



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Music Performance/Ensemble (200)



Band/School: _____ Date: _____

Class: _____ Time: _____

(A, AA, AAA, AAAA, OPEN)

Each of the subcaptions below are evaluated based on the *Criterion Reference Chart* on the back of this sheet. Understanding that *what* is being performed is evaluated at the same time as *how* it is performed. Therefore, since Music Performance achievement is what a judge is to determine, it must be understood that the evaluation of construction and content of a program, in combination with evaluation of the demonstrated performance level is what determines the degree of achievement. It is impossible to properly evaluate one of these elements without considering the other.

CAPTION	CAPTION DESCRIPTION	CAPTION VALUE	SCORE
QUALITY OF TECHNIQUE	<i>Consider for all audible portions of performance:</i> <ul style="list-style-type: none"> - Intonation - Tone Quality - Consistency of Timbre and Sonority - Ensemble Cohesiveness - Rhythmic Accuracy - Tempo and Pulse Control/Accuracy - Uniformity 	100	
MUSICALITY	<i>Consider for all audible portions of performance:</i> <ul style="list-style-type: none"> - Expression - Expression and Range of Dynamics - Phrasing - Style/Idiomatic Approach - Balance and Blend 	100	
TOTAL		200	

COMMENTS ON PERFORMANCE TAPE _____

MUSIC PERFORMANCE/ENSEMBLE

Criterion Reference Chart

		10	20	30	40	50	60	70	80	90			
		MINIMUM (Box 1)		LOW-LEVEL (Box 2)		MID-LEVEL (Box 3)		HIGH-LEVEL (Box 4)		MAXIMUM (Box 5)			
				A		B							
QUALITY OF TECHNIQUE	<p>0 - 9: Players exhibit little training or control and a proper concept of tonal center and focus is lacking. Membranes are not tuned or balanced and timbre is inconsistent throughout the performance. Breath support is seldom present, causing most phrases to be interrupted and unfinished. No evidence exists of an attempt to achieve ensemble balance and blend. Little evidence of instrument tuning exists. The majority of the ensemble displays weakness in basic technique. Rhythmic accuracy is poor. Recovery from errors is non-existent and concentration is poor. There is little or no understanding of how technical aspects relate to the desired musical product. Generally, inability to play together is obvious.</p>	<p>10 - 29: Players seldom seem aware of the proper fundamentals required to produce a focused sound and accurate tonal center. Percussion timbre is inconsistent because of technique deficiencies, and because membranes are not carefully tuned or balanced. Insufficient breath support exists to produce clarity of sound and pitch accuracy. Although there are occasional periods of balance, a general lack of concern with the techniques of achieving proper balance is evident. Uniformity of characteristic timbre is rarely achieved. Wind instruments have not been carefully tuned, and in many sections, segments and individuals, pitch and quality problems are clearly audible and remain uncorrected. Airflow is often disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical dexterity is often taxed and rarely accurately coordinated; proper tongue placement is often ignored. Players tend to employ explosive articulations. Although some facets of implement control are present, the performance is still quite flawed. Synchronization rarely exists, and individual rhythmic accuracy lacks consistency. Recovery from loss of pulse, frequently in spread formations, often takes much time, and is rarely complete at phrase endings.</p>	<p>30 - 49: A below average basic approach to proper tone production, with players are often taxed beyond ability to control quality and timbre in range and volume extremes. A minority of the membranes are balanced and in tune, and the uniform and proper quality of sound is often hampered by inconsistent technique approaches. Breath support may be lacking, and the resulting timbres can be harsh and pinched and not uniform within segments affecting balance and blend. A less than successful attempt has been made to achieve proper balance. Often, lapses do occur due to design problems, individual carelessness, or timbre differences caused by poor tone production. Although instruments have been tuned, individual and sectional problems are audible. A below average basic approach to proper articulation method and implement technique. Upper extremes of volume and range often give an indication of underdeveloped embouchure musculature. Manual dexterity is fair, but lacks coordination at times causing clarity to be quite inconsistent. Performers exhibit a below average awareness of pulse and tempo, and recovery from lapses is often difficult. Performance is sometimes good, although anticipation, hesitation, and over-extension of phrases exist. Rhythmic accuracy widely varies, particularly relative to subdivision. Players exhibit many individual rhythmic accuracy problems and rapid passages lack togetherness. Ensemble cohesiveness may not be sustained throughout the production.</p>	<p>50 - 69: An above average basic approach to proper tone production is present, although players are occasionally taxed beyond ability to control quality and timbre in range and volume extremes. The majority of the membranes are well balanced and in tune, yet the uniform and proper quality of sound is very occasionally hampered by inconsistent technique approaches. Breath support is only sometimes lacking, and the resulting timbres can occasionally be harsh, pinched and lack uniformity within segments affecting balance and blend. A generally successful attempt has been made to achieve proper balance. Lapses rarely do occur due to design problems, individual carelessness, or timbre differences caused by poor tone production. Instrument tuning is generally above average, and sectional problems are rarely audible. An above average basic approach to proper articulation method and implement technique is demonstrated. Upper extremes of volume and range give an occasional indication of underdeveloped embouchure musculature. Manual dexterity is above average, but occasionally lacks coordination at times causing clarity to be inconsistent. Performers exhibit an above average awareness of pulse and tempo, and the recovery from lapses is usually rapid and complete. Performance is above average, although anticipation, hesitation, and over-extension of phrases occasionally exist. Rhythmic accuracy varies rarely, particularly relative to subdivision. Players exhibit few individual rhythmic accuracy problems and rapid passages occasionally lack togetherness. Ensemble cohesiveness is sustained throughout most of the production, though lapses do exist.</p>	<p>70 - 89: Excellent control of most aspects of proper tone production. Lapses are infrequent, although large interval skips may sometimes be problematic. The majority of the membranes are well balanced and in tune. Breath support and characteristic timbre may be adversely affected in extremes of range and volume. Majority of wind instruments are in tune; tonal focus and blend is generally accurate; characteristic ensemble quality and timbre is not distorted. Characteristic percussion timbre and quality of sound are almost always present within all segments and throughout the ensemble. Conscious and successful effort has been expended to achieve proper balance. Lapses are infrequent and generally minor. Performers exhibit an excellent approach to articulation method and implement technique. Manual dexterity is excellent with only minor problems in musical clarity. Generally, good tongue/finger coordination exists, with some minor interruption of the airflow. Excellent control of overall pulse is exhibited, with rare moments of pulse distortion. Spread formations can cause pulse distortion, but recovery is noted. Lapses are infrequent and rarely interfere with the success of the performance. Rhythmic accuracy is excellent. Players seem confident and in excellent control of tempo and pulse most of the time.</p>	<p>90 - 100: Players exhibit the best possible control and most highly developed concept of tone production. All membranes are tuned and in balance. Breath support and control is proper and always maintained; there is maximum control of airflow. Tonal focus is rarely lost, and timbre is uniform throughout and characteristic of the best wind and percussion sound. Wind instruments are in tune and when pitch inconsistencies occur they are quickly corrected. Superlative achievement of proper balance techniques, both within sections and in the overall ensemble, is exhibited. The percussion ensemble understands its' musicality supportive capacity in relation to the winds. Flaws, if any, are rare and most often caused by environmental difficulties. Players exhibit a highly developed and mature approach to articulation style and technique. Manual dexterity is exemplary, displaying the best possible implement control and coordination with tongue placement and embouchure set. Clarity is obvious and characteristic of the finest playing. The band exhibits complete control of all aspects of rhythm, tempo, and pulse. Extreme depth or width of formations have little or no effect on pulse; players are mature and confident of tempo subdivisions and sound arrives at the focal point with solidity and control. Lapses are rare and minor.</p>	QUALITY OF TECHNIQUE						
	<p>0 - 9: The performers lack a fundamental awareness of the musical program. A lack of understanding of the basic elements of musicality exists throughout. Contrasts in expression, dynamics, phrasing concepts and style/idiomatic interpretation are virtually non-existent. Balance and blend are non-existent in the performance, as musicians seem to lack a fundamental awareness of the musical function of their musical voice within the orchestration of the program.</p>	<p>10 - 29: The performers occasionally display a minimal awareness of the musical program. The performers display an occasional attempt to express the melodic line, though shading and shaping are mostly mechanical. The musical style and idiom are occasionally demonstrated. Balance and blend issues exist most of the time, and proper voice balance is rarely present.</p>	<p>30 - 49: The performers possess a below average knowledge of the musical components. The performers only sometimes achieve a below average level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping. Playing is often mechanical, with lapses in style and taste creating an often-rigid attempt at the idiom. Balance and blend sometimes demonstrates an understanding of the musical program and the proper voice in dominance, but issues of balance and blend are still frequent in nature.</p>	<p>50 - 69: The performers possess an above average knowledge of the musical components. The performers sometimes achieve an above average level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping. Playing is rarely mechanical and the qualities in stylistic approach achieve a usually correct and defined idiomatic interpretation. Balance and blend generally is correct, and the important melodic lines are generally predominant at the correct moments. Some minor balance and blend issues still exist.</p>	<p>70 - 89: The performers often display a high level of control and concept of musicality with only a few minor flaws and inconsistencies. The performers often create a musical rendition of important passages with uniform and subtle gradations of expression and dynamics. There is mostly uniform and often sensitive playing of phrasing with a tasteful and correct idiomatic interpretation. Issues of balance and blend are rare, and brief in duration.</p>	<p>90 - 100: The performers constantly display the highest level of control and concept of musicality. The performers maximize the technical and artistic aspect through clear, meaningful, and expressive shaping of musical passages as evident with proper and uniform expression /dynamics. There is a natural, well defined, and sensitive display of playing throughout with valid, tasteful phrasing and idiomatically correct interpretation achieved in an outstanding manner. Balance and blend issues are non-existent, and the proper balance of chords, voicings, and structures is always present.</p>		MUSICALITY					