PERCUSSION

CONSIDER, EVALUATE and COMPARE each subcaption over time, including all components of the percussion, moving or fixed. Sampling should be as balanced as possible among the various percussion instruments, including acoustic and non-acoustic sound. Percussion is judged from the Press Box area.

COMPOSITION

Orchestration: *Evaluate the purposeful use of instrumentation, color, texture, timbre, content, and creativity to support and enhance the overall musical program.*

Musical and Technical Vocabulary: *Consider the range, variety, and depth of the written material.*

Clarity of Intent: *Assess the degree to which the presentation is clear and accessible.*

Simultaneous Responsibilities: *Recognize and credit the layering of musical, physical, and environmental responsibilities upon the performers.*

Reward is achieved by weighing all factors of Composition over time.

ACHIEVEMENT

Technical and Rhythmic Accuracy: *Assess the uniformity of technique and the precision of attacks/releases, articulation, rhythmic accuracy, and pulse control at all tempos.*

Sound Production: *Appraise characteristic sonority through tone quality, tuning, touch, implement selection, and the fidelity of all acoustic, electronic, and amplified sources.*

Musicianship: *Evaluate the performers' ability to convey the compositional intent through phrasing, interpretation, and expressive qualities.*

Blend and Balance: *Analyze the balance between winds and percussion, and blend within percussion voices, including acoustic, electronic, and amplified sounds.*

Ensemble Cohesiveness: *Examine the vertical and horizontal alignment of all percussion voices and their rhythmic relationship with the winds.*

Weigh and reward all performances factors over time

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	**Rarely (FAIR)**			**Sometimes (GOOD)**			**Frequent (EXCELLENT)**			**Consistent (SUPERIOR)**		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	**45-47**	**48-50**	**51-54**	**55-60**	**61-67**	**68-74**	**75-80**	**81-87**	**88-94**	**95-96**	**97-98**	**99-100**

SUB CAPTION SPREAD GUIDELINES: WBA does not use ½ tenths.			
Very Comparable 1 to 2 tenths	**Minor Differences 3 to 4 tenths**	**Definitive Differences 5 to 9 tenths**	**Significant Differences 10 tenths or more**

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The WBA Two-tiered System of Scoring:		
WBA uses a two-tiered scoring system to give all bands the opportunity to score at the highest levels.		
Tier 1	**1A, 2A, 3A**	• Includes smallest bands by number of performers • Judged for quality of what they do • Can score into any of the WBA scoring ranges
Tier 2	**4A, 5A**	• Includes largest bands by number of performers • Not compared to bands in Tier 1 (i.e., 1A, 2A, and 3A) • Can score into any of the WBA scoring ranges

Responsibilities: Individual Music judge will have responsibility for non-typical melodic voices such as *guitars, violins, etc.* For electronics that might be within percussion or issues with acoustic and non-acoustic work, the **Ensemble Music judge** and the **Percussion judge** may as necessary BOTH speak to such issues**.** The **Individual Music judge**, who is on the field, *is not involved with percussion content or achievement*. There is also an **Ensemble Music judge** who may comment on Musicianship (the art of playing) or balance, but whose primary tasks do not include the percussion writing.

COMPOSITION for Percussion

COMPOSITION *refers to percussion vocabulary, including the use of electronics, and its support of the overall musical ensemble.*	The percussion judge will compare the composition between and among units. The composition should be supportive over time (horizontally) of the full musical program. The percussion and the winds are important to each other and an integral part of the overall music program. The percussion judge, therefore, has an element of composition over time as well as an attentiveness to the actual percussion content and how the percussion fits with the winds and the overall musical program. With this statement, we call one sub-caption scoring area COMPOSITION. The arrangement or composition **over time is of great value.** The Composition area is not intended to be random virtuosity but rather an area through which to *measure the quality of the percussion writing over time* ***as it fits with the winds*****.** This indicates, perhaps, a multi-level commentary. Part of the commentary will be the content as percussion design while another part of the commentary will be attentive to the arrangement to create a synthesis of percussion quality and total musical quality. This idea fits the goal of being supportive of the music program in its totality. The discussion of composition, a synergy of all musical voices, good technique, good pedagogy, and how those can improve, is an integral ingredient in that support.

ACHIEVEMENT for Percussion

ACHIEVEMENT *is the quality of the performance, including the context of all challenges given to the performers.*	The musical elements listed under ACHIEVEMENT (front of sheet) are generally the principal areas to be examined (i.e., Technical and Rhythmic Accuracy, Sound Production, Musicianship, Blend and Balance, and Ensemble Cohesiveness). Achievement considers not only the pure performance factors but also the challenges of the overall environment (i.e., the "CONTEXT"). Considering the physical, environmental, and technical challenges, we use the words "DERIVED ACHIEVEMENT," which means consideration of what they are playing within the performance context. The rewarding of a fair and appropriate score is then given using the scoring categories.

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