

FLORIDA BANDMASTERS ASSOCIATION

Marching Band Adjudicator's Comment Sheet

MUSIC PERFORMANCE

School: _____

Classification: _____ Performance Time: _____ Date: _____

BALANCE AND TIMING	TONE QUALITY AND INTONATION	MUSICIANSHIP
<input type="checkbox"/> Balance of Winds and Percussion <input type="checkbox"/> Balance and Blend of Ensemble <input type="checkbox"/> Beginnings of Notes <input type="checkbox"/> Releases of Notes <input type="checkbox"/> Rhythmic Interpretation <input type="checkbox"/> Clarity/Uniformity of Articulation <input type="checkbox"/> Note Accuracy <input type="checkbox"/> Consistency of Tempo	<input type="checkbox"/> Sonority & Characteristic tone quality of Woodwinds <input type="checkbox"/> Sonority & Characteristic tone quality of Brass <input type="checkbox"/> Sonority & Characteristic tone quality of Percussion <input type="checkbox"/> Sonority of Ensemble <input type="checkbox"/> Tuning of Instruments <input type="checkbox"/> Melodic intonation <input type="checkbox"/> Harmonic intonation	<input type="checkbox"/> Dynamic Contrast <input type="checkbox"/> Phrasing <input type="checkbox"/> Full range of expression <input type="checkbox"/> Style <input type="checkbox"/> Interpretation <input type="checkbox"/> Demand placed on performers <input type="checkbox"/> Stylistic articulation
(Circle One) A B C D E	(Circle One) A B C D E	(Circle One) A B C D E

Officials may include a + or - next to items listed under each caption to indicate aspects of the performance that were noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance consistent with the letter assigned. After completing the previous, circle an A, B, C, D or E to indicate the level of performance in each caption.

COMMENTS

Recommended for: _____
(Superior, Excellent, Good, Fair, Poor)
Write out Final Rating

Adjudicator's Signature

MUSIC PERFORMANCE GRADING REFERENCE CRITERIA

Balance & Timing Criteria				
<u>“E”</u>	<u>“D”</u>	<u>“C”</u>	<u>“B”</u>	<u>“A”</u>
<ul style="list-style-type: none"> ▪ Performers do not achieve proper balance, nor does the skill level of the players allow it. ▪ There is no blend achieved in the ensemble. ▪ There is a general inability to play together with little to no recovery. 	<ul style="list-style-type: none"> ▪ Performers do not achieve proper balance throughout most of the performance. ▪ Blend is not achieved due to timbre differences caused by poor tone production. ▪ Pulse and tempo control are lacking causing phasing throughout the performance. ▪ Recovery from loss of pulse or phasing is seldom successful. ▪ There is a general lack of focus and concentration. 	<ul style="list-style-type: none"> ▪ Performers sometimes achieve proper balance. ▪ Achievement of blend is limited due to timbre differences caused by poor tone production. ▪ While there is a sense of pulse and tempo control, recovery from loss of pulse or phasing takes too much time. ▪ Execution of rhythmic patterns and articulation is problematic, which often contributes to lack of precision. ▪ Concentration is inconsistent. 	<ul style="list-style-type: none"> ▪ Performers often achieve proper balance within and across sections. ▪ Balance and blend issues may occasionally occur. ▪ Players display a good awareness of pulse and control of tempo. ▪ Minor phasing and anticipation and/or hesitation of phrases may occur, but recovery is often evident. ▪ There is usually uniform interpretation of rhythmic patterns and articulation. ▪ Players are generally confident and concentration is good. 	<ul style="list-style-type: none"> ▪ Performers consistently achieve proper balance within and across sections. ▪ Balance and blend issues are infrequent and generally minor. ▪ Players display an excellent awareness of pulse and control of tempo. ▪ There may be occasional anticipation at beginnings of phrases and individual lapses at their ends, but there is little or no phasing. Spread formations may challenge the musicians, but recovery is quick. ▪ There is uniform interpretation of rhythmic patterns and articulation. ▪ Players are confident and concentration rarely falters.
Tone Quality & Intonation Criteria				
<u>“E”</u>	<u>“D”</u>	<u>“C”</u>	<u>“B”</u>	<u>“A”</u>
<ul style="list-style-type: none"> ▪ Tone production is poor due to incorrect breath support and/or underdeveloped embouchures. ▪ Uncharacteristic tone qualities prevent the achievement of ensemble sonority or correct intonation. ▪ Players demonstrate a significant lack of development and maturity on their instruments with no effective training. 	<ul style="list-style-type: none"> ▪ Tone production is weak with no tonal center. Lack of breath support hinders characteristic tone quality on wind instruments. ▪ The band lacks sonority due to distorted tone qualities and/or frequent section and individual intonation discrepancies that remain uncorrected. ▪ Drum heads are not tuned. Mallet selection and/or technique cause inferior tone qualities from the keyboards. 	<ul style="list-style-type: none"> ▪ Tone production is of moderate quality and lacks consistency. ▪ Breath support is sometimes sufficient for the winds to produce characteristic tones; however, the band sonority suffers due to distorted tone qualities and/or intonation discrepancies within and across sections. ▪ Drum/timpani heads are not carefully tuned. Mallet selection and/or technique hinder the keyboards from achieving characteristic tone qualities. 	<ul style="list-style-type: none"> ▪ Tone production is of high quality at most dynamic levels. ▪ The band sonority is good; however, there are occasional harsh or pinched tones due to players' inability to control tone quality and intonation in extreme ranges/volumes. ▪ Wind players are generally in tune; however, there are occasional discrepancies from individuals and/or sections. ▪ Drum/timpani heads are fairly tuned and keyboard tone quality achievement is moderate. 	<ul style="list-style-type: none"> ▪ Tone production is consistently of the highest quality at all dynamic levels. ▪ The band sonority is exemplary. ▪ Wind players use correct breath support to create characteristic tone qualities that are consistently in tune. ▪ Drum/timpani heads are appropriately tuned and keyboard tone quality achievement is outstanding.
Musicianship Criteria				
<u>“E”</u>	<u>“D”</u>	<u>“C”</u>	<u>“B”</u>	<u>“A”</u>
<ul style="list-style-type: none"> ▪ Wind and percussion players do not demonstrate any meaningful musical thought or expressive playing. ▪ Stylistic and other interpretive elements are not evident. 	<ul style="list-style-type: none"> ▪ Wind and percussion players seldom achieve musical expression, and attempts are rarely made to shape the melodic line. There is little to no dynamic contrast. ▪ Stylistic and other interpretive elements are generally not evident. 	<ul style="list-style-type: none"> ▪ Wind and percussion players achieve a moderate degree of musical expression through the occasional shaping of musical passages and the use of a small range of dynamics. ▪ Stylistic articulation and interpretation are inconsistent. 	<ul style="list-style-type: none"> ▪ Wind and percussion players usually achieve meaningful and expressive phrasing through the shaping of musical passages and use of dynamic contrast. ▪ There is often attention to stylistic articulation and appropriate interpretation. 	<ul style="list-style-type: none"> ▪ Wind and percussion players consistently achieve meaningful and expressive phrasing through the shaping of musical passages and effective use of dynamic contrast. ▪ There is obvious attention to stylistic articulation and appropriate interpretation.