



# Marching Festival

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## MUSIC INDIVIDUAL

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*Credit the achievement of proper technique and musicianship inherent in the art of music.*

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### TECHNIQUE

### COMMENTS

Credit the achievement of proper music performance techniques involving wind and percussion. This includes tone quality, note accuracy, attacks, releases, clarity and uniformity of articulation, uniformity of enunciation and tongue technique, stick control, and arm and wrist technique. Consider the quality of rhythmic interpretation and control of tempo and pulse. Credit the consistency of timbre/sonority, tuning of instruments, melodic and harmonic intonation, muscle control as it relates to tone production, and membrane tuning throughout all percussion. Recognize breath support, embouchure, etc. in evaluating the winds. Consider the demands placed on the musicians in your consideration of achievement.

100

### MUSICIANSHIP

Credit the 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 your derived achievement score.

100

**TOTAL**  
MAXIMUM 200

# MUSIC INDIVIDUAL CRITERIA REFERENCE

<b>TECHNIQUE</b>				
<b>40-45</b>	<b>46-60</b>	<b>61-75</b>	<b>76-90</b>	<b>91-100</b>
<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. Proper tongue placement is often ignored. Proper stick control, wrist and hand placement is inconsistent and lacks uniformity. Players tend toward inconsistent articulations. There is some sense of tempo and pulse control, although simultaneously often seems accidental. Players exhibit many individual problems in rhythmic interpretations. Rapid passages often lack togetherness. Players seem unaware of tonal centers. Focus is lacking most of the time. Breath support is poor and air passage is often segments. Uniformity of timbre is rarely achieved. Instruments are not carefully tuned. Section, segment and individual differences in pitch are obvious and remain uncorrected. Percussion membranes are not carefully tuned or balanced. 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 or proper stick control, wrist and hand placement, 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. 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 extremities. Percussion membranes are moderately tuned and balanced. Wind players are developing breath support, but some timbre may still be harsh or pinched. Instruments have been tuned, but some individual and section errors are obvious.</p>	<p>There is excellent control of articulated passages with good clarity and well-developed embouchure musculature. Percussion exhibits excellent wrist and hand placement. Players may still be taxed at upper extremes of range and volume for winds. 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. Lapses are infrequent and generally minor and rarely interfere with the success of the performance. There is excellent tone production throughout. Lapses are infrequent, although large interval skips may sometimes challenge the players. Breath support and characteristic timbre is generally unimpaired. This quality could be compromised in upper range and volume. Instruments are consistently in tune, tonal focus is excellent and characteristic wind timbre is clear and without distortion. Percussion membranes are tuned well. Concentration is strong.</p>	<p>Players exhibit a highly developed approach to articulation, style and technique. Embouchure musculature is mature, properly set and maintained. Focus is rarely lost in articulated passages, and airflow is maintained with maximum control. 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. Players achieve the best possible control and the most highly developed concept of tone production. Breath support is inherently understood and always maintained. There is maximum control of airflow for 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>
<b>MUSICIANSHIP</b>				
<b>40-45</b>	<b>46-60</b>	<b>61-75</b>	<b>76-90</b>	<b>91-100</b>
<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 no 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 nonuniform 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>