

	IV-	IV	IV+	III-
J.H./M.S. 1A/2A	1 (-)	2 (-)	3 4 (+) 5 (+)	6 7 (-) 8 (-) 9
3A/4A	1 (-)	2 (-)	3 4 (+) 5 (+)	6 7 (-) 8
5A/6A	1	(-)	2 (-)	3

#### Quality Of Sound

**Tone Quality:** Basic tone quality concepts need to be developed. Fundamental tone production skills are seldom demonstrated in the performance. Embouchure, breath support/bowing technique, posture and instrument position are in need of correction. Overall sound is immature, with a need to develop focus and control.

**Intonation:** Basic intonation skills need to be developed. Instruments are not in tune. There is limited understanding of listening skills. The performance achieves very little success with intonation.

**Blend/Balance:** Concepts of blend and balance need to be developed. Individual tone and volume are very inconsistent throughout the performance. Good characteristic ensemble sound is not yet achieved. Attentiveness and general listening skills need development.

#### Technique

Fundamental technical skills need to be developed. Basic rhythmic skills are noticeable but precision, uniformity and note accuracy are often lacking. Articulation/bowing technique is not yet developed. Finger dexterity and/or knowledge of fingerings need more development. Effort in concentration and attention to the director needs to be developed.

#### Musicality

Musicality concepts need to be developed. Phrasing, dynamics, expression and style are undeveloped and rarely incorporated into the performance.

# OBDA/OSAA Instrumental Evaluation Scale

[2016 version, corrected and edited retaining 2011 and 2007 changes.]

Print on 8½ x 11 paper. Enlarge to 11x14 paper.

#### OTHER FACTORS

0-10 points. 5 is "neutral" (neither exceptional or deficient).

#### Choice of Music:

- Appropriate for the particular ensemble's ability level.
- Appropriate for the particular contest or festival.
- Level of difficulty, especially in competitive contests.
- Creativity of programming (or lack thereof).

#### Appearance:

- Stage presence, if particularly good or bad.
- Appearance, if particularly good or bad.

#### Overall Presentation:

Any other notable characteristic of the ensemble that the adjudicator feels has a positive or negative effect on the group's presentation.

III	III+	II-	II
10 11 12 (+) 13 (+)	14 15 (-) 16 (-) 17 18 19 20		
9 10 11 12 (+)	13 (+)	14	
4	(=)	5 (+)	6 7 (-) 8 (-) 9

#### Quality Of Sound

**Tone Quality:** Basic tone quality concepts are developing. Some individuals/sections demonstrate good tone production. Upper volumes and registers are often harsh. Good focus and resonance are achieved occasionally. Good breath support/bow control skills are demonstrated by some individuals.

**Intonation:** Intonation skills are developing. Instruments are somewhat in tune. Less demanding melodic and harmonic passages are performed with some success. More demanding passages, difficult intervals and harmonic structures are not performed well. Listening skills are developing but inconsistently applied. Obvious intonation problems are seldom corrected.

**Blend/Balance:** Individual players and/or sections often tend to dominate the ensemble's sound. Good blend and balance is sometimes achieved in less demanding passages. Faster, louder and higher passages are performed with limited success. Good characteristic ensemble sound achieved at times. Attentiveness is apparent but inconsistent. General listening skills are developing.

#### Technique

**Rhythm/Precision:** Rhythmic accuracy demonstrated in simple passages. Ensemble precision is achieved in simple passages. Pulse and tempo control is sometimes achieved. Faster and more complex passages are performed with limited success. Rhythmic uniformity is occasionally achieved. Notes are played accurately much of the time. Ensemble cohesiveness is achieved some of the time.

**Articulation/Bowing:** Articulation/bowing skills are developing. Techniques are correct and consistent some of the time. Articulation/bowing styles are accurate and uniform some of the time. Simple articulations are usually performed well.

**Facility:** Technical facility is developing. Flexibility and dexterity are developing. Faster and more complex passages show developing but limited skills. Correct technique is demonstrated by some players. Concentration is fair. Players pay attention to the director some of the time.

#### Musicality

**Interpretation/Style:** Concepts are developing with limited meaningful and uniform interpretation. Style is sometimes appropriate yet usually rigid and mechanical. Tempos are sometimes consistent and stylistically accurate.

**Phrasing:** Basic concepts of phrasing are developing with some uniformity but often mechanical.

**Expression:** Basic concepts of dynamic shaping and contouring are developing. Expression and communication are limited.

**Sensitivity:** Some limited use of accents and stress. Limited ability to perform beyond the technical and mechanical aspects of the music.

**Dynamics:** Dynamics are used, but in a limited manner.

II+	I-	I
(+) 21 (+) 22 23 (-)	24 (-)	25 26
15 (-) 16 (-) 17 18 19 20 (+)	21 (+) 22	
10 11 12 (+) 13 (+) 14 15 (-) 16 (-) 17 18 19 20		

#### Quality Of Sound

**Tone Quality:** Good basic approach demonstrated, focus often good. Uniform texture and color demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance are problems at softer volumes. Breath support or bow control generally good although not always maintained.

**Intonation:** Instruments tuned relatively well. Intonation is often good with inconsistencies. Less demanding melodies, intervals and harmonic structures performed successfully. Wide intervals, octaves, unisons, are with partial success. Listening is good, attempts are made to correct obvious problems.

**Blend/Balance:** Good blend and balance, though at times sections and/or individuals tend to dominate the sound. Less demanding passages have good blend, balance, and voice relationships. Problems occur during extremes in volume and/or range, dynamic changes, dense harmonic structures, etc. Clarity is good but sometimes lacking. Good characteristic ensemble sound usually achieved. Good overall listening skills often demonstrated.

#### Technique

**Rhythm/Precision:** Rhythm accuracy, precision, note accuracy and understanding of subdivision good much of the time. Players demonstrate good awareness of pulse and tempo, although problems occur occasionally and may be difficult to overcome. Rhythmic patterns interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness good most of the time.

**Articulation/Bowing:** Articulation/bowing technique and style are good most of the time. Styles performed uniformly much of the time, but lack consistency and accuracy. Complex articulations lack clarity and control.

**Facility:** Technical facility good most of the time. Problems and breakdowns occur during difficulty passages. Players demonstrate a good degree of flexibility and dexterity. Correct technique usually demonstrated by many players. Concentration is good but occasionally inconsistent. Players pay attention to the director much of the time.

#### Musicality

**Interpretation/Style:** Meaningful and uniform interpretation some of the time. Style is good some of the time, but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times. Tempos are consistent and stylistically accurate much of the time.

**Phrasing:** Phrasing is basic, uniform and somewhat consistent some of the time although not always natural; often mechanical.

**Expression:** Dynamic shaping and contouring is sometimes apparent, but sometimes mechanical. Expression is often mechanical. Communication is occasionally good with many lapses.

**Sensitivity:** Good use of accents and stress at times, but not always consistent. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product.

**Dynamics:** Some successful attempts at basic dynamic variation though limited in scope and range. Lower dynamic levels not well used. Upper dynamic levels not always played tastefully. Players demonstrate some knowledge of artistic concepts but with incomplete success. Players usually respond well to conductor.

I+	I
(+) 29 (+)	30
23 (-)	24 (-) 25 26 27 28
(+) 21 (+) 22 23 (-)	24 (-) 25 26

#### Quality Of Sound

**Tone Quality:** Excellent tone achieved most of the time. Lapses and problems infrequent, usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Tonal color, focus and timbre are uniform, consistent, and well-controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity achieved most of the time.

**Intonation:** Instruments are tuned well. Melodic and harmonic intonation is very good. Problems sometimes occur in range and volume extremes and difficult passages and situations but are of short duration and/or quickly corrected. Listening is very good, with good ability to correct most problems.

**Blend/Balance:** Excellent blend and balance established and maintained most of the time. Tonal blend almost always uniform and consistent. Balance between and within sections is very good most of the time. Problems occur only during the most difficult passages and are usually short in duration. Lapses are infrequent and generally minor. Characteristic ensemble sound fully achieved most of the time. Overall listening skills are well developed.

#### Technique

**Rhythm/Precision:** Rhythmic accuracy and precision are excellent. Pulse and tempo are under control most of the time; lapses are infrequent and usually happen in more difficult passages. Rhythms interpreted correctly and uniformly; only minor inconsistencies. Problems occur at times during very difficult situations. Clarity and ensemble cohesiveness excellent most of the time.

**Articulation/Bowing:** Articulation/bowing technique is well developed with thorough knowledge in a variety of styles. Uniformity and clarity is very good with weaknesses only shown by individual players during complex passages.

**Facility:** Technical facility is well developed. Manual dexterity is excellent. Flexibility is quite good. Difficult passages are well played with only minor flaws. Excellent concentration. Players are responding to director very well.

#### Musicality

**Interpretation/Style:** Good uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation, but do not detract considerably from an otherwise excellent performance. Style is good most of the time, seldom rigid or mechanical. Stylistic accuracy is good and consistent most of the time. Tempos are consistent and stylistically accurate most of the time.

**Phrasing:** Phrasing is thorough and natural most of the time. Uniformity of phrasing is consistent throughout most of the performance.

**Expression:** Expressive shaping and contouring of phrases and passages is very good with only occasional lapses. Expression is seldom mechanical or contrived.

**Sensitivity:** Excellent use of accents, stress, rubato, and flexibility in phrasing to create a free flowing performance most of the time. Good demonstration of skills necessary to transcend technical and mechanical aspects creating artistic results most of the time.

**Dynamics:** Good use of dynamics throughout the performance with some lack of dynamic control. Good *ff*'s and *pp*'s but full dynamic range not completely explored. Overall performance is expressive, sensitive, and tasteful most of the time. Overall communication of musical ideas is very good.

I+	I
(+) 29 (+)	30 3A/4A
27 28 (+) 29 (+)	30 5A/6A

#### Quality Of Sound

**Tone Quality:** Achieves superlative tone quality. Tone is well-focused, full, open, resonant, consistent, uniform in color, texture, and sonority at all times. Utmost clarity is achieved.

**Intonation:** Instruments are tuned very well. Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is well developed. Excellent control of pitch in all registers. Superior listening and adjusting skills.

**Blend/Balance:** Superior blend and balance maintained at all times both with and between sections. Tonal blend is uniform and consistent. Extremes in register and volume do not detract from superior blend and balance. Quality is characteristic of the best ensemble sound. Superior listening is demonstrated at all times.

#### Technique

**Rhythm/Precision:** Superb control of pulse, tempo, and rhythmic patterns. Ensemble cohesiveness is outstanding at all times. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected.

**Articulation/Bowing:** Outstanding and comprehensive knowledge of articulation/bowing styles and techniques is demonstrated at all times. Wide variety of articulations/bowings played with excellent consistency and uniformity.

**Facility:** Technical facility is superb. Superior flexibility and dexterity exhibited by entire ensemble. Only minor flaws happen during the most demanding and complex passages. Concentration is superior, creating an extremely solid polished performance.

#### Musicality

**Interpretation/Style:** Thorough and stylistically valid interpretations at all times. Players exhibit a thorough understanding of style, tempos and interpretations, and successfully communicate this knowledge throughout the performance.

**Phrasing:** Phrasing is always natural and uniformly performed by all sections and individuals.

**Expression:** Clear, meaningful and expressive shaping of musical phrases at all times. Expression is natural, sensitive and highly effective. Communication is superior throughout.

**Sensitivity:** Superior demonstration of use of artistic subtleties. Sensitivity is achieved throughout the performance.

**Dynamics:** Superior dynamic range with excellent control at all levels. Thorough use of all dynamic levels with excellent dynamic sensitivity. Superior use of musical techniques to create a sensitive, effective, naturally communicated artistic performance.

NOTE: See OBDA/OSAA Band and Orchestra Evaluation Adjudicator's Worksheet for conversion table from total points to overall festival ratings.