



INDIVIDUAL MUSIC

Credit the demonstration of all components inherent in the art of music.

<p>MUSICIANSHIP <i>WHICH ENSEMBLE BETTER DEMONSTRATES</i></p> <ul style="list-style-type: none"> •Consistency of Tone Quality & Sonority •Melodic and harmonic intonation •Phrasing •Expression •Style •Idiomatic Interpretation <p><i>IN CONSIDERING ALL COMPONENTS, WHICH ENSEMBLE BETTER EXPRESSED THE ART OF MUSIC?</i></p>					<p>SCORE (OUT OF 100):</p>
<p>METHOD AND TIMING <i>WHICH ENSEMBLE BETTER DEMONSTRATES</i></p> <ul style="list-style-type: none"> •Balance of all Winds, Percussion and Electronics •Ensemble blend and cohesiveness •Tempo, pulse control, rhythmic interpretation •Uniformity of articulation <p><i>IN CONSIDERING ALL COMPONENTS, WHICH ENSEMBLE DEMONSTRATES THE MOST COHESIVE APPROACH?</i></p>					<p>SCORE (OUT OF 100):</p>
<p>Not Met WEAK 0 to 39</p>	<p>Occasionally FAIR 40 to 49</p>	<p>Sometimes GOOD 50 to 69</p>	<p>Frequently EXCELLENT 70 to 89</p>	<p>Always SUPERIOR 90 to 100</p>	<p>TOTAL SCORE (OUT OF 200):</p>
<p>Sub-Caption spread guidelines</p>	<p>VERY comparable: 1-3 tenths</p>	<p>MINOR differences: 4-6 tenths</p>	<p>DEFINITIVE differences: 7-9 tenths</p>	<p>SIGNIFICANT differences: 1+ point</p>	

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5
0-39	<i>Emerging</i>	<i>Realizing</i>	<i>Fulfilling</i>	<i>Emerging</i>	<i>Realizing</i>	<i>Fulfilling</i>	<i>Emerging</i>	<i>Realizing</i>	<i>Fulfilling</i>	90-100
	40-43	44-46	47-49	50-55	56-64	65-69	70-75	76-84	85-89	

METHOD AND TIMING	MUSICIANSHIP
<p>BOX 1: The criteria is <i>NOT MET</i> satisfactorily.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Frequent inconsistencies in pulse control and technique mar the cohesion and clarity of the ensemble.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. There are often long passages of clarity and strong tempo control, with demonstration of a uniform technique. Passages of higher demand or transitional passages may still challenge the cohesion and clarity of the ensemble.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. Technique is defined and uniform, with a broad range of responsibilities. Tempo control and rhythmic interpretation are consistent from player to player and from moment to moment, with few lapses. Recovery is fairly fast.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. All facets of the technique are fully developed, and well matched to the broadest range of musical responsibilities. Ensemble cohesion and clarity are both superior.</p>	<p>BOX 1: The criteria is NOT MET. The ensemble is unprepared to provide musical support.</p> <p>BOX 2: The criteria is <i>OCCASIONALLY</i> met. Musical expression is sustained occasionally, but there may be lapses in the ensemble's understanding of their role.</p> <p>BOX 3: The criteria is <i>SOMETIMES</i> met. The ensemble demonstrates varied musical expression throughout the program, with some inconsistencies through phrases.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The ensemble usually understands their role within the larger musical picture, and demonstrates a wide variety of expression through the program with little inconsistency.</p> <p>BOX 5: The criteria is <i>ALWAYS</i> met with little/no detectable break in quality. The musical expression of the ensemble is always creative, tasteful, and highly varied. The musical role of the percussion ensemble is clear and thoughtful.</p>

Emerging- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box below.

Realizing- the ensemble portrays criteria within this box the vast majority of the time.

Fulfilling- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box above.