

Individual Competition Championship

WOODWIND SCORE SHEET

Instrument: _____

EXCELLENCE

CREDIT

- Rhythmic Accuracy
- Tone Quality
- Intonation
- Musicality

	100
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EFFECT

REWARD

- Entertainment
- Form and Purpose
- Composition

	100
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PENALTIES

- Illegal Equipment
- Other

SUB TOTAL	200
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DIVIDE SUB TOTAL BY 2, THEN
SUBTRACT PENALTIES

FINAL SCORE _____

PERFORMANCE TIME

(Minutes/Seconds)

JUDGE _____

DATE _____

Individual Competition Championship

WOODWIND JUDGING CRITERIA

LACK OF CLARITY

<p>0-29: Seldom is good quality of sound exhibited. Usually an extensive weakness in rhythm, articulation, tone, pitch, and tempo control. Performer(s) lacks proper embouchure/grip and fundamentals required for producing a good quality of sound. There is a lack of consistency and control.</p>	<p>30-49: Usually below average quality of sound is exhibited. Though some periods of control exist, there is usually a troublesome control of rhythm, articulation, tone, pitch, and tempo. Some embouchure/grip and fundamental flaws exist. While generally lacking in consistency, some periods of control do exist.</p>	<p>50-69: Average quality of sound is exhibited. Rhythm, articulation, tone, pitch, and tempo control is average. Fundamental skills demonstrated are average in nature. Focus and consistency is usually demonstrated.</p>	<p>70-89: Quality of sound is above average to excellent. Rhythm, articulation, tone, pitch, and tempo control is typically excellent. Fundamentals required to play technical passages with a good quality of sound are excellent in nature. Focus and consistency are above average to excellent.</p>	<p>90-100: Superlative achievement of proper sound quality and techniques are demonstrated. Flaws, if any, are spontaneous, minute, and short lived. There is superlative control of rhythm, articulation, tone, pitch, and tempo. Performer(s) is mature, confident and displays a superior level of consistency.</p>
<p>0-29: There is little attempt at expression or musical interpretation. Performance is muddled and mechanical with a few areas of average musical demand. There is below-average musical understanding. An extensive weakness in communication and involvement is demonstrated. Usually many problems with tempo exist.</p>	<p>30-49: An occasional attempt is made by the performer(s) to communicate musical intent or emotion. Performance is often rigid and uncomfortable. Dynamic contrast and phrasing are inconsistent with little communication of style. Problems in tempo are frequent. Balance and blend among the elements are below average. Some musical demand of an average nature may be present.</p>	<p>50-69: Performer(s) usually achieves meaningful musical communication. Phrasing is usually average. An occasional mechanical approach to involvement and style exists. Demands requiring above average musical understanding are present.</p>	<p>70-89: Performer(s) mostly achieves a musical rendition of important passages with uniform and subtle gradations. There is mostly sensitive phrasing and communication of musical intent and emotion is above average to excellent in nature. Maximum demands are often displayed.</p>	<p>90-100: Clear, meaningful shaping of musical passages is exhibited. Proper and uniform stress is natural, well defined, and sensitive. The performance is valid and tasteful with idiomatically correct interpretation. Musical elements combine to interpret stylistically and emotionally. Maximum musical demands are consistently presented.</p>

EXCELLENCE

MUSICALITY