



ADJUDICATOR'S COMMENT SHEET

BAND FIELD CONTEST

Music Performance Individual (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.

| SECTION | AREAS OF EVALUATION | SECTION VALUE | SCORE |
|-------------------|---|---------------|-------|
| Woodwinds | <i>Consider:</i> - Note/Pitch/Rhythmic Accuracy - Intonation - Tone Quality - Uniformity | 75 | |
| Brass | <i>Consider:</i> - Note/Pitch/Rhythmic Accuracy - Intonation - Tone Quality - Uniformity | 75 | |
| Percussion | <i>Consider:</i> - Note/Pitch/Rhythmic Accuracy - Tuning Accuracy - Quality of Sound - Uniformity | 50 | |
| TOTAL | | 200 | |

COMMENTS ON PERFORMANCE TAPE _____

MUSIC PERFORMANCE INDIVIDUAL

Criterion Reference Chart

| | | 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65 | 70 | 75 | | | |
|------------|--|---|----|----|--|----|----|--|----|----|---|----|----|--|----|----|---|--|--|
| | | MINIMUM (Box 1) | | | LOW-LEVEL (Box 2) | | | MID-LEVEL (Box 3) | | | HIGH-LEVEL (Box 4) | | | MAXIMUM (Box 5) | | | | | |
| | | | | | A | | | B | | | | | | | | | | | |
| WOODWINDS | | <p>0 - 7: Performers exhibit minimal technical training, and lack control to create proper tone quality, center or focus. Breath support is rarely present causing most phrases to be interrupted and unfinished. Little evidence of an awareness of proper tuning exists. Improper articulation method and style are demonstrated most of the time, and air flow and tone production are adversely affected. Rhythmic interpretation is very poor and a lack of synchronization exists with other players and sections. Recovery time is extensive.</p> | | | <p>8 - 22: Performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Insufficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment, and individual pitch and quality problems are clearly audible and remain uncorrected. Airflow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.</p> | | | <p>23 - 37: Performers demonstrate a below average fundamental approach to proper tone production. However, players are often taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally, a lack of adequate breath support results in an inconsistent timbre and a below average characteristic woodwind sound. Instruments have been tuned, although some section and individual problems are still audible. A slightly below average approach to proper articulation style and technique is obvious, and are inconsistently performed. Players exhibit a general awareness of proper phrasing, although anticipation, hesitation, or over-extension does occur. Rhythmic interpretation is below average, and is sometimes incorrect, even if uniform in approach.</p> | | | <p>38 - 52: Performers demonstrate an above average fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. An intermittent lack of adequate breath support results in a very occasional inconsistency of timbre and characteristic woodwind sound. Instruments are generally tuned although some section and individual problems are occasionally audible. An above average approach to proper articulation style and technique is obvious, with occasional minor inconsistencies. Players exhibit an above average awareness of proper phrasing, although anticipation, hesitation or over-extension occasionally occur. Rhythmic interpretation is above average in approach and uniformity.</p> | | | <p>53 - 67: Performers exhibit an excellent control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume, but usually is correct, unimpaired and unobliterated. The majority of the instruments are in tune and tonal focus is usually accurate and characteristic of the best woodwind sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is usually uniform. Lapses are infrequent, generally minor and rarely interfere with the success of the performance.</p> | | | <p>68 - 75: Performers exhibit the highest degree of control and a highly developed concept of tone production. Breath support is proper and always maintained. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best woodwind sound. Instruments are always in tune and when pitch inconsistencies occur they are quickly corrected. Performers exhibit an outstanding, mature approach to articulation style and technique. Sectional phrases begin and end uniformly, and all players interpret rhythms correctly and together. Lapses are rare and minor, and the concentration level appears to be superior.</p> | | |
| | | <p>0 - 7: Performers exhibit minimal training or control of proper tone quality, center or focus. Breath support is seldom present causing most phrases to be interrupted and unfinished. Little evidence of an awareness of proper tuning exists. Improper articulation method and style are demonstrated most of the time, and air flow and tone production are adversely affected. Rhythmic interpretation is very poor and a lack of synchronization exists with other players and sections. Recovery time is extensive.</p> | | | <p>8 - 22: Performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Insufficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment, and individual pitch and quality problems are clearly audible and remain uncorrected. Airflow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.</p> | | | <p>23 - 37: Performers demonstrate a below average fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally, a lack of adequate breath support results in an inconsistent timbre and a below average characteristic brass sound. Instruments have been tuned although some section and individual problems are audible. A slightly below average approach to proper articulation style and technique is obvious, but are inconsistently performed. Players exhibit a below average awareness of proper phrasing, although anticipation, hesitation, or over-extension does occur. Rhythmic interpretation is below average, and is sometimes incorrect, even if uniform in approach.</p> | | | <p>38 - 52: Performers demonstrate an above average fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. An intermittent lack of adequate breath support results in a very occasional inconsistency of timbre and characteristic brass sound. Instruments are generally tuned although some section and individual problems are occasionally audible. An above average approach to proper articulation style and technique is obvious, with occasional minor inconsistencies. Players exhibit an above average awareness of proper phrasing, although anticipation, hesitation or over-extension occasionally occur. Rhythmic interpretation is above average in approach and uniformity.</p> | | | <p>53 - 67: Performers exhibit an excellent control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume, but usually is correct, unimpaired and unobliterated. The majority of the instruments are in tune and tonal focus is usually accurate and characteristic of the best brass sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is usually uniform. Lapses are infrequent, generally minor and rarely interfere with the success of the performance.</p> | | | <p>68 - 75: Performers exhibit the highest degree of control and a highly developed concept of tone production. Breath support is proper and always maintained. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best woodwind sound. Instruments are always in tune and when pitch inconsistencies occur they are quickly corrected. Performers exhibit an outstanding, mature approach to articulation style and technique. Sectional phrases begin and end uniformly, and all players interpret rhythms correctly and together. Lapses are rare and minor, and the concentration level appears to be superior.</p> | | |
| BRASS | | <p>0 - 4: Section demonstrates some facets of control to the extent that most patterns are discernable, but the performance is still very flawed. An awareness of segmental playing is evident although clarity is frequently lacking. Though basic techniques and understanding of technical aspects exist, individuality remains evident and common. Players are still primarily concerned with performing the rhythms as each perceives them. Percussion instruments are not tuned, and timbre is inconsistent throughout the performance.</p> | | | <p>5 - 14: Section seldom displays a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are sometimes recognizable, although clarity is highly inconsistent. Performers, as individuals, are sometimes aware of the segment's role with regard to the entire ensemble. Technical and timing control is evident, but the performance contains obvious flaws. Timbre is highly inconsistent because of technique deficiencies and improper tuning.</p> | | | <p>15 - 24: Section demonstrates a below average approach to technique, proper timing and rhythmic accuracy. Patterns are generally recognizable, and clarity is usually consistent. The performers, as individuals, are generally aware that they are contributors to the overall ensemble sound. Technical and timing control is more consistent, but performance flaws still occur. The majority of the percussion instruments are in tune. A uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches.</p> | | | <p>25 - 34: Section demonstrates an above average basic approach to technique, proper timing and rhythmic accuracy. Patterns are always recognizable, and clarity is very consistent. The performers, as individuals, are almost always aware that they are contributors to the overall ensemble sound. Technical and timing control are very consistent, but minor performance flaws still occasionally occur. Most of the percussion instruments are in tune. A highly uniform and proper quality of sound is rarely hampered by occasional flaws in technique.</p> | | | <p>35 - 44: Section demonstrates excellent control of technique and timing, resulting in highly consistent clarity of articulation and well developed pulse control throughout. The performers, as individuals, are constantly aware that they are contributors to the overall ensemble sound. Flaws are very minor and occur only during very difficult rhythmic passages and/or dynamic extremes. Nearly all percussion instruments are in tune. Characteristic percussion timbre and quality of sound is almost always present throughout the ensemble.</p> | | | <p>45-50: Section demonstrates the superlative achievement of timing and control. Players exhibit the best possible implement control and uniformity, along with solid and complete control of all aspects of rhythm, tempo and pulse. Phrases are played uniformly from beginning to end. All percussion instruments are tuned. The highest quality of sound is always present and appropriate throughout the ensemble.</p> | | |
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| PERCUSSION | | <p>0 - 4: Section demonstrates some facets of control to the extent that most patterns are discernable, but the performance is still very flawed. An awareness of segmental playing is evident although clarity is frequently lacking. Though basic techniques and understanding of technical aspects exist, individuality remains evident and common. Players are still primarily concerned with performing the rhythms as each perceives them. Percussion instruments are not tuned, and timbre is inconsistent throughout the performance.</p> | | | <p>5 - 14: Section seldom displays a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are sometimes recognizable, although clarity is highly inconsistent. Performers, as individuals, are sometimes aware of the segment's role with regard to the entire ensemble. Technical and timing control is evident, but the performance contains obvious flaws. Timbre is highly inconsistent because of technique deficiencies and improper tuning.</p> | | | <p>15 - 24: Section demonstrates a below average approach to technique, proper timing and rhythmic accuracy. Patterns are generally recognizable, and clarity is usually consistent. The performers, as individuals, are generally aware that they are contributors to the overall ensemble sound. Technical and timing control is more consistent, but performance flaws still occur. The majority of the percussion instruments are in tune. A uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches.</p> | | | <p>25 - 34: Section demonstrates an above average basic approach to technique, proper timing and rhythmic accuracy. Patterns are always recognizable, and clarity is very consistent. The performers, as individuals, are almost always aware that they are contributors to the overall ensemble sound. Technical and timing control are very consistent, but minor performance flaws still occasionally occur. Most of the percussion instruments are in tune. A highly uniform and proper quality of sound is rarely hampered by occasional flaws in technique.</p> | | | <p>35 - 44: Section demonstrates excellent control of technique and timing, resulting in highly consistent clarity of articulation and well developed pulse control throughout. The performers, as individuals, are constantly aware that they are contributors to the overall ensemble sound. Flaws are very minor and occur only during very difficult rhythmic passages and/or dynamic extremes. Nearly all percussion instruments are in tune. Characteristic percussion timbre and quality of sound is almost always present throughout the ensemble.</p> | | | <p>45-50: Section demonstrates the superlative achievement of timing and control. Players exhibit the best possible implement control and uniformity, along with solid and complete control of all aspects of rhythm, tempo and pulse. Phrases are played uniformly from beginning to end. All percussion instruments are tuned. The highest quality of sound is always present and appropriate throughout the ensemble.</p> | | |
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