| GROUP NAME: | Jun | oes Workman | middle sc | V(x)\DIRI | ECTOR: Jennifer | Dean-Knapp |
|-------------------------------|----------|------------------------------|--|------------------|------------------------------|---|
| | - | • | | • | D - Fair, E - Poor | |
| GRADES: | | | | Grade | Grade | Grade |
| <u> 7_to_8_</u> | | SOUN | | | | لكلا |
| INSTRUMENTATIO | ON | Tone Quality | | | (+ Strength/- Needs Improver | nent /Blank = OK) |
| Woodwinds: | | | odwinds | \sim | <u> </u> | H/ |
| Flutes/Picc | 4 | Bras: | | (hH) | | |
| Oboe | Ť | Strin Perc | ussion | | - 4 | 1 |
| English Horn | | Blend/Baland | | | السيسا سالس | |
| Clarinet | 3 | Ense | mble (within and bety | ween sections) | | |
| Alto Clarinet | 2 | Melo | | <u> </u> | | |
| Bass Clarinet | 2 | Acco | mpaniment | <u> [취</u> | | |
| Contra Bass Clarinet | | - SANTIONA | FASIN . | A | f 1 644 | |
| Bassoon | | Ense | mble (Control in all reg | gisters/ranges) | | |
| Alto Sax | 보기 | Melo | | | \ H. | / H// |
| Tenor Sax | | | nonic | / <u>-(80)</u> \ | | +1 |
| Baritone Sax | <u> </u> | | on/Octaves ning (pitch adjustmen | at skille) UH | \ / - | 14 |
| | | | and the second s | it skills) | | |
| | | III EUNDAME | 20,60,30,000,000,000,000,000,000 | 1 | | |
| | • | Rhythm/Pred | ision | , | r å | r t- n |
| | | Puls | e/Precision | 4.1 | 11 | 4 |
| Brass: | 1 | | po (control) | <i>سلمل</i> | | 44 |
| Cornet-Trumpet French Horn | 2 | Rhyt Articulations | thmic Accuracy | Y_ | | <u>2</u> |
| Baritone/Euph | 7 | | ormity | | / | MITCH IT |
| Trombone | 5 | | sistency | | | L'ALL |
| Tuba | 2 | Clari | = | - | STACKTE | Score 1 |
| Percussion | 02252 | Technique | • | Δ, | | SCORE TO |
| Other | | Atta | cks ases | (not) | | |
| | | * | e Accuracy | | | 也 |
| | | Bow | ring: Placen | | | |
| | | | Use of | | <u> </u> | |
| | | | lity (flexibility and dexteri | ity) | | |
| | | IV MUSICIAI | VSHIP : | | كل ا | 19 |
| Strings: | | Interpretation | n | | | |
| Violins 1st | | Style | 2 | | | - 7 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 |
| Violin 2nd | | | nces | | MORK DI | WOLF IN |
| Viola Cello | _ | Tem Phrasing | i pi | اــــا | Shrbing 12 | <u> </u> |
| Bass | | • | formity | | S.HTHING 2 | — |
| Piano | | Shaj | • | | | |
| Other | | Dynamics | | [] | ্ ি | 100 |
| | | Ran | ge trast | | 1 | 1) /xOL |
| | | | troi (consider all levels) | (-/19-7 | y 44 | |
| | | | | <u> </u> | Not graded - Comm | ants helow |
| | | V OHER SA | | | lant Bladen - Colliis | 1 / |
| | | Choice of Lite | erature ropriate Repertoire | , A | | - 4 |
| | | Stage Deport | | - 4 | | *L |
| | | | fidence / | 1, | | |
| | | | | X 2 1 / | / No | |
| | | Арр | earance | V/ /- /- | 5/42K7 | <u> </u> |
| | | Post | ture | | / W W J | |
| | | POS | .u.e | | <u> </u> | |

| COMMENT | ΓS: | 1 | | | |
|-------------|-------------------------------|----------------------|----------|--------------|--------------|
| CEYT | rs: - WELL D | out- | | , | |
| -8 | ome k | MALCR | | | ADTICULATION |
| | MICTE 9° 37 SELEC | | TRACE 7 | roal Fo | ou |
| - 30 Al | CER É FICULATION REAT B | PARTS WAS | | E DIFFE | PAN T |
| TI Wes | , | | | | |
| | EFAT US | E OF D | IN. THE | OUSHOU? | |
| | DINI 400 | | • | | |
| - Mo | STLY BAL | KNICTA | | | |
| e - B | EFAT PS | 2028104 | | | |
| | REAS OF STRENG | | | S FOR IMPRO | VEMENT 16. |
| : - MUS | CAC SLA | 116 | - X == | ur Bleede | CE ASSURS |
| • | QUETOZ) | <i>.</i> 1 | - ADTICE | | į. |
| | TION OF | - · · | | 4,14, | |
| - PEDEUS | , | | | | |
| | | | | | |
| Circle one: | SUPERIOR | EXCELLENT | GOOD | FAIR | POOR |
| | A | djudicator's Signatu | re/ | | > |

| GROUP NAME: | Jar | nes | MONKY | run Mikkl | le Shoo | DIREC | сток: <u>\ey</u> | nifer 1 | Decon-K | ህ(ነ <u>ው</u> |
|------------------------|--------------|------|---|-------------------------|-----------------------------|--|-------------------|------------------|-----------|---------------|
| Scoring Code: | Lar | ge B | Blocks - A - | Superior, B | - Excellent, | C - Good, I Grade | O - Fair, E | - Poor Grade | | Grade |
| | | . 1 | E A I | JND . | | 12 | | 72 | | 13 |
| <u></u> | | ı | | 50.500 (Amegophogas) | l | | | للزليا | | |
| INSTRUMENTATION | ON | | Tone Qua | - | | , 1 | (+ Strength/- Nec | eds Improveme | . ^ _ | |
| Woodwinds: | | | | Noodwinds | | | | | Suppor | |
| | 4 | | | Brass | | # | | 1 | Suppo. | ` |
| Flutes/Picc | <u> </u> | • | | Strings | | | | | - , | |
| Oboe | | | | Percussion | | لـــا | | | | |
| English Horn | द | | Blend/Bal | | | , [] | | | | |
| Clarinet Alto Clarinet | | | | Ensemble <i>(within</i> | ana between sect. | ions) | | | | |
| Bass Clarinet | \frac{3}{2} | | | Melodic Necembanimon | | | | | | - |
| bass clarinet | -lec- | | , | Accompaniment | | | | | | |
| Contra Bass Clarinet | | | INTON | IATION | | 181 | | 131 | | \mathcal{B} |
| Bassoon | | | - Statistical action of with the many and the residence | nsemble (Control | : in all reaisters/rai | naes) | | | | |
| Alto Sax | ч | | | Melodic | | J/ | | | | |
| Tenor Sax | 7 | | | Harmonic | | | | | | |
| Baritone Sax | 보고 | | | Jnison/Octaves | | | | | | |
| | | | | istening (pitch a | | | | | | |
| | | | | | ĺ | | | 12 | | 40 |
| | | 1111 | | MENTALS | | | | | | |
| | | | Rhythm/F | Precision | | | | | | |
| | | | F | Pulse/Precision | | | | | | |
| Brass: | */ | | ٦ | Tempo (control) | | | | | | |
| Cornet-Trumpet | <u> </u> | | | Rhythmic Accur | асу | | | | | |
| French Horn | 3 | | Articulati | ons | | | | | | |
| Baritone/Euph | 2 | | | Jniformity | | | | | | |
| Trombone | <u> </u> | | | Consistency | | | | | | |
| Tuba | 72 | | | Clarity | | | | | | |
| Percussion | 20/2/2/2/2/2 | | Technique | | | | | 1 | - I | |
| Other | | | | Attacks | | | | | Maying T | , |
| | | | | Releases | | | | | on A | |
| | | | | Note Accuracy | Placement | ├ ─- i | | H , | the ohn | (58) |
| | | | · | Bowing: | Use of Bow | | | | ON Y | · |
| | | | | Tablita or um | | - | | | 1) 1 | |
| | | _ | | acility (flexibility a | nd dexterity) | | | | | |
| | | IV | MUSIC | IANSHIP | | 18 | | 131 | | 1 B |
| Strings: | | N | Interpreta | ation | • | لسكنيا | | | | |
| Violins 1st | | | • | Style | | | | | | FT. |
| Violin 2nd | _ | | | Nuances | | | | | • | 耳 |
| Viola | | | | Гетрі | | | | | Just el | |
| Cello | | | Phrasing | . = | | | | | a en | diam's |
| Bass | | | t | Jniformity | | | | | 9/ | |
| Piano | | | 9 | Shape | | | | | r | |
| Other | | | Dynamics | i | | | | | | |
| | | | F | Range | • - | ~ | | | | |
| | | | | Contrast | even m | ac | | | | |
| | | | (| Control (consider a | ili levels) | 团 | | | | 山 |
| | | v | किसंधित | PAGNORS: | | | Not grade | d - Comme | nts below | |
| | | ~ [| | Literature | | | • | ħ. | | ı |
| | | | | Appropriate Re | nertoire | , | | \Rightarrow | | + |
| | | | Stage Dep | | JCI tOH € | 4 | | # | | <u>-</u> -JI |
| | | | | Confidence | Ina. Parl | 0000 | 14. | , | | |
| | | | • | Johnsonce | - VIVI JUBIL | thus on | ATUS. | <u></u> | | |
| | | | , | Appearance | Work O | DECCION. | .) | | | |
| | | | | 1 | 72.0 | الماردين | | | | |
| | | | Ī | Posture + | • | | | | | |

COMMENTS:

Circle one:

great choice of music.

Pontinue to work on air support and

matching articulations, make sure

tempos stay consistant -> practice WITH a

metronome.

hank you for your performance today!

| AREAS OF STRENGTH | AREAS FOR IMPROVEMENT |
|--------------------------|--------------------------|
| Size of band | Air Support |
| Size of band director | Keeping Consistant tempo |
| attention to director | range of dynamics |
| Brass | |
| | |

Adjudicator's Signature

| GROUP NAME: | Ja | me | s waxman middle | - School | DIREC | TOR: Jermi fer Dean- | KNVD | |
|---|----------|----|---------------------------------------|---------------------------------------|---------------|---|-----------------|--|
| Scoring Code: Large Blocks - A - Superior, B - Excellent, C - Good, D - Fair, E - Poor GRADES: Grade Grade Grade Grade | | | | | | | | |
| 7 to 8 | | ı | SOUND | | 3 | A | B | |
| INSTRUMENTATIO | ON | 1 | Tone Quality | | الحلاا | + Strength/- Needs Improvement /Blank = Ok | | |
| Woodwinds: | ON | | Woodwinds | | ` | + Strength, - Needs improvement, blank - Si | " | |
| | 1 | | Brass | | | 1 | SK. | |
| Flutes/Picc | Ţ | | Strings | | | | | |
| Oboe | | | Percussion Blend/Balance | | | | Ш | |
| English Horn Clarinet | <u>4</u> | | • | and between sections) |) ok | T T | | |
| Alto Clarinet | | | Melodic | and between sections, | | 1 | | |
| Bass Clarinet | 1 | | Accompaniment | | 01- | <u>F</u> | | |
| Contra Bass Clarinet | | 11 | INTONATION | | B | A | B | |
| Bassoon | | | Ensemble (Control | in all registers/ranges |) <u>d</u> | <u> </u> | | |
| Alto Sax | 井 | | Melodic | | - | | | |
| Tenor Sax Baritone Sax | + | | Harmonic | | 3 L | 出 | or_ | |
| bantone sax | | | Unison/Octaves Listening (pitch ad | liustment skills) | ٠ <u>۲-</u> | | SK. | |
| | | | | yasancine silino, | | | | |
| | | Ш | FUNDAMENTALS | | B | B | <u>A</u> - | |
| | | | Rhythm/Precision | _ | | <u> </u> | | |
| Dunce | | | Pulse/Precision | peramo | | <u> </u> | 1 | |
| Brass: Cornet-Trumpet | 8 | | Tempo (control) Rhythmic Accura | im. | 96 | amula H | | |
| French Horn | 玄 | | Articulations | -CY | 1 | | | |
| Baritone/Euph | 1 | | Uniformity | | oK | + | | |
| Trombone | 5 | | Consistency | | +== | | | |
| Tuba | 7 | | Clarity Technique | | | 4 | | |
| Percussion Other | 032528 | | Attacks | | \Box | | \Box | |
| | b. | | Releases | | ok. | 1 | 1 | |
| | | | Note Accuracy | | — | <u>*</u> | Ŧ | |
| | | | DOWNING. | Placement Use of Bow | | <u> </u> | | |
| | | | Facility (flexibility an | | | dant 📙 | | |
| | | | | a dexterity) | | | <u>F</u> | |
| | | IV | MUSICIANSHIP | | B | <u>_</u> | B+ | |
| Strings: | | | Interpretation | | 1 | | | |
| Violins 1st Violin 2nd | | | Style Nuances | | | —————————————————————————————————————— | 27 1 | |
| Viola | | | Tempi | | <u> </u> | 田 | 6C | |
| Cello | | | Phrasing | | المحتسا | | 120 | |
| Bass | | | Uniformity | | ok_ | }_ | 4 | |
| Piano | | | Shape | | ď. | | E | |
| Other | | | Dynamics Range | | | | TE | |
| | | | Contrast | | | <u> </u> | | |
| | | | Control (consider all | levels) | | | or_ | |
| | | ٧ | OTHER FACTORS | | | Not graded - Comments below | | |
| | | | Choice of Literature | | _ | ~ | | |
| | | | Appropriate Rep | ertoire | | | 411 | |
| | | | Stage Deportment | | | | | |
| | | | Confidence | | | | | |
| | | | Appearance | · · · · · · · · · · · · · · · · · · · | | | | |
| | | | Posture - | | | | | |

COMMENTS:

mark you for sufamon today

you are a fine ensumble that lacks considering

a) netnamer sort with percursion.

continue to develop your understanding

of eighth note subdimision

sense of blance. you must continue to bethe to each other regardens of the dynamic. Don't day land for the sake of planging land.

c) consisting of antarlation - defer >= v= v= ~ "

Keep wake & hand

earl of oxford's much moundard performent atreature teaching / learning Peramia Phythmic prusion
clarity of antimotion & time

Circle one:

SUPERIOR

EXCELLENT

GOOD

FAIR

POOR

Adjudicator's Signature Was