



School _____ **Class** _____
Event _____ **Date** _____

SCSBOA

PERCUSSION

PERCUSSION PERFORMANCE focus is on the assessment of rhythmic support that enhances the melodic and harmonic musical structure as it relates to the integrity of the total music product. Judges are to recognize **Inherent Simultaneous Responsibilities** including environmental challenges. Judges are to credit composition and performer achievement benefiting the total field music performance. **Comment on the relative strengths and weaknesses of the battery, front ensemble.**

CRITERIA REFERENCE

Composition					Composition - “What”		
Box 1 Limited	Box 2 Occasionally Emerging	Box 3 Usually Proficient	Box 4 Frequently Excellent	Box 5 Consistently Superior			
0 – 8 9 – 16	17 – 24 25 – 29 30 – 34	35 – 39 40 – 49 50 – 59	60 – 69 70 – 75 76 – 82	83 – 89 90 – 92 93 – 96			
	Rhythmic & Melodic Support						
	Appropriateness of Orchestration						
	Creativity, Variety, & Effectiveness of Orchestration						
	Staging / Integration / Coordination – with the Winds						
	Range of Expression						
Achievement					Achievement - “How”		
0 – 8 9 – 16	17 – 24 25 – 29 30 – 34	35 – 39 40 – 49 50 – 59	60 – 69 70 – 75 76 – 82	83 – 89 90 – 92 93 – 96			
	Ensemble Cohesiveness / Pulse						
	Balance - Relative to the Winds / Within the Section						
	Rhythmic Accuracy / Precision / Uniformity of Approach						
	Musicianship – Phrasing / Expression / Dynamic Contrast						
	Tuning and Clarity of Sounds						
	Communication / Engagement						

COMPOSITION

<i>Elements</i>	Box 1	Box 2 <i>Occasionally Emerging</i>	Box 3 <i>Usually Proficient</i>	Box 4 <i>Frequently Excellent</i>	Box 5 <i>Consistently Superior</i>
	0 - 24	25 - 27 - 29 35 - 37 - 39 30 - 32 - 34	40 - 44 - 49 60 - 64 - 69 50 - 54 - 59	70 - 72 - 75 83 - 87 - 89 76 - 78 - 82	90 - 91 - 92 97 - 99 - 100 93 - 95 - 96
Rhythmic & Melodic Support	<i>Limited</i>	<i>Occasionally</i> basic emerging rhythmic and melodic support of the total musical program. Composition is confined to basic support.	<i>Usually proficient</i> rhythmic and melodic support of the total musical program. Some deficiencies in composition.	<i>Frequently excellent</i> rhythmic and melodic support of the total musical program. Minor deficiencies in composition.	<i>Consistently superior</i> and significant rhythmic and melodic support of the total musical program.
Appropriateness of Orchestration		<i>Emerging</i> orchestration of battery and front ensemble elements is <i>occasionally</i> apparent. Ideas are not clear, orchestration choices made by the composer/arranger <i>occasionally</i> enhance and support the overall musical package and provides the players with some opportunities for musical expression. The front ensemble explores melodic choices typically doubling wind parts.	<i>Proficient</i> orchestration of battery and front ensemble elements is <i>usually</i> apparent. Ideas are clear, orchestration choices made by the composer/arranger <i>usually</i> enhance and support the overall musical package and provides the players with good opportunities for musical expression. The front ensemble explores melodic and textural choices other than doubling wind parts.	<i>Excellent</i> orchestration of battery and front ensemble elements is <i>frequently</i> apparent. Ideas are clear, orchestration choices made by the composer/arranger <i>frequently</i> enhance and support the overall musical package and provides the players with several opportunities for musical expression. The front ensemble explores many melodic and textural choices other than doubling wind parts.	<i>Superior</i> orchestration of battery and front ensemble elements is <i>consistently</i> apparent. Ideas are clear, orchestration choices made by the composer/arranger <i>consistently</i> enhance and support the overall musical package and provides the players with many opportunities for musical expression. The front ensemble explores complex melodic and textural choices other than doubling wind parts.
Creativity, Variety & Effectiveness of Orchestration		<i>Emerging</i> variety of characteristic styles, textures and timbres with <i>occasionally</i> flawed use of existing techniques noted.	<i>Proficient</i> and average variety of characteristic styles, textures and timbres with <i>usually</i> standard use of existing techniques	An <i>excellent</i> variety of characteristic styles, textures and timbres with <i>frequently</i> creative use of new or existing techniques.	The highest <i>superior</i> level of variety of characteristic styles, textures and timbres with <i>consistently</i> creative use of new or existing techniques sets new standards.
Staging/ Integration/ Coordination with Winds		<i>Emerging</i> staging and contribution to the total musical program <i>occasionally</i> with little integration of percussive elements.	<i>Proficient</i> staging and contribution to the total musical program. Percussive elements are <i>usually</i> integrated.	<i>Excellent</i> staging contribution to the total musical program <i>frequently</i> with continuous integration of percussive elements.	<i>Superior</i> staging and contribution to the total musical program <i>consistently</i> with seamless integration of percussive elements.
Range of Expression		<i>Occasionally emerging</i> application of dynamic expression and is narrow in range.	<i>Usually proficient</i> dynamic expression while noticeable, is moderate in range or application.	An <i>excellent</i> range of dynamic expression <i>frequently</i> integrated within the program.	A <i>superior</i> range of natural dynamic expression <i>consistently</i> integrated throughout the program.

ACHIEVEMENT

<i>Elements</i>		<i>Occasionally Emerging</i>	<i>Usually Proficient</i>	<i>Frequently Excellent</i>	<i>Consistently Superior</i>
	0 - 24	25 - 27 - 29 35 - 37 - 39 30 - 32 - 34	40 - 44 - 49 60 - 64 - 69 50 - 54 - 59	70 - 72 - 75 83 - 87 - 89 76 - 78 - 82	90 - 91 - 92 97 - 99 - 100 93 - 95 - 96
Ensemble Cohesiveness/ Pulse	<i>Limited</i>	<i>Occasionally</i> cohesive. <i>Emerging</i> control of tempo. Multiple pulse variations are eventually corrected.	<i>Usually</i> cohesive. <i>Proficient</i> control of tempo. Multiple pulse variations are quickly corrected.	<i>Frequently</i> cohesive. <i>Excellent</i> control of tempo. Minor pulse variations are quickly corrected.	<i>Consistently</i> cohesive. Continuous <i>superior</i> control of tempo. Pulse never varies.
Balance Relative to Winds/ Within Section		<i>Occasionally emerging</i> but flawed balance between segments of the percussion ensemble and the total ensemble. Persistent balance problems.	<i>Usually proficient</i> balance between segments of the percussion ensemble and the total ensemble, but flawed at times.	<i>Frequently excellent</i> balance between segments of the percussion ensemble and the total ensemble. Minor flaws quickly corrected.	<i>Consistently superior</i> balance between segments of the percussion ensemble and the total ensemble.
Rhythmic Accuracy/ Precision/ Uniformity of Approach		<i>Occasionally emerging</i> rhythmic accuracy or lack of precision without recovery.	<i>Usually proficient</i> rhythmic accuracy demonstrating precision <i>usually</i> flawed with quick recovery.	<i>Frequently excellent</i> rhythmic accuracy demonstrating a high level of precision.	<i>Consistently superior</i> mastery of rhythmic accuracy, demonstrating the highest level of precision.
Musicianship - Phrasing/ Expression/ Dynamic Contrast		<i>Occasionally emerging</i> phrase shaping. Lacks an adequate level of expression. An <i>emerging</i> range and application of a dynamic spectrum.	<i>Usually proficient</i> shaped phrases. A moderate level of expression. A <i>proficient</i> range of dynamics within the dynamic spectrum.	Phrases are shaped. An <i>excellent</i> level of expression. <i>Frequently excellent</i> range and application of the dynamic spectrum.	Phrases are artistically shaped. A <i>consistently superior</i> level of expression. A <i>superior</i> range and application of the complete dynamic spectrum.
Tuning and Clarity of Sounds		<i>Occasionally emerging</i> but flawed use of percussion timbres, tuning, implement selection, or performance techniques.	<i>Usually proficient</i> quality of percussion timbres, though flawed tuning, implement selection, or performance techniques is evident.	<i>Frequently excellent</i> quality of percussion timbres, achieved through effective tuning, implement selection and performance techniques.	<i>Consistently superior</i> quality of percussion timbres, achieved through effective tuning, implement selection and performance techniques.
Communication/ Engagement		Performers <i>occasionally</i> communicate their investment into the performance. <i>Emerging</i> attempts to portray intended characterization through individual and ensemble roles.	Performers <i>usually</i> communicate <i>proficient</i> investment into the performance. Many can portray the intended characterization to achieve individual and ensemble roles, solos, and features.	Performers <i>frequently</i> communicate <i>excellent</i> investment into the performance. Most can portray the intended characterization demonstrating their individual and ensemble roles, solos, and features.	Performers <i>consistently</i> communicate <i>superior</i> investment into the highest quality performance. They all portray the intended characterization demonstrating their individual and ensemble roles, solos, and features at the highest level.