## Southern California School Band & Orchestra Association Band and Orchestra Festival Adjudication Form

School: James Wo	rkman Middle	Location (Cit	vi: Cathedral City	, (	
Ensemble Name: Wir	nd Ensemble				
Director's Name: <u>Je</u>	unifer Dean	-Knoop so	SBOA Number: 2529	<u> </u>	
Number of Years Teach					
Ensemble Classification	4		Playing for Rating	Constructive Crit	icism Only
in the state of th	Selec	tions in P	erformance Orde	and the second s	Michael Martine Company of the Compa
Is this selection from If yes, please indicate Title: Kni	either the SCSBOA the GRADE level of ght's Kingdon	or Texas music f the plece: 0.5	list? Y or N If yes, wi 1,2, 3, 4/5	hich: SCSBOA	Texas
	John O'Reili			A distribution of the second	
2 Is this selection from If yes, please indicate	the GRADE level of	the piece: 0.5,	list? Y or N If yes, wh 1, 2, 3, 4/5	nich: SCSBOA /	Texas
•	iter (from the				
Composer:	Holst Arr. by Sn	nith			
Is this selection from If yes, please indicate	the GRADE level of	or Texas music the piece: 0.5,	list? Y or N If yes, wh 1, 2, 3, 4/5	ich: SCSBOA /	Texas
	scow, 1941				
Composer:	Brian Balmage	S	****	·····	
Note: Perform	a third selection ON This selec	LY if neither se	lection 1 nor selection 2 is be a Grade 4/5 selection.	s a Grade 4 or 5 selec	ttion.
ينين ويندو بنداو فيورينين للمطابيق والدواوية عاروا وطوارين فحوال والأرادات	orrect factor number in o	each area and add	IING GRADE CLASSIFICATION the numbers to obtain your pro nts Box for computing.	N oper grade classification.	ent et tretamen proven de desert une provende
EXPERIENCE AND BACKGROUNE select the correct factor number A. FESTIVAL EXPERIENCE No festival experience, unit or fewerience, either unit of sestival experience, both unit an estival experience, both unit an estival experience,	of the scales below Experience Ex	actor 2	C. MEMBERSHIP Lower grade level (cadet or to General (all students in the po Upper grade level (all student Select (e.g.: by audition)	rogram) 1	FACTOR 2
. INSTRUMENTATION		4	D. PRIVATE LESSONS None to high percentage	0-1-2-3	0
ncomplete to complete	1.2.3.4.5		TOTAL	وروار والمراوية والمراوية والمراوية والمستقال والمراوة والمقالية والمستوارة	8_
Elem./in	CLAS t./M.5./JHS	SIFICATION SU	MMARY (circle one) High School		The state of the second
Grade 0. Grade 1		1-5	Grade 2	1 5	
8 Grade 2	and the second seco	5 · 11 11 - 15	Grade 3 Grade 4/5	5 - 11 11 - 15	

Grade 0.5 is intended for Elementary Ensembles and FIRST year Intermediate School, Middle School and Junior High School Ensembles regardless of factor total. Grades 1 and 2 are intended for Intermediate School, Middle School and Junior High School Ensembles. Selections from Grade 3 or 4 may be performed by Class. 0.5-1-2 ensembles of exceptional ability.

Grades 2, 3 and 4/5 are intended for High School Ensembles, although a cadet or training ensemble may enter as a Grade 2 ensemble regardless of factor total

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GROUP NAME:	W II	Ja ,	cn>embl	e surres	WOKMAN:	DIRE	:cток: <u>¬́Сh<i>n</i>ie/</u> D - Fair, E - Poo	Dean-Knapp
Scoring Code	: La	rge E	Blocks - A	- Superior, B	- Excellent,	C - Good,		
GRADES: 8		. [	C/	MINID	ī	Grade	Grade	
INSTRUMENTATI	ON!	1 [	Tone Qu	OUND			<u>A</u>	لـــــــا ا
Woodwinds:	O14		rone qu	Woodwinds			(+ Strength/- Needs Impro	vement /Blank ≈ Ok)  ———————————————————————————————————
Flutes/Picc	а			Brass				
Oboe		•		Strings Percussion				<b>—</b>
English Horn	9	•	Blend/B	alance		\		
Clarinet Alto Clarinet	_4			Ensemble (within Melodic	and between secti	ions)	<del>   </del>	
Bass Clarinet	2			Accompaniment	t			············
Contra Bass Clarinet		11	INTO	NATION	,	$\mathbb{R}$	3	R
Bassoon		L		Ensemble (Control	l   in all registers/rar	nges)		
Alto Sax Tenor Sax	7			Melodic Harmonic		ļ	-	
Baritone Sax				Unison/Octaves				
		_		Listening (pitch a	djustment skills)			
		Ш		MENTALS		A	A	$\mathbb{B}$
			Rhythm	Precision		[		
Brass:	0			Pulse/Precision Tempo (control)		十		
Cornet-Trumpet	8 4 4 5 8			Rhythmic Accura	асу	+	Ŧ	+
French Horn Baritone/Euph	4		Articulat	i <b>ons</b> Uniformity		[***** <b>-</b>	[]	
Trombone	5			Consistency			. 🗔	
Tuba	72		Toobnie	Clarity				
Percussion Other			Techniqu	Attacks			I	
100 J				Releases	notalwa	炒目		- =
OF				Note Accuracy Bowing:	Placement	·		
J					Use of Bow			
		r		Facility (flexibility ar	nd dexterity)			
		IV	·····	IANSHIP		3	<u>B</u>	B
Strings: Violins 1st			Interpret			احدا		
Violini 2nd				Style Nuances				<u>+</u>
Viola			Dhansine	Tempi	1		T	-
Cello Bass			Phrasing	Uniformity	Work			
Piano				Shape	Me			
Other			Dynamic	<b>s</b> Range			The second secon	do recurso e estino proposición el cino ende estimatos ellocar y a 1 tariz el framesio en el como en el como e
				Contrast				
				Control (consider all	levels)			
		V	OTHER	<b>FACTORS</b>			Not graded - Comr	nents below
				Literature		F1	r	-
				Appropriate Rep portment	ertoire			
			_	Confidence				
				A				
				Appearance _				
				Posture	· · · · · · · · · · · · · · · · · · ·			

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**COMMENTS:** 

start to thenh of phrose desection - how will you shape note going into a phrose transfer energy by letting the longer mutes grow- into the phrase - cauful of release always play into the rest - know you role and balance considering - melody must always be the dormenant voice - listen caufully to match pitch at all degramme levels note to note sometimes a problem - use more air - egressly at the p level - suggest your sound very tasteful precursion sections

A	REAS OF STRENG	этн	ARE/	AS FOR IMPR	OVEMENT
	devid tore	ı	ante	a de Ini	interstusi cetteri con list
Circle one:	SUPERIOR	EXCELLENT Adjudicator's Signature	GOOD	FAIR	POOR

GROUP NAME	. Wind a	insemble—James working	in Middle DIRECTOR	o. Sanniler Da	~~~\\\
Scoring Code	e: Large	Blocks - A - Superior, B - Ex	cellent, C - Good, D - F	air. E - Poor	ap 1 - (V)
GRADES:			Grade	Grade	Grade
7 to 8	1	SOUND	4-	1	4
INSTRUMENTA	TION -	Tone Quality			
Woodwinds:		Woodwinds	(+ Stre	ngth/- Needs Improvement / Blank	= UK)
	^	Brass	$\vdash$	₩ Nice.	
Flutes/Picc	9	Strings	<del></del>		H
Oboe		Percussion		- Sund	
English Horn	9 - 9	Blend/Balance	<b>Ll</b>	<u></u>	ليجينا
Clarinet	<u>a</u>	Ensemble (within and b	etween sections)	, $\Box$	
Alto Clarinet	2	Melodic	= Asylet	FH	
Bass Clarinet	<u> </u>	Accompaniment			
Contra Bass Clarinet	: II	INTONATION			
Contra bass Clarinet Bassoon	· II		<u>L_B_1</u>	#	
Alto Sax	ч	Ensemble (Control in all	registers/ranges)		
Tenor Sax	<u>4</u> 2	Melodic	<b></b>		
Baritone Sax		Harmonic	<b></b>		<b> </b>
		Unison/Octaves Listening (pitch adjustm	(ant chille)	<b>  </b>	<u> </u>
			em skilisj		لــــا
	111	FUNDAMENTALS	<i>A</i>	181	13
		Rhythm/Precision			<u> </u>
		Pulse/Precision			Г
Brass:	<u>~</u>	Tempo (control)		- nichic	
ornet-Trumpet	<u>B</u>	Rhythmic Accuracy	#	H	+
rench Horn	4	Articulations	<u> </u>		لگا
aritone/Euph	Ч	Uniformity		F Shaping	_ [
rombone	01756404	Consistency		ر المحدد	
uba	<del></del>	Clarity	+	- retes	; H
ercussion	\$	Technique			· · · —
Other MSS	1	Attacks	ļ	Liania Liania	
Vike		Releases		- C.A.b.	<u> </u>
, S		Note Accuracy	mont H		*
3			ment of Bow	<u> </u>	
		Facility (flexibility and dexte	L	<u> </u>	<u>  </u>
			::rxy)		<u> </u>
	IV	MUSICIANSHIP	181	13	13
trings:	,	Interpretation	<u> </u>		<u> </u>
iolins 1st		Style	= Maren		Γ1
iolin 2nd	<del></del>	Nuances	Marca	to   ,	H
iola		Tempi	□ok	目拨上	王,
ello		Phrasing			
355	***************************************	Uniformity			
ano		Shape			
ther		Dynamics	<del></del>		··········
		Range			
		Contrast		$\square$	
		Control (consider all levels)		<u></u>	
	V	OTHER FACTORS	Not	graded - Comments belov	v
	~ 1	Choice of Literature		3	
		Appropriate Repertoir			山
		Stage Deportment	<del></del>	7	卭
		Confidence		1	•
		Connuence	<del>/                                    </del>		<del></del>
		Appearance /	mikin /	<i>(</i>	
		Appearance	Coly Jen	<u>.</u>	<del></del>
		Posture			

COMMEN	ITS:

the Knight's

A more marcato style on 8th notes is preferred. Nice sound overall but some internation probs throughout. Be careful not to shape inclinidual notes.

Sopitor

Tots - don't shape individual rotes. Nice al sand. Hold = 9 full value! Great Sound @AD.

He Filtimes Workan

Nice work forcesthe top!

Balance to the melodic line

D1181+126) Rappel artic + chrity

D186)

Nice full sund at ff!

Now tune/balance,

AREAS OF STRENGTH	AREAS FOR IMPROVEMENT
Instrumen tation	Stylistic Considerations
Literature	(articulation / note values)
Use of Air	Internation at p + ff
Perc. Section "	
Circle one: SUPERIOR EXCELLENT	GOOD FAIR POOR

Adjudicator's Signature

GROUP NAME:	Wir	id Ensemble-Sam	ies worka	<u>∩G</u> ∩DIRECTOR:_	Johnifer Dea	n-happ
Scoring Code:	Larg	ge Blocks - A - Superior, B - E	xcellént, C	- Good, D - Fai	r, E - Poor Grade	Grade
7 to 0		SOUND				لاسل
INSTRUMENTATIO	ON	Tone Quality		(+ Strength	ı/- Needs Improvement /Blank	:= OK)
Woodwinds:		Woodwinds				
	Ω	Brass			44	
Flutes/Picc		Strings	6	747		UT
Oboe	1	Percussion	_		4	
English Horn	<u> </u>	Blend/Balance Ensemble (within an	d hatwaan section		DAG	
Clarinet Alto Clarinet		Melodic	a permeen section			
Bass Clarinet	2	Accompaniment		7 747	100	لجا
Desp cialificat	, <del></del>			$\overline{X}$	rk7	
Contra Bass Clarinet		INTONATION			الجهليا	
Bassoon		Ensemble (Control in	all registers/range	es)	1 cut	
Alto Sax	4	Melodic		K		
Tenor Sax	<del>박</del> 그	Harmonic Unison/Octaves			Y	
Baritone Sax	<del></del>	Listening (pitch adju	stment skills)		田米	
			2,			「乙
		III FUNDAMENTALS			المحي	السطيا
		Rhythm/Precision		<del></del>	" <del> </del>	r—
		Pulse/Precision		44	TIN BOOK	1
Brass:	. Q	Tempo (control)		H-1_	A BOD FAIL	> =
Cornet-Trumpet	Q	Rhythmic Accurac	у	كملا		<u></u>
French Horn	4	Articulations	•	C)ar	т .	~ K.T.
Baritone/Euph	4	Uniformity		<del>111</del> .	H	
Trombone	<del>3</del>	Consistency Clarity			Ħ	
Tuba	<u> </u>	Technique		`		
Percussion Other	195KB-	Attacks				( And )
~0 <sup>7</sup>		Releases			#1	1500
N. X.		Note Accuracy			3	-
3)		DOWING	lacement			<del>                                     </del>
<b>?</b>			Ise of Bow	<del>                                     </del>	<del>- ,</del>	
		Facility (flexibility and	dexterity)	<u> </u>		
		IV MUSICIANSHIP		1	7	
Strings:		Interpretation		<u> </u>		
Strings: Violins 1st		Style				
Violin 2nd		Nuances		(1221)	4	· +#-1
Viola		Tempi				. 4
Cello	<del>,</del>	Phrasing				
Bass		Uniformity				
Piano		Shape		\\ \	<u> </u>	**************************************
Other		<b>Dynamics</b> Range		H		
		Contrast				
		Control (consider all	levels)		′ Ш	
		V OTHER FACTORS		Not	graded - Comments be	elow
						A _
		Choice of Literature	ortoiro	<del></del>		
		Appropriate Repo	ei luii e	11-	<del></del>	**************************************
		Stage Deportment Confidence				
		Connuence _				
		Appearance				
		Posture				

COMMENTS:	
I KNIGHE.	
INFIN WICE OF	Falleté.
- I CHER YOUR CO	WEISTRAT FIGHTY-NOTE.
	ALL MET WITH
LJUPITER	
- DYN LAUEL SFAW	FR TO INFLUENCE
ABITAT THE BU	
-GOON CONTROL	ERL.
DUSCON	
BOOD JOB	
- SOMETIME ACCP	TS HWY FOIZ MEDDIE
AREAS OF STRENGTH	AREAS FOR IMPROVEMENT
MUSICH -	NOT WULL "
- MUSICE / COUNTRIAN	
- DIRECTOR/CONTROL  NUBLICE & CONTROL  - DYN. E. INJOUNTION-	
- DYN. E. INJOUNTION-	

Circle one: SUPERIOR

**EXCELLENT** 

GOOD

FAIR

**POOR** 

Adjudicator's Signature\_



## Southern California School Band and Orchestra Association

## **Festival Sight-Reading Adjudication Form**

BAND	RCHE	STRA 🔲 S	TRING ORCHESTRA
SCHOOL James Working MUSIC READ:			
ACCURACY OF RHYTHM Rhythmic Figures read correctly Meter and Tempo changes	Grade A	COMMENTS	5.05
ACCURACY OF NOTES Correct Key Signature Accidentals Correct Pitches	Grade	COMMENTS	807
ACCURACY OF STYLISTIC DETAILS  Dynamics Articulation  Bowings  Tempi  Nuance  Phrasing	Grade A	COMMENTS	70/2
RESPONSE TO FELLOW PLAYERS Adjusting for Intonation  Blend Balance  Rhythmic Precision Playing together	Grade A	COMMENTS	4
RESPONSE TO CONDUCTOR Following Tempo and Style gestures Recovery from errors	Grade	COMMENTS	7 a 2
DEPORTMENT DISCIPLINE Entrance Posture Alertness  Attention to Adjudicator  Attention to Director Exit	Grade	COMMENTS	13
(GENERAL COMMENTS ADJUDICATOR)		1	Superior Excellent
Adjudicator	) <u>-</u>	Date 2. ZO	Good Fair Poor
Adjudicator		Date	. 00.