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| LOGOASBOA08.jpg**Arkansas School Band and Orchestra Association**  Adjudicator’s Comment Sheet – Concert   |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **CLASS -** | | | | **DAY -** | | | | **TIME -** | | | | | | **NAME OF BAND OR ORCHESTRA -** | | | | | | | | | | | | | | **SCHOOL -** | | | | | | | | | **CITY -** | | | | | **SELECTIONS PLAYED:** | | | | | | | | | | | | | |  | **TITLE** | | | | | **COMPOSER** | | | | **ID #** | | **GRADE** | | **1** |  | | | | |  | | | |  | |  | | **2** |  | | | | |  | | | |  | |  | | **3** |  | | | | |  | | | |  | |  | | **The number of students per grade used in this organization:** | | | | | | | | | | | | | |  | | **7-** | **8 -** | | **9 -** | | **10 -** | | **11 -** | | **12 -** | | | **Grade majority of students were beginners -** | | | | | | |  | | | | | |   **Signature of Adjudicator \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **The items circled or underlined by the adjudicator in the areas of concern on the rubric should accurately reflect the ensemble’s overall rating.** | | | | | |
| **ASBOA Concert Scoring Rubric** | | | | | |
|  | **1 - Superior** | **2 - Excellent** | **3 - Good** | **4 - Fair** | **5 - Poor** |
| **FUNDAMENTAL TECHNIQUE** | | | | | |
| **Tone Quality** | The tone is uniform, centered, consistent and well controlled throughout. | Most tones are uniform, centered, consistent and well- controlled throughout. | There is an overall good tone quality with some harshness and/or distortion at extended ranges and volume levels. | Most tones are not uniform, centered, consistent and well controlled throughout. | Tones are fragmented and rough. |
| **Intonation** | The ensemble performs in tune in all dynamic levels and ranges throughout the performance. There may be infrequent intonation errors that are quickly resolved. | The ensemble is well-tuned most of the time with occasional pitch problems. | The ensemble intonation is inconsistent. | The ensemble is rarely in tune. | There is a lack of tonal center that results in poor intonation. |
| **Note Accuracy,**  **Technique and Articulation/**  **Bowing** | The ensemble performs accurate notes with great dexterity and flexibility. Articulation / Bowing is clear, appropriate and consistent. | Accurate notes - Technical facility is excellent. Flaws occur infrequently during difficult passages.  Articulation / Bowing is proper and consistent with only minor variations. | Technical facility is good most of the time. Flaws occur sometimes during difficult passages. Correct Articulation / Bowing is performed some of the time. | Flaws are evident in complex passages as well as relatively easier passages.  Correct Articulation / Bowing is infrequent. | Technical facility is poor.  Articulation / Bowing is inconsistent and not appropriate. |
| **Rhythm, Precision, and Tempo** | Rhythms are accurate and vertically aligned. Tempos are accurate throughout the performance. | Rhythms are accurate and vertically aligned. Tempos are accurate most of the time. | Most rhythms are accurate and vertically aligned. Tempos are accurate some of the time. | Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy. | There is little or no rhythmic accuracy throughout the performance. |
| **MUSICAL EFFECT** | | | | | |
| **Interpretation and Style** | Performance is stylistically accurate. | Performance is stylistically accurate most of the time. | Performance is stylistically accurate some of the time. | There is little stylistic interpretation of the music. | Performance is stylistically incorrect. |
| **Balance and Blend** | Chords balanced at all dynamic levels and melody clearly heard. | Most chords are balanced and melody is usually heard. | Most chords are not balanced and the accompaniment often covers the melody. | There are incomplete chord sounds. Accompaniment and melody are not well defined. | Several parts are missing. Ensemble is consistently out of balance. |
| **Phrasing, Expression, and  Dynamics** | Great attention is paid to the shaping of phrases while displaying a wide range of appropriate dynamics throughout the performance. | Most phrases have musical shape and  the ensemble displays a consistent dynamic range most of the time. | There is a basic attempt to shape phrases and dynamic variation is apparent, but range of dynamic level is limited. | There is a minimal attempt to shape phrases but the  ensemble attempts some dynamic changes. | There are no discernable phrases.  or meaningful dynamic changes. |
| **Fundamental Technique Comments**  **Musical Effect Comments**  **Additional Comments**  **(Including Stage Presence, Discipline, Posture, Strong Points, Weak Points)**  **Recommended for Division \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **1 2 3 4 5 Signature of Adjudicator**  **Circle & Write Out (I, II, III, IV or V)**  Updated Fall 2024 | | | | | |