

Blue Springs Marching Invitational

MUSIC PERFORMANCE- *INDIVIDUAL*

Band
Class
Date
Judge

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

METHOD and TIMING

Credit all qualities and techniques involving method and timing of winds and percussion including note accuracy, attacks, releases, clarity and uniformity of articulation. Credit uniformity of enunciation and tongue technique, stick control, arm and wrist techniques for percussion and the quality of rhythmic interpretation and control of tempo and pulse. Demand is inherent in consideration of achievement.

100 _____

tone 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. Observe membrane tuning throughout all battery 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 _____

INDIVIDUAL MUSIC PERFORMANCE CRITERIA REFERENCE

BAND

METHOD & TIMING

40-44	45-54	55-74	75-94	95-100
<p>Immature or beginning players with relatively little training.</p>	<p>Airflow is often disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical dexterity is often taxed and rarely coordinated with aperture movement or implement control. Proper tongue placement is often ignored. Proper stick control, wrist placement and hand placement is inconsistent and lack uniformity. Players tend toward inconsistent articulations using mouthpiece pressure to produce sound, especially at upper extremes of range or volume. There is some sense of tempo and pulse control, although simultaneity often seems accidental. Players exhibit many individual problems in rhythmic interpretations. Rapid passages often lack togetherness. Recovery from loss of pulse center takes significant time and is rarely complete at phrase ending. Concentration is weak.</p>	<p>There is consistent approach to proper articulation, style and method. Upper extremes of volume and range give an indication of underdeveloped embouchure musculature. Airflow may still be disturbed by improper tongue placement and timing. Manual dexterity shows moderate achievement of proper stick control, wrist placement and hand placement by percussion, with respect to accuracy. Players exhibit a good awareness of pulse and tempo, although anticipation, hesitation and over extension of phrases may still occur. Rhythmic interpretation is generally good.</p>	<p>There is excellent control of articulated passages with good clarity and well developed embouchure musculature or proper stick control, wrist placement and hand placement. Players may still be taxed at upper extremes of range and volume for winds, and speed for percussion. Focus is usually good. Airflow is constant but sometimes is inhibited by tongue placement and style. There is strong control of overall pulse and mostly uniform interpretation of rhythmic patterns. There may be occasional anticipation at the beginning of phrases and individual lapses at their ends, but overall there is good simultaneity. Players seem confident and in control of rhythm and tempo most of the time. Lapses are infrequent and generally minor and rarely interfere with the success of the performance. Concentration is strong.</p>	<p>Players exhibit a highly developed approach to articulation, style, and technique. Embouchure musculature or implement control is mature, properly set and maintained. Focus is rarely lost in articulated passages, and airflow is maintained with maximum control. Manual dexterity is exemplary and well coordinated. Clarity is obvious and characteristic of the finest playing. The musicians exhibit solid and complete control of all aspects of rhythm, tempo and pulse. Sectional phrases begin and end uniformly, and all players interpret rhythms correctly and together. Lapses are rare and minor. Concentration is superior.</p>

TONE QUALITY & INTONATION

40-44	45-54	55-74	75-94	95-100
<p>Players are beginning or immature with little training.</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>There is a consistent approach to proper tone production, especially in sustained quiet passages. Players may be overtaxed beyond their ability to control quality and timbre in range and volume extremes. 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>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, tonal focus is excellent and characteristic wind or percussion timbre is clear and without distortion.</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 environmental difficulties. Concentration is superior.</p>

MUSICIANSHIP

40-44	45-54	55-74	75-94	95-100
<p>There is no meaningful musical thought or expressive playing.</p>	<p>There is an occasional achievement at 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 not achievement of style or idiom.</p>	<p>There is a moderate achievement of meaningful and uniform musical expression with a growing attempt at dynamic and rhythmic shading. There may still be mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing.</p>	<p>Expressive musical achievement is strong with uniform and 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 and musical interpretation.</p>	<p>The 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>