



Music Individual

Evaluate the skill of all performers through their achievement of musicianship, tone quality, intonation, and technical accuracy.

Recognize and credit the complexity of “what” is being performed and acknowledge “how” it is being achieved throughout the performance

Refer to Key Components --- Points of Emphasis: Music Individual

Never	Box 2 Infrequently				Box 3 Sometimes				Box 4 Usually				Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100			
0	60	74	87	100	114	126	140	154	166	180	200			

Considerations in Achievement of Musicianship

- Demonstrates quality shaping, inflection, phrasing and expression in winds and percussion
- Demonstrates a variety of dynamics in winds and percussion to include control, quality, and contrast
- Demonstrates appropriate style and clarity in winds and percussion
- Demonstrates a range of musical challenges with quality and control
- Demonstrates the ability to manage and adjust to physical demands and environmental conditions

Considerations in Tone-Accuracy-Technique

- Demonstrates characteristic tone quality on all winds and percussion instruments
- Demonstrates consistent and proper tuning in winds and all percussion
- Demonstrates consistent and uniform balance and blend from individual to individual
- Presents accurate and correct rhythmic interpretation, pulse, and tempo
- Demonstrates clarity, focus, and uniformity of articulation, attacks and releases
- Demonstrates achievement in technical facility
- Percussion demonstrates uniform and consistent stick and mallet control

Music Individual— Key Components --- Points of Emphasis

- Characteristic tone quality, focused sounds are clearly present throughout the performance
- Accurate and uniform articulation and stylistic interpretation
- Musical interpretation, phrasing, nuances, shaping, dynamic control in all individuals
- Pulse and timing
- Technical challenges with physical demands
- Variety of dynamic and changes in space, time, weight, and flow

Key Components: focus on the individual performer. Sample all individuals, including front ensemble, with consideration given to the performers listening environment and environmental challenges. Consider all elements of sound production with attention given to the challenge and achievement

Emphasis Points: speak to the fundamental training of all individuals as it relates to sound production, technique, and accuracy. Clarity, quality, and consistency in all areas of performance, environmental conditions, and range of challenges.

LOWER Third <u>Emerging</u>	MIDDLE Third <u>Realizing</u>	UPPER Third <u>Fulfillment</u>
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<p>The lower third of any box placement provides a bridge between the previous box and the next higher level of placement. CBA allows for movement into the next box when meeting one or two of the higher components.</p> <p>Group meets all of the criteria from the box below and some of the current box criteria, some of the time.</p> <p style="text-align: center;"><u>Emerging</u></p>	<p>The middle third of the box is for units that display most of components of the box itself. They might lean in the direction of the adjacent box, either above or below Fulfilling or Emerging.</p> <p>Group meets most of the criteria, most of the time.</p> <p style="text-align: center;"><u>Realizing</u></p>	<p>The upper third of the box is for units who display all the components of the box itself. They have “realized” all the components of the current box and are approaching, Emerging, some levels of the next box.</p> <p>Group meets all of the criteria, all of the time and some of the next box some of the time as they move higher.</p> <p style="text-align: center;"><u>Fulfilling</u></p>
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	Criteria met	BOX 2	BOX 3	BOX 4	Box 5
		<i>Infrequently</i>	<i>Sometimes</i>	<i>Usually</i>	<i>Continually</i>
EMERGING	Some/some		50---56	70---76	90---93
REALIZING	Most/most	37----42	57----62	77----82	94---96
FULFILLING	All/all	43----49	63----69	83----89	97--100

There are no solid line boundaries between box thirds nor the boxes themselves