

# FLORIDA BANDMASTERS ASSOCIATION

## Adjudicator's Comment Sheet

# CONCERT BAND

School: \_\_\_\_\_

Classification: \_\_\_\_\_ Performance Time: \_\_\_\_\_ Date: \_\_\_\_\_

Selections: 1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_

PERFORMANCE FUNDAMENTALS	TECHNICAL PREPARATION	MUSICAL EFFECT
1    2    3	1    2    3	1    2    3
Tone Quality	Note Accuracy	Expression
Intonation	Rhythmic Accuracy	Shaping of Line
Balance	Precision	Style
Blend	Entrances	Interpretation
Band Sonority	Releases	Phrasing
Physical Articulation	Interpretive Articulation	Tempo
	Clarity of Articulation	Dynamic Expression
	Technique	
	Stability of Pulse	
	Dynamics Observed	
	Transitions	
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> FINAL: <input style="width: 40px; height: 30px;" type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> FINAL: <input style="width: 40px; height: 30px;" type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> FINAL: <input style="width: 40px; height: 30px;" type="checkbox"/>

*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, enter an A, B, C, D or E to indicate the level of performance in each caption. Average the three letter grades in each caption to arrive at a final letter grade. Average the three final grades to arrive at the FINAL RATING.*

## COMMENTS

(Including: Stage Presence, Discipline, Posture, Instrumentation, Strong Points, Weak Points - Continue on Reverse Side ⇒ )

**Recommended for:** \_\_\_\_\_  
 (Superior, Excellent, Good, Fair, Poor)  
**Write out Final Rating**

\_\_\_\_\_

**Adjudicator's Signature**

# CONCERT BAND GRADING REFERENCE CRITERIA

<b>Performance Fundamentals Criteria</b>				
<b><u>“E”</u></b>	<b><u>“D”</u></b>	<b><u>“C”</u></b>	<b><u>“B”</u></b>	<b><u>“A”</u></b>
<ul style="list-style-type: none"> <li>▪ Tone production is poor due to incorrect breath support and/or underdeveloped embouchures.</li> <li>▪ Performers do not achieve proper balance, nor does the skill level of the players allow it.</li> <li>▪ There is no blend achieved in the ensemble.</li> <li>▪ Uncharacteristic tone qualities prevent the achievement of ensemble sonority or correct intonation.</li> <li>▪ Players demonstrate a significant lack of development and maturity on their instruments with no effective training.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone production is weak with no tonal center. Lack of correct breath support hinders characteristic tone quality and causes significant intonation discrepancies.</li> <li>▪ Performers do not achieve proper balance throughout most of the performance.</li> <li>▪ Blend is seldom, if ever, achieved due to timbre differences caused by poor tone production.</li> <li>▪ The band seldom, if ever, achieves sonority due to distorted tone qualities and/or frequent section and individual intonation discrepancies that remain uncorrected.</li> <li>▪ Articulation skills are very weak.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone production is of moderate quality and lacks consistency.</li> <li>▪ Breath support is sometimes used correctly to produce characteristic tones; however, there are frequent intonation discrepancies within and across sections.</li> <li>▪ Performers sometimes achieve proper balance.</li> <li>▪ Achievement of blend is limited due to timbre differences caused by poor tone production.</li> <li>▪ The band sonority suffers because there are frequent harsh or pinched tones due to players' inability to control tone quality and intonation in extreme ranges/volumes.</li> <li>▪ Articulation skills are somewhat weak, either too heavy or undefined.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone production is of high quality at most dynamic levels.</li> <li>▪ Breath support is usually used correctly to produce characteristic tone qualities that are generally in tune; however, there are occasional discrepancies from individuals and/or sections.</li> <li>▪ Performers often achieve proper balance within and across sections.</li> <li>▪ Balance and blend issues may occasionally occur.</li> <li>▪ 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.</li> <li>▪ Articulation skills are generally good.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone production is consistently of the highest quality at all dynamic levels.</li> <li>▪ Breath support is consistently used correctly to produce characteristic tone qualities that are consistently in tune.</li> <li>▪ Performers consistently achieve proper balance within and across sections.</li> <li>▪ Balance and blend issues are infrequent and generally minor.</li> <li>▪ The band sonority is exemplary.</li> <li>▪ Articulation skills are outstanding.</li> </ul>
<b>Technical Preparation Criteria</b>				
<b><u>“E”</u></b>	<b><u>“D”</u></b>	<b><u>“C”</u></b>	<b><u>“B”</u></b>	<b><u>“A”</u></b>
<ul style="list-style-type: none"> <li>▪ Performers do not adhere to key signatures. There are incorrect/unplayed notes throughout.</li> <li>▪ Uniform interpretation of rhythmic patterns and articulation is not achieved, which contributes to lack of precision throughout.</li> <li>▪ Entrances and releases are seldom, if ever, uniform or accurate.</li> <li>▪ There is no attention to interpretation or clarity of articulation.</li> <li>▪ There is no adherence to dynamic markings.</li> <li>▪ There is a general inability to play together with little to no recovery.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers do not adhere to key signatures and frequently play incorrect notes.</li> <li>▪ There is seldom uniform interpretation of rhythmic patterns and articulation, which contributes to lack of precision throughout.</li> <li>▪ Anticipation/false entrances and individual lapses on releases are evident throughout.</li> <li>▪ There is seldom attention to interpretation or clarity of articulation.</li> <li>▪ Pulse and tempo control are lacking throughout with little to no recovery.</li> <li>▪ There is seldom adherence to dynamic markings.</li> <li>▪ Transitions within and between phrases are usually problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers generally adhere to key signatures and play correct notes, but there are occasional lapses.</li> <li>▪ There is sometimes uniform interpretation of rhythmic patterns and articulation.</li> <li>▪ There is frequent anticipation/false entrances and individual lapses on releases.</li> <li>▪ Attention to correct interpretation and clarity of articulation is inconsistent.</li> <li>▪ While there is a sense of pulse and tempo control, recovery from loss of pulse takes too much time.</li> <li>▪ There is sometimes adherence to dynamic markings.</li> <li>▪ Transitions within and between phrases are sometimes problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers consistently adhere to key signatures and play correct notes, with few, if any, lapses.</li> <li>▪ There is usually uniform interpretation of rhythmic patterns and articulation.</li> <li>▪ There may be occasional anticipation/false entrances or individual lapses on releases.</li> <li>▪ There is often attention to correct interpretation and clarity of articulation.</li> <li>▪ Players display a good awareness of pulse and control of tempo.</li> <li>▪ There is often adherence to dynamic markings.</li> <li>▪ Transitions within and between phrases are generally well-executed.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers consistently adhere to key signatures and play correct notes without lapses.</li> <li>▪ There is uniform interpretation of rhythmic patterns and articulation.</li> <li>▪ There is seldom, if ever, anticipation/false entrances or individual lapses on releases.</li> <li>▪ There is obvious attention to correct interpretation and clarity of articulation.</li> <li>▪ Players display an excellent awareness of pulse and control of tempo.</li> <li>▪ There is consistent adherence to dynamic markings.</li> <li>▪ Transitions within and between phrases are consistently well-executed.</li> </ul>
<b>Musical Effect Criteria</b>				
<b><u>“E”</u></b>	<b><u>“D”</u></b>	<b><u>“C”</u></b>	<b><u>“B”</u></b>	<b><u>“A”</u></b>
<ul style="list-style-type: none"> <li>▪ Performers do not demonstrate any meaningful musical thought or expressive playing.</li> <li>▪ Stylistic and other interpretive elements are not evident.</li> <li>▪ Interpretation, style and tempos are generally inappropriate.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers seldom achieve musical expression, and attempts are rarely made to shape the melodic line. There is little to no dynamic contrast.</li> <li>▪ Stylistic and other interpretive elements are generally not evident.</li> <li>▪ Interpretation, style and tempos are frequently inappropriate.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers achieve a moderate degree of musical expression through the occasional shaping of musical passages and the use of a small range of dynamics.</li> <li>▪ Interpretation, style and tempos are frequently appropriate, with some exceptions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers usually achieve meaningful and expressive phrasing through the shaping of musical passages and use of dynamic contrast.</li> <li>▪ Interpretation, style and tempos are usually appropriate.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers consistently achieve meaningful and expressive phrasing through the shaping of musical passages and effective use of dynamic contrast.</li> <li>▪ Interpretation, style and tempos are consistently appropriate.</li> </ul>