

Band/Orchestra Large Ensemble Assessment – Stage Performance – Grading Criteria

	A – Superior “Consistently”	B – Excellent “Mostly”	C – Good “Sometimes”	D – Fair “Rarely”	E – Poor “Never”
TONE	<ul style="list-style-type: none"> Tone is consistently characteristic and performers match within their sections. A centered, focused tone is consistently evident as there is control in all ranges and volumes. 	<ul style="list-style-type: none"> Tone is mostly characteristic and most performers match within their sections. A centered, focused tone is mostly evident; however, there are occasional harsh or pinched tones due to inability to control in extreme ranges/volumes. 	<ul style="list-style-type: none"> Tone is sometimes characteristic and performers do not match within their section. A centered, focused tone is sometimes evident; however, there are frequent harsh or pinched tones due to inability to control tone in extreme ranges/volumes. 	<ul style="list-style-type: none"> Tone is rarely characteristic and weak with no tonal center; performers do not match within their section. A centered, focused tone is rarely evident and there are frequent harsh or pinched tones in all ranges/volumes. 	<ul style="list-style-type: none"> Tone is never characteristic and is poor due to incorrect breath support and/or undeveloped embouchures. A centered, focused tone is never evident and there is harsh or pinched tones in all ranges/volumes.
INTONATION	<ul style="list-style-type: none"> The ensemble consistently demonstrates an awareness of tuning within and between sections. Minor flaws may occur, but adjustments are made quickly as performers have a good understanding of pitch tendencies. 	<ul style="list-style-type: none"> The ensemble mostly demonstrates an awareness of tuning within and between sections but there are numerous minor flaws. Some adjustments are made as performers have an understanding of pitch tendencies. 	<ul style="list-style-type: none"> The ensemble sometimes demonstrates an awareness of tuning within and between sections but there are numerous flaws. Lack of correct breath support hinders characteristic tone causing some pitch discrepancies. 	<ul style="list-style-type: none"> The ensemble rarely demonstrates an awareness of tuning within and between sections and there is an abundance of flaws that remain uncorrected. Lack of correct breath support hinders characteristic tone quality and causes many pitch discrepancies. 	<ul style="list-style-type: none"> The ensemble never demonstrates an awareness of tuning within and between sections. Lack of correct breath support hinders characteristic tone quality and causes significant pitch discrepancies.
TECHNIQUE	<ul style="list-style-type: none"> There is consistently a uniform interpretation of rhythmic patterns. Performers consistently adhere to key signatures and play correct notes without lapses. There is attention to correct interpretation and clarity of articulation that consistently matches across the ensemble. Performers consistently demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that recover quickly. Entrances and releases consistently together. Performers consistently display an awareness of pulse, control of tempo, and transitions between phrases. 	<ul style="list-style-type: none"> There is mostly a uniform interpretation of rhythmic patterns. Performers mostly adhere to key signatures and play correct notes, with few, if any, lapses. There is often attention to correct interpretation and clarity of articulation that mostly matches across the ensemble. Performers mostly demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly. Entrance and releases are mostly together; there may be occasional anticipation/false entrances or individual lapses on releases. Performers mostly display an awareness of pulse, control of tempo, and transitions between phrases. 	<ul style="list-style-type: none"> There is sometimes a uniform interpretation of rhythmic patterns. Performers sometimes adhere to key signatures and play correct notes. Attention to correct interpretation and clarity of articulation is inconsistent and performers sometimes matches across the ensemble. Performers sometimes demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly. Entrance and releases are sometimes together; there is frequent anticipation/false entrances and individual lapses on releases. While performers sometimes have an awareness of pulse and control of tempo, recovery takes too much time and transitions between phrases are sometimes problematic. 	<ul style="list-style-type: none"> There is rarely a uniform interpretation of rhythmic patterns. Performers rarely adhere to key signatures and there are incorrect or unplayed notes. There is seldom attention to interpretation or clarity of articulation and performers rarely match across the ensemble. Performers rarely demonstrate manual dexterity and flexibility and there is an overall loss of precision and clarity. Entrances and releases are rarely together; anticipation/false entrances and individual lapses on releases are evident throughout. Performers rarely have an awareness of pulse and control of tempo with little to no recovery. Transitions are usually problematic. 	<ul style="list-style-type: none"> There is never a uniform interpretation of rhythmic patterns. Performers never adhere to key signatures and there are frequently incorrect or unplayed notes. There is never attention to interpretation or clarity of articulation. Precision and clarity are never present. Entrances and releases are never together. Players never maintain a steady pulse or control tempo. Transitions are problematic.
BALANCE	<ul style="list-style-type: none"> Performers consistently achieve proper balance and blend within and across sections with only minor lapses that are quickly corrected. Performers consistently show an awareness of melody. 	<ul style="list-style-type: none"> Performers mostly achieve proper balance within and across sections but there are flaws that do not recover quickly. Performers mostly show an awareness of melody. 	<ul style="list-style-type: none"> Performers sometimes achieve balance and blend within and across sections, but it is limited due to timbre differences caused by poor tone production. Performers sometimes show an awareness of melody. 	<ul style="list-style-type: none"> Performers rarely achieve balance and blend due to timbre differences caused by poor tone production. Performers rarely show an awareness of melody. 	<ul style="list-style-type: none"> Performers never achieve balance and blend. Performers never show an awareness of melody.
MUSICIANSHIP	<ul style="list-style-type: none"> Performers consistently achieve meaningful and expressive phrasing through the shaping of musical passages. Interpretation, style and tempos are consistently appropriate Dynamic contrast is consistently obvious and effective 	<ul style="list-style-type: none"> Performers mostly achieve meaningful and expressive phrasing through the shaping of musical passages, but there are minor flaws that detract from the performance. Interpretation, style, and tempos are mostly appropriate. Dynamic contrast is mostly obvious and effective. 	<ul style="list-style-type: none"> Performers sometimes achieve a degree of musical expression through the occasional shaping of musical passages. Interpretation, style, and tempos are sometimes appropriate. Dynamic contrast is sometimes obvious and effective. 	<ul style="list-style-type: none"> Performers rarely achieve musical expression, and attempts are rarely made to shape the melodic line. Interpretation, style, and tempos are rarely appropriate. Dynamic contrast is rarely obvious and effective. 	<ul style="list-style-type: none"> Performers never achieve musical expression, and attempts are never made to shape the melodic line. Interpretation, style, and tempos are never appropriate. Dynamic contrast is never obvious and effective.