

Southern California School Band & Orchestra Association Band and Orchestra Festival Adjudication Form



School: _____

School Location (City): _____

Ensemble Name: _____

Director's Name: _____ SCSBOA Number: _____

Ensemble Classification: _____ CHECK ONE: **Playing for Rating** **Constructive Criticism Only**

Selections in Performance Order

1 Is this selection from either the SCSBOA or Texas music list? Y or N **If yes, which:** SCSBOA Texas
If yes, please indicate the GRADE level of the piece: 0.5, 1, 2, 3, 4/5

Title: _____ GRADE _____

Composer: _____

2 Is this selection from either the SCSBOA or Texas music list? Y or N **If yes, which:** SCSBOA Texas
If yes, please indicate the GRADE level of the piece: 0.5, 1, 2, 3, 4/5

Title: _____ GRADE _____

Composer: _____

3 Is this selection from either the SCSBOA or Texas music list? Y or N **If yes, which:** SCSBOA Texas
If yes, please indicate the GRADE level of the piece: 0.5, 1, 2, 3, 4/5

Title: _____ GRADE _____

Composer: _____

Note: Perform a third selection ONLY if neither of selection 1 or 2 is a Grade 4(Texas)/Grade 4/5 (SCSBOA) selection
This selection may NOT be a Grade 4/5 selection.

DIRECTIONS FOR DETERMINING GRADE CLASSIFICATION

Select the correct factor number in each area and add the numbers to obtain your proper grade classification.
See Classification Points Box for computing.

EXPERIENCE AND BACKGROUND		C. MEMBERSHIP		FACTOR
Select the correct factor numbers from the scales below		Lower grade level (cadet or training)	0	
A. FESTIVAL EXPERIENCE		General (all students in the program)	1	
No festival experience, unit or feeder	1	Upper grade level (all students in grade)	2	
Festival experience, either unit or feeder	2	Select (e.g.: by audition)	4	_____
Festival experience, both unit and feeder	3			
B. INSTRUMENTATION		D. PRIVATE LESSONS		
Incomplete to complete	1-2-3-4-5	None to high percentage	0-1-2-3	_____
		TOTAL		_____

CLASSIFICATION SUMMARY (check one)

Elem./Int./M.S./JHS	High School
Grade 0.5	Grade 2
Grade 1	Grade 3
Grade 2	Grade 4/5
1 - 5	1 - 5
5 - 11	5 - 11
11 - 15	11 - 15

Grade 0.5 is intended for Elementary Ensembles and **FIRST** year Intermediate School, Middle School and Junior High School Ensembles regardless of factor total. Grades 1 and 2 are intended for Intermediate School, Middle School and Junior High School Ensembles. Selections from Grade 3 or 4 may be performed by Class 0.5-1-2 ensembles of exceptional ability.
Grades 2, 3 and 4/5 are intended for High School Ensembles, although a cadet or training ensemble may enter as a Grade 2 ensemble regardless of factor total.

COMMENTS:

STRONG POINTS	WEAK POINTS
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Circle one:

SUPERIOR

EXCELLENT

GOOD

FAIR

POOR

Adjudicator's Signature _____

SCSBOA INSTRUMENTAL MUSIC PERFORMANCE CRITERIA REFERENCE

SOUND

FAIR <i>(almost meets standard)</i>	GOOD <i>(meets standard)</i>	EXCELLENT <i>(exceeds standard)</i>	SUPERIOR <i>(superlative standard)</i>
<p>Tone Quality</p> <ul style="list-style-type: none"> Basic tone quality concepts are developing. Some individuals/sections demonstrate good tone production. Upper volumes and registers are often harsh. Good focus and resonance are achieved occasionally. Good breath support/bow control skills are demonstrated at by some individuals. <p>Blend and Balance</p> <ul style="list-style-type: none"> Individual players and/or sections often tend to dominate the ensemble's sound. Tonal blend is not always uniform and consistent but is sometimes achieved in less demanding passages. Faster, louder and higher passages are performed with limited success. 	<p>Tone Quality</p> <ul style="list-style-type: none"> Good basic characteristic tone is demonstrated. Focus is often commendable. Uniform texture and color is demonstrated in less demanding passages. Harshness and distortion may be problems at upper volumes and registers. Fuzziness and/or lack of resonance may be problems at softer volumes. Breath support or bow control is generally good, although not always maintained. <p>Blend and Balance</p> <ul style="list-style-type: none"> Good blend and balance, though at times sections and/or individuals tend to dominate the sound. Tonal blend is generally uniform and consistent in less demanding passages, but is at times discordant at extremes in volumes, and/or range, dynamic changes, dense harmonic structures, etc. 	<p>Tone Quality</p> <ul style="list-style-type: none"> Excellent characteristic tone achieved most of the time. Lapses and problems are infrequent, usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Tonal color, focus and timbre are uniform, consistent and well-controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity is achieved most of the time. <p>Blend and Balance</p> <ul style="list-style-type: none"> Excellent blend and balance established and maintained most of the time. Tonal blend is almost always uniform and consistent. Balance between and within sections is very good most of the time. Inconsistencies occur only during the most difficult passages and are usually short in duration. 	<p>Tone Quality</p> <ul style="list-style-type: none"> Highly developed characteristic tone quality. Tone is well focused, full, open, resonant, consistent and uniform in color, texture and sonority. Tonal clarity is achieved almost all the time. Lapses in clarity are very minor and quickly adjusted. <p>Blend and Balance</p> <ul style="list-style-type: none"> Exemplary blend and balance is maintained throughout the performance, both within and between sections. Tonal blend is uniform and consistent. Extremes in register and volume generally do not detract from exemplary blend and balance, and if they occur, are minor in nature.
INTONATION			
<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Intonation skills are developing. Instruments are somewhat in tune. Less demanding melodic and harmonic passages are performed with some success. More demanding passages, difficult intervals and harmonic structures are not performed well. Listening skills are developing but inconsistently applied. Obvious intonation problems are seldom corrected. 	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Instruments tuned relatively well. Intonation is often good, but with inconsistencies. Less demanding melodies, intervals and harmonic structures are performed successfully. Wide intervals, octaves, unisons are performed with partial success. Listening is good; attempts are made to correct obvious problems. 	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Instrument tuning is excellent. Melodic and harmonic range and volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Listening is very good, with good ability to correct most problems. 	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Instruments are tuned very well. Melodic and harmonic intonation is on a high level. Ability to control difficult tuning situations is well-developed. Excellent control of pitch in all registers. Highly developed listening and adjusting skills allow for quick corrections of any intonation issues.
FUNDAMENTALS			
<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Rhythmic accuracy and ensemble precision is achieved in simple passages. Pulse and tempo control is sometimes achieved. Faster and more complex passages are performed with limited success. Rhythmic clarity is occasionally achieved. Ensemble cohesiveness is achieved some of the time. <p>Articulations</p> <ul style="list-style-type: none"> Technical skills are developing. Techniques are correct and consistent some of the time. Articulation styles are accurate and uniform some of the time. Simple articulations are usually performed well. <p>Technique</p> <ul style="list-style-type: none"> Technical facility/bowing technique is developing. Notes are played accurately much of the time. Flexibility and dexterity are developing. Faster and more complex passages show developing but limited skills. Correct technique is demonstrated by some players. Concentration is fair. 	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Rhythmic accuracy, precision and understanding of subdivisions are commendable much of the time. Performers demonstrate a solid awareness of pulse and tempo although problems occur occasionally. Rhythmic patterns are interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness is solid most of the time. <p>Articulations</p> <ul style="list-style-type: none"> Articulation skills and style are good most of the time. Styles performed uniformly much of the time, but lack complete consistency and accuracy. Complex articulations may lack clarity and control. <p>Technique</p> <ul style="list-style-type: none"> Technical facility/bowing technique is proficient most of the time. Problems and breakdowns occur during difficult passages. Performers demonstrate a good degree of flexibility and dexterity. Correct technique usually demonstrated by many performers. Concentration is noticeable but occasionally inconsistent. 	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Rhythmic accuracy and precision are on a high level. Pulse and tempo are under control most of the time; lapses are infrequent and usually happen in more difficult situations. Clarity and ensemble cohesiveness is excellent most of the time. <p>Articulations</p> <ul style="list-style-type: none"> Articulation skills are consistent and well developed. Thorough knowledge of articulation styles is demonstrated. Uniformity is exemplary with weaknesses only shown by individual performers during complex passages. <p>Technique</p> <ul style="list-style-type: none"> Technical facility is well developed. Bow placement and speed are highly proficient, but not always uniform. Manual dexterity is excellent. Flexibility is quite good. Difficult passages are well-played with only minor flaws. Excellent concentration. 	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Superb control of pulse, tempo and rhythmic patterns. Ensemble cohesiveness is outstanding at all times. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected. <p>Articulations</p> <ul style="list-style-type: none"> Comprehensive knowledge and a high level of articulation skills are demonstrated. A wide variety of articulation styles is played with high degree of consistency and uniformity. Any imperfections are minor and do not detract from the overall quality of the performance. <p>Technique</p> <ul style="list-style-type: none"> Technical facility is outstanding. Bow placement and speed are on a high level. Superior flexibility and dexterity is exhibited by entire ensemble. Only minor flaws happen during the most demanding and complex passages. Concentration is superior, creating an extremely solid, polished performance.
MUSICIANSHIP			
<p>Interpretation</p> <ul style="list-style-type: none"> Concepts are developing but have limited meaningful and uniform interpretation. Style is sometimes appropriate yet often rigid and mechanical. Tempos are sometimes consistent and stylistically accurate. <p>Phrasing</p> <ul style="list-style-type: none"> Basic concepts of phrasing are developing with some uniformity but often mechanical. Basic concepts of shaping and contouring are developing. Expression and flexibility in phrasing are limited. Little ability to perform beyond technical and mechanical aspects of music. <p>Dynamics</p> <ul style="list-style-type: none"> Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity. 	<p>Interpretation</p> <ul style="list-style-type: none"> Meaningful and uniform interpretation some of the time. Style is good some of the time, but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times. Tempos are consistent and stylistically accurate some of the time. <p>Phrasing</p> <ul style="list-style-type: none"> Phrasing is basic, uniform and consistent some of the time although not always natural; at times mechanical. Shaping and contouring of phrases is sometimes apparent. Use of rubato and flexibility in phrasing sometimes creates free-flowing performance elements. Good demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product. <p>Dynamics</p> <ul style="list-style-type: none"> Some successful attempts at basic dynamic variation though limited in scope and range. Lower dynamic levels at times lack control. Upper dynamic levels not always performed tastefully. 	<p>Interpretation</p> <ul style="list-style-type: none"> Meaningful and uniform interpretation most of the time. Style is generally excellent, seldom rigid or mechanical. Tempos are consistent and stylistically accurate most of the time. <p>Phrasing</p> <ul style="list-style-type: none"> Phrasing is thorough and natural most of the time and is mostly uniform. Expressive shaping and contouring of phrases and passages is on a high level with only occasional lapses. Mostly effective use of rubato and flexibility in phrasing to create a free-flowing performance. Excellent demonstration of skills necessary to transcend technical and mechanical aspects most of the time. <p>Dynamics</p> <ul style="list-style-type: none"> Excellent use of dynamics throughout the performance with occasional lapses of dynamic control. Full dynamic range is not completely explored. 	<p>Interpretation</p> <ul style="list-style-type: none"> A thorough and stylistically valid interpretation is apparent. Uniformity of style is consistent and generally beyond reproach. Any imperfections are minor and do not diminish the performers' exhibition of a thorough understanding of style, tempos and interpretation, and successful communication of this knowledge throughout the performance. <p>Phrasing</p> <ul style="list-style-type: none"> Phrasing is natural and uniformly performed by all sections and individuals. There is mostly clear, meaningful and expressive shaping of musical phrases. Artistic subtleties are demonstrated with appropriate maturity. Any inconsistencies are very minor and do not diminish the perception of a high caliber, sensitive performance. <p>Dynamics</p> <ul style="list-style-type: none"> Outstanding dynamic range with exceptional control on all levels. Thorough use of all dynamic levels with excellent dynamic sensitivity.

POOR - This rating indicates a performance which reveals much room for improvement

*The grade level of the ensemble is considered when applying the above criteria.