**CRITERIA REFERENCE** (Vertical highlight range below)

**SCORING SHEET**

<table>
<thead>
<tr>
<th>Repertoire – What the Performance Program Displays</th>
<th>Written Comments:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Box 1</strong> Seldom</td>
<td><strong>Box 2</strong> Occasionally</td>
</tr>
<tr>
<td><strong>SOUND – TUNING – “What”</strong></td>
<td></td>
</tr>
<tr>
<td>Tone Quality</td>
<td></td>
</tr>
<tr>
<td>Intonation / Tuning of Winds and Percussion</td>
<td></td>
</tr>
<tr>
<td>Blend and Balance (Winds and Percussion)</td>
<td></td>
</tr>
<tr>
<td><strong>TECHNIQUE – “What”</strong></td>
<td></td>
</tr>
<tr>
<td>Attacks and Releases</td>
<td></td>
</tr>
<tr>
<td>Uniformity and Clarity of Articulation</td>
<td></td>
</tr>
<tr>
<td>Ensemble Cohesiveness (Rhythm, Tempo, and Pulse)</td>
<td></td>
</tr>
<tr>
<td>Technical Proficiency</td>
<td></td>
</tr>
</tbody>
</table>

**Musicianship – How the Individual / Ensemble Performance is Displayed**

<table>
<thead>
<tr>
<th><strong>MUSICIANSHIP – “How”</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHrasing</strong></td>
</tr>
<tr>
<td><strong>Expression/Nuances</strong></td>
</tr>
<tr>
<td><strong>Idiomatic Interpretation/Style</strong></td>
</tr>
<tr>
<td><strong>Dynamics Contrast</strong></td>
</tr>
</tbody>
</table>

Additional Comments:

© 2015 SCSBOA – All Rights Reserved

**Adjudicator** ________________________________

**School** _________________________________ **Class** ________ **Event** ________________________________ **Date** ____________

**MUSIC PERFORMANCE** carries the highest assignment of points in the total score. Adjudicators evaluate the mechanical aspects of generating musical sounds and both the uniformity of stylistic interpretation and the collective expressive skills of the musicians. Consideration is given to all wind and percussion performers for their depth of contribution to stylistic demands and their success at balancing and blending their voices with good musical phrasing and in an appropriate style. Although adjudicators are judging musical achievement first and foremost, the concept of “demand as inherent” within the context of the music scoring may be considered to make suitable scoring separations between competitors.
## Technical Proficiency

- **Tone**
  - Little awareness of fundamental techniques of breath support and percussion technique necessary to produce consistent timbres and produce quality tones.
  - Insufficient proper breath support and percussion technique exists to produce a consistent focused sound and characteristic wind and percussion timbres.
  - A solid basic approach to proper wind and percussion tone production, at times challenged to control quality and timbre at range and volume extremes or content.
  - Well-developed characteristic wind and percussion tone quality, consistently maintained breath support with minor inconsistencies due to extremes of range, volume or content.
  - Highly developed characteristic wind and percussion tone quality, consistently maintained breath support and control of tone production throughout the performance.

- **Intonation/Tuning**
  - No evidence of instrument tuning and frequent inability to recognize or match tonal center exists.
  - Weak intonation achievement. Instruments have not been carefully tuned, and many section, segment and individual pitch problems are clearly audible and remain uncorrected.
  - Generally good intonation achievement. Instruments have been tuned, but individual and section intonation problems are audible.
  - Excellent intonation achievement which is characterized by occasional flaws and inconsistencies.
  - Highly developed intonation concepts with infrequent lapses quickly corrected.

- **Blend and Balance**
  - Little evidence of attempts to achieve ensemble balance and blend.
  - Occasionally displays of understanding and development of the precision and control required to perform appropriate attacks and releases.
  - Generally effective overall balance and blend which are at times affected by individual or section projection, which may also occur due to design problems.
  - Exceptional balance and blend in ensemble with characteristic percussion timbre and quality of sound at times flawed by individual/section inconsistencies.
  - Exemplary balance and blend of each instrumental section and the total ensemble, including the percussion understanding its musically supportive capacity in relation to the winds.

- **Attacks and Releases**
  - Little or no recognition of attack and release concepts.
  - Occasionally displays of understanding and development of the precision and control required to perform appropriate attacks and releases.
  - Generally effective execution of attacks and releases, at times lacking refinement and consistent precision.
  - Exceptional understanding and execution of quality attacks and releases with occasional lapses at extreme demand levels.
  - A high quality, accuracy and consistency of attacks and releases at any dynamic level, in every style.

- **Uniformity/Clarity of Articulations**
  - Uniformity and clarity of articulations are undefined due to weaknesses in basic technique exhibited in the majority of the ensemble.
  - Uniformity and clarity of articulations are at times compromised due to lack of proper tongue placement, tonal distortion and/or tendency toward explosive articulations.
  - An adequate degree of uniformity and clarity in the upper extremes of range and volume.
  - Well defined, uniform and varied articulations in a broad dynamic range.
  - Uniformity and clarity of articulations are obvious and characteristic of the finest playing.

- **Technical Proficiency**
  - Insufficient level of technical proficiency due to lack of training.
  - A limited degree of technical proficiency, maybe due to training.
  - Generally effective level of technical proficiency.
  - Excellent level of technical proficiency and consistent mastery of demands.
  - A superb level of technical proficiency and complete mastery of demands.

## Musicianship

### How the Individual/Ensemble Performance is Displayed

<table>
<thead>
<tr>
<th>Box 1</th>
<th>Box 2</th>
<th>Box 3</th>
<th>Box 4</th>
<th>Box 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-93</td>
<td>94-97</td>
<td>98-100</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Phrasing
- Phrasing concepts are virtually nonexistent.
- There are occasional attempts to explore phrasing, though shading and shaping are mostly mechanical.
- Generally effective achievement of meaningful and uniform musical phrasing, at times lacking uniformity and consistency.
- Mostly uniform and often sensitive playing and shaping of musical passages within and between sections of the ensemble.
- Outstanding achievement of uniform and tasteful shaping of musical passages. Within and between sections of the ensemble.

### Expression/ Nuances
- The performers lack the fundamental awareness of the musical program and therefor are unable to apply expressive nuances.
- The performers demonstrate a limited understanding and application of expressive nuances.
- The performers demonstrate a moderate achievement of musical expression and nuances.
- The performers demonstrate excellent ability to convey a range of expressive nuances.
- The performers demonstrate a superior achievement of quality and uniform musical expression, including nuances that are substantive and musical.

### Idiomatic Interpretation/Style
- The concepts of interpretation of musical style are not developed.
- The musical style and idiom are occasionally demonstrated, but are frequently ineffective.
- Well defined concept of uniform interpretation of musical style and idiom.
- Superior concept of well-defined, uniform interpretation of musical style.
- Exceptional ability to utilize the full dynamic range to express natural flow and shape of the musical line.

### Dynamic Contrast
- A very limited range of dynamics with little or no understanding of flow or shape of musical line.
- Few attempts to present different levels of dynamic range to enhance the musical line.
- Generally effective range of dynamic levels with occasional lapses affecting the natural flow and shape of the musical line.
- Dynamic range and contrast that effectively enhances the musical line.
- Exceptional ability to utilize the full dynamic range to express natural flow and shape of the musical line.