

## Music Performance Individual

7.5	15	22.5	30	37.5	45	52.5	60	67.5	75
0-7	8-22		23-52			53-67		68-75	
<b>Box 1 (0-7)</b>	<b>Box 2 (8-22)</b>	<b>Box 3 (23-52)</b>	<b>Box 4 (53-67)</b>			<b>Box 5 (68-75)</b>			
Woodwind performers exhibit little control in the proper tone center, or focus. Breath support is present, causing most phrases to be disrupted and unfinished. Little control of tuning exists. Improper articulation method and style occurs throughout the time, which distorts air flow production. Rhythmic interpretation is very poor and a lack of consistency exists with the other sections. Recovery time is slow.	Woodwind performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Insufficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment, and individual pitch and quality problems are clearly audible and remain uncorrected. Air flow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.	Woodwind performers demonstrate a good fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally, a lack of adequate breath support results in inconsistent timbre and characteristic woodwind sound. Instruments have been tuned, although some section and individual problems are audible. A generally good approach to proper articulation style and technique is obvious, but inconsistent. Players exhibit and awareness of proper phrasing, although anticipation, hesitation or over-extension does occur. Rhythmic interpretation is generally good, although at times incorrect, even if uniform.	Woodwind performers exhibit good control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and and volume, but generally is correct, unimpaired and unobliterated. The majority of the instruments are in tune and tonal focus is generally accurate and characteristic of the best woodwind sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is mostly uniform. Lapses are infrequent and rarely interfere with the success of the performance.			Woodwind performers exhibit possible control and a high concept of tone production is proper and always maintained. Focus is rarely lost and timbre is consistent throughout and characteristic woodwind sound. Instruments are in tune and when pitch inflections occur, they are quickly corrected. Performers exhibit a consistent approach to articulation style and technique. Sectional phrases are played uniformly, and all players play rhythms correctly and together. Lapses are rare and minor; concision appears to be superior.			

5	10	15	20	25	30	35	40	45	50
0-5	6-15		16-35			36-45		46-50	
<b>Box 1 (0-5)</b>	<b>Box 2 (6-15)</b>	<b>Box 3 (16-35)</b>	<b>Box 4 (36-45)</b>			<b>Box 5 (46-50)</b>			
Percussion section demonstrates excellent control to the extent that patterns are discernable, but the clarity is still very flawed. Better articulation of segmental playing is evident. Clarity is lacking much of the time. Basic techniques and understanding of technical aspects exists. Consistency remains evident and common. Performers are still primarily concerned with playing the rhythms as each of them individually perceive them. Percussion instruments are not tuned, and timbre is inconsistent throughout the performance.	The percussion section occasionally displays a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are usually recognizable although clarity is not consistent. Performers, as individuals, are sometimes aware of the segment's role with regard to the entire ensemble. Technical and timing control are evident, but the performance contains obvious flaws. Timbre is inconsistent because of technique deficiencies and improper tuning.	The percussion section demonstrates a good basic approach to technique, proper timing, and rhythmic accuracy. Patterns are always recognizable, and clarity is usually consistent. The performers, as individuals, are usually aware that they are contributors to the overall ensemble sound. Technical and timing control are more consistent, but performance flaws still occur. The majority of the percussion instruments are in tune. A uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches.	The percussion section demonstrates excellent control of technique and timing, resulting in highly consistent clarity of articulation and well developed pulse control throughout. The performers, as individuals, are constantly aware that they are contributors to the overall ensemble sound. Flaws are minor and occur only during very difficult rhythmic passages and/or dynamic extremes. The majority of the percussion instruments are in tune. Characteristic percussion timbre and quality of sound is almost always present throughout the ensemble.			The percussion section demonstrates superlative achievement in control. Players exhibit the ability to implement control and uniformity with solid and complete command of aspects of rhythm, tempo, and dynamics. Phrases are played uniformly beginning to end. The high quality of sound is always present throughout the ensemble.			

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Brass performers exhibit little control in the proper tone center, or focus. Breath support is present, causing most phrases to be disrupted and unfinished. Little control of tuning exists. Improper articulation method and style occurs throughout the time, which distorts air flow production. Rhythmic interpretation is very poor and a lack of consistency exists with the other sections. Recovery time is slow.	Brass performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Insufficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment, and individual pitch and quality problems are clearly audible and remain uncorrected. Air flow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.	Brass performers demonstrate a good fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally, a lack of adequate breath support results in inconsistent timbre and characteristic woodwind sound. Instruments have been tuned, although some section and individual problems are audible. A generally good approach to proper articulation style and technique is obvious, but inconsistent. Players exhibit and awareness of proper phrasing, although anticipation, hesitation or over-extension does occur. Rhythmic interpretation is generally good, although at times incorrect, even if uniform.	Brass performers exhibit good control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and and volume, but generally is correct, unimpaired and unobliterated. The majority of the instruments are in tune and tonal focus is generally accurate and characteristic of the best woodwind sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is mostly uniform. Lapses are infrequent and rarely interfere with the success of the performance.			Brass performers exhibit possible control and a high concept of tone production is proper and always maintained. Focus is rarely lost and timbre is consistent throughout and characteristic woodwind sound. Instruments are in tune and when pitch inflections occur, they are quickly corrected. Performers exhibit a consistent approach to articulation style and technique. Sectional phrases are played uniformly, and all players play rhythms correctly and together. Lapses are rare and minor; concision appears to be superior.			