Southern California School Band & Orchestra Association

Band and Orchestra Festival Adjudication Form

School: _____ **Location (City):** _____

Ensemble Name: _____

Director's Name: _____ **SCSBOA Number:** _____

Number of Years Teaching Experience _____ **Number of Years at this School** _____

Ensemble Classification: _____ **CIRCLE 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: _____

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: _____

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: _____

Composer: _____

Note: Perform a third selection ONLY if neither selection 1 nor selection 2 is a Grade 4 or 5 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
Select the correct factor numbers from the scales below

A. FESTIVAL EXPERIENCE		**FACTOR**
No festival experience, unit or feeder	1	
Festival experience, either unit or feeder	2	
Festival experience, both unit and feeder	3	_____

B. INSTRUMENTATION		
Incomplete to complete	1-2-3-4-5	_____

C. MEMBERSHIP		**FACTOR**
Lower grade level (cadet or training)	0	
General (all students in the program)	1	
Upper grade level (all students in grade)	2	
Select (e.g.: by audition)	4	_____

D. PRIVATE LESSONS		
None to high percentage	0-1-2-3	_____
TOTAL		_____

CLASSIFICATION SUMMARY (circle one)

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

GROUP NAME: _____ **DIRECTOR:** _____

Scoring Code: Large Blocks - A - Superior, B - Excellent, C - Good, D - Fair, E - Poor

GRADES:

_____to_____

INSTRUMENTATION

Woodwinds:

Flutes/Picc ___
Oboe ___
English Horn ___
Clarinet ___
Alto Clarinet ___
Bass Clarinet ___

Contra Bass Clarinet ___
Bassoon ___
Alto Sax ___
Tenor Sax ___
Baritone Sax ___

Brass:

Cornet-Trumpet ___
French Horn ___
Baritone/Euph ___
Trombone ___
Tuba ___
Percussion ___
Other ___

Strings:

Violins 1st ___
Violin 2nd ___
Viola ___
Cello ___
Bass ___
Piano ___
Other ___

	Grade	Grade	Grade
I SOUND			
Tone Quality	(+ Strength/- Needs Improvement /Blank = OK)		
Woodwinds			
Brass			
Strings			
Percussion			
Blend/Balance			
Ensemble *(within and between sections)*			
Melodic			
Accompaniment			
II INTONATION			
Ensemble *(Control in all registers/ranges)*			
Melodic			
Harmonic			
Unison/Octaves			
Listening *(pitch adjustment skills)*			
III FUNDAMENTALS			
Rhythm/Precision			
Pulse/Precision			
Tempo *(control)*			
Rhythmic Accuracy			
Articulations			
Uniformity			
Consistency			
Clarity			
Technique			
Attacks			
Releases			
Note Accuracy			
Bowing: Placement			
Bowing: Use of Bow			
Facility *(flexibility and dexterity)*			
IV MUSICIANSHIP			
Interpretation			
Style			
Nuances			
Tempi			
Phrasing			
Uniformity			
Shape			
Dynamics			
Range			
Contrast			
Control *(consider all levels)*			
V OTHER FACTORS	Not graded - Comments below		
Choice of Literature			
Appropriate Repertoire			
Stage Deportment			
Confidence			
Appearance			
Posture			

COMMENTS:

AREAS OF STRENGTH	AREAS FOR IMPROVEMENT

Circle one: **SUPERIOR** **EXCELLENT** **GOOD** **FAIR** **POOR**

Adjudicator's Signature_____

SCSBOA INSTRUMENTAL MUSIC PERFORMANCE CRITERIA REFERENCE

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

SOUND

FAIR	GOOD	EXCELLENT	SUPERIOR
Tone Quality •Basic tone quality concepts are developing. Some individuals/sections demonstrate good tone production. Upper volumes and registers are often harsh. Focus and resonance are achieved occasionally. Breath support/bow control skills are demonstrated by some individuals. ***Blend and Balance*** •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.	***Tone Quality*** •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. Basic breath support or bow control is demonstrated, although not always maintained. ***Blend and Balance*** •Attempts to blend and balance are apparent, 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.	***Tone Quality*** •Well-developed 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. ***Blend and Balance*** •Appropriate blend and balance established and maintained most of the time. Tonal blend is almost always uniform and consistent. Balance between and within sections is apparent most of the time. Inconsistencies occur only during the most difficult passages and are usually short in duration.	***Tone Quality*** •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. ***Blend and Balance*** •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

Intonation/Tuning •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.	***Intonation/Tuning*** •Instruments are tuned relatively well. Intonation is often accurate, but with inconsistencies. Less demanding melodies, intervals and harmonic structures are performed successfully. Wide intervals, octaves, unisons are performed with partial success. Listening is apparent; attempts are made to correct obvious problems.	***Intonation/Tuning*** •Instruments are well-tuned. Melodic and harmonic intonation is accurate. Problems sometimes occur in range and volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Discerning listening, demonstrating an ability to correct most problems.	***Intonation/Tuning*** •Instruments are tuned exceptionally well. Melodic and harmonic intonation is on a high level. Ability to control difficult tuning situations is well-developed. Demonstrated control of pitch in all registers. Highly developed listening and adjusting skills allow for quick corrections of any intonation issues.

FUNDAMENTALS

Rhythm/Precision •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. ***Articulations*** •Articulation 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. ***Technique*** •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 inconsistent throughout.	***Rhythm/Precision*** •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. ***Articulations*** •Articulation skills and style are correct most of the time. Styles performed uniformly much of the time, but lack complete consistency and accuracy. Complex articulations may lack clarity and control. ***Technique*** •Technical facility/bowing technique is proficient most of the time. Problems and breakdowns occur during difficult passages. Performers demonstrate a moderate degree of flexibility and dexterity. Correct technique usually demonstrated by many performers. Concentration is noticeable but inconsistent.	***Rhythm/Precision*** •Rhythmic accuracy and precision are on a high level. Pulse and tempo are under control most of the time; lapses are infrequent and limited to more difficult situations. Clarity and ensemble cohesiveness is achieved at a high level, but not always maintained. ***Articulations*** •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. ***Technique*** •Technical facility is well developed. Bow placement and speed are highly proficient, but not always uniform. Manual dexterity and flexibility are well-developed. Difficult passages are well-played with only minor flaws. Consistent noticeable concentration.	***Rhythm/Precision*** •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. ***Articulations*** •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. ***Technique*** •Technical facility is outstanding. Bow placement and speed are on a high level. Outstanding flexibility and dexterity is exhibited by entire ensemble. Only minor flaws happen during the most demanding and complex passages. Focused concentration, creating an extremely solid and consistently polished performance.

MUSICIANSHIP

Interpretation •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. ***Phrasing*** •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. ***Dynamics*** •Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity.	***Interpretation*** •Meaningful and uniform interpretation some of the time. Proper style is demonstrated at times, but is inconsistent, and occasionally rigid and mechanical. Tempos are consistent and appropriate some of the time. ***Phrasing*** •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. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product. ***Dynamics*** •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.	***Interpretation*** •Meaningful and uniform interpretation most of the time. Stylistic accuracy is consistently demonstrated, seldom rigid or mechanical. Tempos are consistent and stylistically accurate most of the time. ***Phrasing*** •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. Ample demonstration of skills necessary to transcend technical and mechanical aspects most of the time. ***Dynamics*** •Successful use of dynamics throughout the performance with occasional lapses of dynamic control. Full dynamic range is not completely explored.	***Interpretation*** •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. ***Phrasing*** •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. ***Dynamics*** •Outstanding dynamic range with exceptional control on all levels. Thorough use of all dynamic levels with expressive dynamic sensitivity.

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

Southern California School Band and Orchestra Association

Festival Sight-Reading Adjudication Form

☐ **BAND** ☐ **ORCHESTRA** ☐ **STRING ORCHESTRA**

SCHOOL: _____ CLASSIFICATION: _____

MUSIC READ: _____ COMPOSER: _____

ACCURACY OF RHYTHM Rhythmic Figures read correctly ☐ Meter and Tempo changes ☐ Note values ☐	Grade	**COMMENTS**
ACCURACY OF NOTES Correct Key Signature ☐ Accidentals ☐ Correct Pitches ☐	Grade	**COMMENTS**
ACCURACY OF STYLISTIC DETAILS Dynamics ☐ Articulation ☐ Bowings ☐ Tempi ☐ Nuance ☐ Phrasing ☐	Grade	**COMMENTS**
RESPONSE TO FELLOW PLAYERS Adjusting for Intonation ☐ Blend ☐ Balance ☐ Rhythmic Precision ☐ Playing together ☐	Grade	**COMMENTS**
RESPONSE TO CONDUCTOR Following Tempo and Style gestures ☐ Recovery from errors ☐	Grade	**COMMENTS**
DEPORTMENT – DISCIPLINE Entrance ☐ Posture ☐ Alertness ☐ Attention to Adjudicator ☐ Attention to Director ☐ Exit ☐	Grade	**COMMENTS**

(GENERAL COMMENTS – ADJUDICATOR MAY USE BACK IF NEEDED) **Adjudicator:** _____ **Date:** _____	**FINAL RATING:** (Circle One) **Superior** **Excellent** **Good** **Fair** **Poor**

INSTRUCTIONS TO ADJUDICATORS

Adjudicators are to note the definitions of terms below:

The categories Accuracy of Rhythm, Accuracy of Notes, Accuracy of Stylistic Details, Response to Fellow Players, Response to Conductor, and Deportment-Discipline are to be graded, A, B, C, D, or E (A – Superior, B – Excellent, C – Good, D – Fair, E – Poor) The sub-categories are to be graded plus or minus in accordance with work with noticeable above or below average.

Adequate space has been provided for comments and suggestions. Full use of this space is urged. Remarks should be limited to those of a constructive nature. Comments, grades and rating must agree. In case of equal number of grades (i.e. 3 A's and 3 B's) the adjudicator will determine the final rating.

Ratings are to be indicated only as Superior, Excellent, Good, Fair or Poor.

DEFINITION OF TERMS

ACCURACY OF RHYTHMS: Rhythm values refer to duration and accent of groups of notes as they appear in patterns. Meter and tempo changes refer to capacity to recognize and respond to these changes.

ACCURACY OF NOTES: Knowledge of notation, reactions to symbols, and proficiency of execution. Capacity to recognize correct pitches and correct key signatures

ACCURACY OF STYLISTIC DETAILS: Knowledge of terms and markings, reactions to those given or implied, and proficiency of execution. Phrasing refers to the grouping of notes and rhythms in units of musical thought. Capacity to recognize and respond to the rhythmic elements involved.

RESPONSE TO FELLOW PLAYERS: Confidence and concentration of players to play together. Ability of players to adjust to intonation, rhythm, balance and precision issues presented by the breadth of the reading experience

RESPONSE TO CONDUCTOR: Ability to follow tempi and style gestures. Degree to which ensemble is able to recover from errors.

DEPORTMENT– DISCIPLINE: Conduct in the sight-reading room and in adjacent room before, during and after adjudication period. Alertness refers to concentration during the sight-reading experience. Attention refers to capacity of players to interpret and implement directions given by adjudicator and director.