

Blue Springs Marching Invitational

MUSIC PERFORMANCE- ENSEMBLE

Band
Class
Date
Judge

Credit the achievement of balance and timing, tone quality and intonation and musicianship inherent in the art of music.

BALANCE and TIMING

Credit the successful balance of all winds and percussion and the ensemble blend and cohesiveness. Recognize the simultaneity of events at the judge's focal point. Consider tempo, pulse control and rhythmic interpretation as well as clarity and uniformity of articulations Demand is inherent in consideration of achievement

100 _____

STONE QUALITY and INTONATION

Credit the consistency of timbre/sonority, tuning of instruments, melodic and harmonic intonation and muscle control as it relates to tone production. Recognize breath support, embouchure, forearm, wrist, etc. in evaluating all winds and percussion. Recognize the demands placed on the musicians in your consideration of achievement.

100 _____

MUSICIANSHIP

Credit qualities of phrasing, expression, style and idiomatic interpretation of all winds and percussion. Recognize and credit involvement of the individual players. Demand is inherent in the derived achievement score.

100 _____

TOTAL

Maximum 300 _____

COMMENTS

Adjudicator's Signature _____

ENSEMBLE MUSIC PERFORMANCE CRITERIA REFERENCE BAND

BALANCE & TIMING

<p style="text-align: center;">40-44</p> <p>No attempt has been made to achieve balance, nor does the maturity level of the players allow it. There is no response to direction. There is a general inability to play together.</p>	<p style="text-align: center;">45-54</p> <p>Overall there is a general weakness in winds and percussion in techniques involving proper balance. There are occasional moments when moderate balance is achieved. Achievement is limited due to timbre differences caused by poor tone production. While there is a sense of tempo and pulse control, simultaneity seems coincidental. There are individual problems in rhythmic interpretations and rapid passages, which often lack togetherness. In spread formations, recovery from loss of pulse takes much time, and is rarely complete at phrase endings. Concentration lacks focus.</p>	<p style="text-align: center;">55-74</p> <p>Winds and percussion are moderately successful in achieving proper balance. Obvious lapses may occur due to design problems, individual carelessness or timbre differences caused by poor tone production. Recovery is sometimes difficult. Players display a good awareness of pulse and tempo. Concentration is good, although anticipation, hesitation and over extension of phrases may occur. Spread formation causes pulse difficulties and simultaneity is sometimes in question. There is a moderate level of achievement in ensemble cohesiveness.</p>	<p style="text-align: center;">75-94</p> <p>Winds and percussion consistently achieve proper balance. Lapses are infrequent and generally minor. There is an excellent control of pulse and uniform interpretation of rhythmic patterns. There may be occasional anticipation at beginnings of phrases and individual lapses at their ends, but overall the simultaneity is sound. Spread formations may still challenge the musicians but recovery is good. Concentration rarely falters, and players are confident and in excellent control of rhythm and tempo most of the time.</p>	<p style="text-align: center;">95-100</p> <p>Winds and percussion demonstrate superlative achievement of proper balance throughout the performance. Flaws, if any, are minute and do not interfere with the success of the performance. The musicians demonstrate complete control of all aspects of rhythm, tempo and pulse. They are mature and confident in tempo subdivisions, and sound arrives at the focal point with solidity and control. Concentration is superior.</p>
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TONE & INTONATION

<p style="text-align: center;">40-44</p> <p>Players are beginning or immature with little training.</p>	<p style="text-align: center;">45-54</p> <p>Players seem unaware of tonal centers. Focus is lacking most of the time. Percussion membranes are not carefully tuned or balanced. Timpani intonation is rarely correct and keyboards have serious problems in technique. Concentration is weak. Breath support for winds is poor and air passage is often restricted. Colors vary within segments. Uniformity of timbre is rarely achieved. Instruments are not carefully tuned. Section, segment and individual differences in pitch are obvious, and remain uncorrected.</p>	<p style="text-align: center;">55-74</p> <p>There is a consistent approach to proper tone production, especially in sustained quiet passages. Players may be over-taxed beyond their ability to control quality and timbre in range and volume extremities. In percussion, membranes may still be inconsistently tuned and balanced. Keyboard tone quality achievement is moderate. Wind players are developing breath support, but some timbres may still be harsh or pinched. Color is moderately uniform within segments. Instruments have been tuned, but some individual and section errors are obvious.</p>	<p style="text-align: center;">75-94</p> <p>There is excellent tone production throughout. Lapses are infrequent, although large interval skips may sometimes challenge the players. Tuning of percussion membranes is mostly correct. Keyboard tone quality is usually quite successful, but might still be challenged by improper pitch selection. Breath support and characteristic timbre is generally unimpaired and unobliterated. This quality could be compromised in upper range and volume. Instruments are consistently in tune, total focus is excellent and characteristic wind or percussion timbre is clear and without distortion.</p>	<p style="text-align: center;">95-100</p> <p>Players achieve the best possible control and the most highly developed concept of tone production. In percussion, membranes are consistently balanced and in tune. Tuning of percussion membranes is always correct. Keyboard tone quality is fully successful. Implement control is always maintained. Breath support is inherently understood and always maintained. There is maximum control of airflow for winds and tonal focus is rarely lost. Timbre is uniform throughout and characteristic of the best sound. Instruments are always in tune, and when pitch inconsistencies occur, they are quickly corrected. Flaws, if any, are rare and if they occur are often caused by environment difficulties. Concentration is superior.</p>
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MUSICIANSHIP

<p style="text-align: center;">40-44</p> <p>There is no meaningful musical thought or expressive playing.</p>	<p style="text-align: center;">45-54</p> <p>Winds and percussion occasionally achieve consistent phrasing or expressing the melodic line; the sound is often rigid and uncomfortable. There is an occasional attempt to alter dynamics. Phrasing is rarely uniform and mostly mechanical. There is no achievement of style or idiom.</p>	<p style="text-align: center;">55-74</p> <p>Winds and percussion demonstrate a moderate achievement of meaningful and uniform musical expression with a growing attempt at dynamic and rhythmic shading. 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.</p>	<p style="text-align: center;">75-94</p> <p>Winds and percussion demonstrate a strong achievement of quality and uniform musical expression with subtle gradations. Phrasing is mostly uniform and often sensitive with a tasteful and idiomatic display of style and involvement. Musical passages are properly shaped. Tempo, rhythm, dynamics, phrasing, accents and timbre combine most of the time, to produce a sound sense of musical quality.</p>	<p style="text-align: center;">95-100</p> <p>Winds and percussion players achieve a clear, meaningful and expressive shaping of musical passages. There is proper and uniform stress, natural, well-defined and sensitive playing throughout. The interpretation is valid, tasteful and idiomatically correct throughout. Tempo, rhythm, dynamics, phrasing, accents and timbre all combine to display a stylistically impressive musical experience.</p>
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