



# PERCUSSION REGIONAL A CLASS INTRODUCTORY TO FUNDAMENTAL SKILLS



BOX 3			BOX 4			BOX 5		
DISCOVERING INTRODUCTORY			EMERGING FUNDAMENTAL			ESTABLISHED FUNDAMENTAL		
65-69	70-74	75-79	80-83	84-88	89-92	93-95	96-98	99-100
SOME	MOST	ALMOST ALL	SOME	MOST	ALMOST ALL	SOME	MOST	ALMOST ALL

## SAMPLE ALL ELEMENTS OF THE PERCUSSION ENSEMBLE

### CONTENT

*Whose CONTENT offered the greater:*

- **ENHANCEMENT OF THE MUSIC:** *The degree to which the percussion writing enhances the overall musical program.*
- **MUSICALITY AND IDIOMATIC INTEGRITY:** *The degree of musicality in the percussion writing—including (but not limited to) phrasing; dynamic contouring; shaping; inflection; tonality; and idiomatic integrity.*
- **QUALITY AND VARIETY OF TRANSITIONS AND RHYTHMIC RESPONSIBILITIES:** *The quality and variety of class-appropriate connections/transitions and rhythmic responsibilities.*
- **QUALITY AND RANGE OF BLEND AND BALANCE RESPONSIBILITIES:** *The quality and range of class-appropriate blend and balance responsibilities both within the percussion ensemble and between percussion and the full musical ensemble.*

SUB-CAPTION  
SCORE

100

### ACHIEVEMENT

*Whose PERFORMERS achieved the better:*

- **ENSEMBLE COHESIVENESS AND RHYTHMIC CLARITY:** *The degree to which the ability to establish and maintain ensemble pulse control and rhythmic control, accuracy, and clarity—both vertically and horizontally—is developed and achieved.*
- **MUSICANSHIP AND IDIOMATIC INTERPRETATION:** *The degree to which class-appropriate knowledge, skill, and artistic sensitivity in performing all aspects and qualities of the musical content are developed and achieved.*
- **CONCENTRATION / FOCUS, STAMINA, AND RECOVERY:** *The degree to which class-appropriate concentration/focus, stamina, and recovery skills are developed and achieved.*

SUB-CAPTION  
SCORE

100

### STYLISTIC DIVERSITY IS ENCOURAGED AND ALL STYLISTIC CHOICES HAVE EQUAL OPPORTUNITY FOR SUCCESS.

The points of comparison listed above collectively represent a balanced assessment of the caption and are not intended to be in priority order.

Achievement should be recognized and rewarded through the balanced consideration of ALL aspects of BOTH sub-captions!

Measure the degree of success and achievement along the continuum and then compare to determine:

Who is better (ranking) and by how much (spreading), in order to arrive at each sub-caption score and the total score (rating).

TOTAL  
MAX  
SCORE

200

SPREAD GUIDELINES	Very Close	Slight Advantage	Advantage	Decision
100-point sub-caption scale	1	2	3	4+
200-point total score scale	1-2	3-4	5-6	7+

BOX 3			POINTS OF COMPARISON <i>REGIONAL A CLASS</i>	BOX 4			BOX 5		
DISCOVERING INTRODUCTORY				EMERGING FUNDAMENTAL			ESTABLISHED FUNDAMENTAL		
65-69 SOME	70-74 MOST	75-79 ALMOST ALL		80-83 SOME	84-88 MOST	89-92 ALMOST ALL	93-95 SOME	96-98 MOST	99-100 ALMOST ALL
<i>The most entry-level skills and qualities that allow the performers to discover a positive emerging competitive experience.</i>			CONTENT	<i>Basic consideration of the skill development &amp; instrumentation of the ensemble. Fundamental, basic skills &amp; qualities with variety limited to this scope. Single efforts or slight layering of basic efforts. Minimal dynamic/tempo/expressive range, with basic contrast &amp; few gradations.</i>					
<i>Writing choices reflect &amp; facilitate the most foundational skill development.</i>			ENHANCEMENT OF THE MUSIC	<i>Simple phrasing; basic style; support to the full musical ensemble &amp; dynamic awareness from player to player &amp; player to ensemble.</i>					
The most <b>foundational</b> & functional writing <b>sometimes</b> supports the <b>basic</b> aspects of the music.				Emerging writing <b>fundamentals</b> enhance at a <b>nascent</b> level.			Established <b>fundamental components</b> provide <b>basic</b> enhancement..		
<i>Simple concepts are introduced.</i>			MUSICALITY & IDIOMATIC INTEGRITY	<i>Very fundamental skills achieve basic musicality within the full ensemble.</i>					
Introductory levels are discovered.				Emerging/nascent levels.			Good basic levels.		
<i>Simple rhythms are introduced.</i>			QUALITY & VARIETY OF TRANSITIONS & RHYTHMIC RESPONSIBILITIES	<i>Foundational support to the overall ensemble through basic rhythms &amp; unison moments. Transitions are elemental &amp; reflect basic environmental demands.</i>					
Minimal variety across the <b>most basic</b> range of <b>foundational</b> responsibilities.				Emerging <b>fundamental</b> quality, w/some very <b>basic</b> variety.			Established <b>fundamental</b> quality, w/ <b>good</b> basic variety.		
<i>Simple blending &amp; basic dynamics are introduced.</i>			QUALITY & RANGE OF BLEND & BALANCE RESPONSIBILITIES	<i>Basic consideration of the overall balance &amp; blend. Dynamics &amp; staging provide basic enhancement as the performers develop a fundamental understanding of dynamics w/in the ensemble.</i>					
Minimal variety across a the <b>most basic</b> range of <b>foundational</b> responsibilities w/in the percussion.				Emerging <b>fundamental</b> quality w/very <b>basic</b> balance responsibilities w/in the percussion.			Established <b>fundamental</b> quality, w/ <b>basic</b> balance responsibilities w/in the percussion.		
<i>The discovery of the most entry-level achievement principles and skills that serve as a foundation for future growth.</i>			ACHIEVEMENT	<i>Fundamental, basic achievement that serves as a foundation for future growth. Individual skills dominate, with some emerging awareness of the ensemble &amp; the individual's basic role within the ensemble. Achievement may vary between responsibilities, sections &amp; over time.</i>					
<i>The performers are discovering foundational rhythmic and listening skills.</i>			ENSEMBLE COHESIVENESS & RHYTHMIC CLARITY	<i>Phrasing is inconsistent, particularly at beginnings &amp; endings. Rhythms &amp; tempo changes are uncertain. Timing is inconsistent w/in subsections &amp; across the ensemble.</i>					
Emerging achievement of the <b>most foundational</b> skills.				Emerging achievement of <b>fundamental</b> skills; the foundation may be <b>unstable</b> .			Established <b>moderate</b> achievement of <b>fundamental</b> skills <b>may vary</b> .		
<i>The performers are discovering foundational musicianship skills.</i>			MUSICANSHIP & IDIOMATIC INTERPRETATION	<i>Unclear understanding of the stylistic/musical ideas. Interpretation of the musical phrase is often unclear &amp; differing skills levels are easily observable. Dynamics &amp; phrasing are inconsistent or difficult to evaluate.</i>					
Emerging achievement of the <b>most foundational</b> skills.				Emerging achievement of <b>fundamental</b> qualities & skills; the foundation may be <b>unstable</b> .			Established <b>moderate</b> achievement of <b>fundamental</b> qualities & skills <b>may vary</b> .		
<i>The performers are discovering the most foundational skills.</i>			CONCENTRATION / FOCUS, STAMINA & RECOVERY	<i>Individuals often have difficulty starting &amp; ending phrases, staying on tempo &amp; playing together, which causes confusion. They appear tired, have a hard time recovering from breaks &amp; may cease playing.</i>					
Unstable concentration & <b>emerging</b> stamina. <b>Rare</b> awareness of the need for recovery.				Emerging <b>basic</b> concentration & <b>occasionally</b> sufficient stamina. Very <b>occasional/ minimally successful</b> recovery attempts.			Established <b>basic</b> concentration w/ <b>frequent</b> breaks. <b>Moderately</b> sufficient stamina. <b>Occasional &amp; moderately successful</b> recovery attempts.		