excellence in technical proficiency, balance, timing, ensemble cohesiveness, rhythmic accuracy, quality/consistency of sound, and pitch control and accuracy. Demand is inherent in consideration of achievement.

100

MUSICIANSHIP

Award excellence of musicality of the ensemble performance. Include: qualities of phrasing, expression, style and idiomatic accuracy, communication and involvement. Demand is inherent in the derived achievement score.

100

JUDGE _____

**Maximum
TOTAL 200**

	Box 1	Box 2	Box 3	Box 4	Box 5
T E C H N I Q U E	Immature or beginning players with little training. A general inability to play together.	Below average technique. A general weakness in balance. Clarity lacking. There is usually a troublesome control of pitch and/or rhythm. Breath support poor. Players seem unaware of tonal centers. Instruments are not carefully tuned. Timpany intonation is rarely correct and keyboards have serious problems in technique. While there is a sense of tempo and pulse control, simultaneity seems coincidental. Recovery from loss of pulse takes much time, especially in spread formations. Little technical demand.	Average to above average technical playing. Balance within the winds and between winds and percussion is average to above average. A consistent approach to tone production. Developing concepts of breath control. Some harsh or pinched tone. Percussion may be inconsistently tuned. Wind instruments have been tuned but some obvious individual and section errors exist. Players display moderate awareness of pulse and tempo. Recovery from error is sometimes difficult especially in spread formations. Concentration and is moderate and developing. High demand taxes performers.	Above average to excellent technical playing. Musicians consistently achieve proper balance. Players may be taxed at upper extremes of range, volume and tempo, but there is above average to excellent control of overall performance. Breath support and tone color is generally unimpaired and unobliterated except in extremes of range and volume. Instruments are in tune. Percussion membranes are in tune. Mostly uniform interpretation of rhythmic patterns. Concentration is strong. Above average to excellent demand is present and is performed well with possible minor lapses.	Excellent to superior technical playing. Winds and percussion achieve proper balance throughout the performance. The musicians demonstrate excellent to superior control of all aspects of rhythm, tempo and pulse. Tonal focus is rarely lost and tone color is uniform throughout. Breath control is not a problem. Concentration is excellent. Intonation is excellent to superior. Excellent to superior demand present and performed.
M U S I C I A N S H I P	There is no meaningful musical thought or expressive playing. Performance is muddled and mechanical.	Winds and percussion occasionally achieve consistent phrasing and expression of the musical line. Dynamic contrast and uniformity of phrasing are inconsistent with little communication of style and idiom. Some musical demands of an average nature may be present.	Ensemble usually achieves meaningful and uniform musical communication, although there is some mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing with moderate success. Demands requiring above-average musical understanding are present.	Winds and percussion demonstrate a strong achievement of quality and mostly uniform musical expression with subtle gradations. Communication of style and idiom is uniform, sensitive and tasteful. High musical demands are often displayed with above average to excellent results.	Beautiful musical playing. Clear, meaningful and expressive shaping of musical phrases with possible transitory lapses. Tasteful and idiomatic interpretation. Players are involved. High musical demands are present throughout the entire performance with excellent to superior results.

MUSIC PERFORMANCE-ENSEMBLE

MUSIC PERFORMANCE-INDIVIDUAL

*Credit the Excellence of Achievement of Method, Timing, Tone Quality, Intonation
and Musicianship inherent in the art of music.*

QUALITY OF TECHNIQUE

Evaluate the quality of individuals in their instrumental performance. Credit excellence in technical proficiency, timing and rhythmic accuracy, beauty/consistency of sound, and intonation control and accuracy. Demand is inherent in consideration of achievement.

100

MUSICIANSHIP

Award the excellence of musicality of the individual performers. Consider in your evaluation: phrasing, expression, style and idiomatic accuracy, communication and involvement. Demand is inherent in the derived achievement score.

100

JUDGE _____

**Maximum
TOTAL 200**

	Box 1	Box 2	Box 3	Box 4	Box 5
T E C H N I Q U E	Immature or beginning players with little training. A general inability to play together.	Below average technique. Insufficient breath support exists to produce clarity of sound and pitch accuracy. Players seem unaware of tonal centers. Percussion membranes not well tuned. Flaws in method, articulation and manual dexterity are clearly evident. Program generally has a sense of tempo and pulse control, with some breakdowns. Recovery can be slow. Players exhibit many individual problems in rhythmic interpretation. Concentration is weak. Demands of average or above average nature present and sometimes met.	Average to above average technique. Developing concepts of breath control. Some harsh or pinched tone may exist in upper registers and volumes. Percussion still may be inconsistently tuned. Wind instruments tuned but some obvious individual and section errors. Clarity of articulation still muddled, but approaching proper method. Good awareness of pulse and tempo. Recovery sometimes difficult especially in spread formations. Concentration is average to above average. Some elements of high demand which tax the performers.	Above average to excellent playing. Players may be taxed at upper extremes of range, volume and tempo, but the overall performance is strong. Breath support and tone color is generally unimpaired and unobliterated. Instruments are in tune. Percussion membranes are in tune. Mostly uniform interpretation of rhythmic patterns. Articulation method and clarity is generally good. Players are in control most of the time. Concentration is strong. Lapses are infrequent and minor. Above average to excellent demand is present and performed well.	Excellent to superior technical playing. The musicians demonstrate control of all aspects of rhythm, tempo and pulse. Tonal focus is rarely lost and tone color is uniform throughout. Excellent to superior breath control. Articulation is uniform and enunciation is clear. There is no loss of concentration. Intonation is excellent to superior. Lapses in performance are rare and minor, and recovery is immediate. Excellent to superior demand present and performed.
M U S I C I A N S H I P	There is no meaningful musical thought or expressive playing. Performance is muddled and mechanical.	Instrumentalists occasionally achieve consistent phrasing and expression of the musical line. Dynamic contrast and uniformity of phrasing are inconsistent with little communication of style and idiom. Some musical demands of an average nature may be present.	Instrumentalists usually achieves meaningful and uniform musical communication, although there is some mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing with moderate success. Demands requiring above-average musical understanding are present.	Instrumentalists demonstrate a strong achievement of quality and mostly uniform musical expression with subtle gradations. Communication of style and idiom is uniform, sensitive and tasteful. Above average to excellent musical demands are often displayed.	Beautiful playing. Clear, meaningful and expressive shaping of musical phrases. Tasteful and idiomatic interpretation. Players are involved. Excellent to superior musical demands are present and performed throughout the entire performance.

MUSIC PERFORMANCE-INDIVIDUAL