

# CMEA – BAY SECTION BAND/ORCHESTRA PERFORMANCE RUBRIC

Group Classification

	CLASSIFICATION 1	FAIR 1	2	3	4	GOOD 5	6	7	8	EXCELLENT 9	10	11	12	SUPERIOR 13	14	15
	CLASSIFICATION 2	FAIR 1	2	3	4	GOOD 5	6	7	8	EXCELLENT 9	10	11	12	SUPERIOR 13	14	15
	CLASSIFICATION 3	FAIR 1	2	3	4	GOOD 5	6	7	8	EXCELLENT 9	10	11	12	SUPERIOR 13	14	15
<p style="text-align: center;"><b>QUALITY OF SOUND</b></p> <p><b>Tone Quality/Intonation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Breath support / bow control skills need further development.</li> <li><input type="checkbox"/> .2 Instruments are out of tune. Basic intonation skills need further development.</li> <li><input type="checkbox"/> .3 Severe intonation problems occur.</li> </ul> <p><b>Blend/Balance</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Concepts of blend and balance are underdeveloped.</li> <li><input type="checkbox"/> .2 Sound is unbalanced. Fundamental listening/adjusting skills are underdeveloped.</li> <li><input type="checkbox"/> .3 Instrumentation / equipment issues and/or use of inappropriate instruments.</li> </ul> <hr/> <p style="text-align: center;"><b>TECHNIQUE</b></p> <p><b>Rhythm/Precision/Facility</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Fundamental note accuracy / knowledge of fingerings needs development.</li> <li><input type="checkbox"/> .2 Fundamental rhythmic precision needs development.</li> <li><input type="checkbox"/> .3 Pulse and tempo are severely lacking.</li> <li><input type="checkbox"/> .4 Basic understanding of musical elements is lacking.</li> </ul> <p><b>Articulation/Bowing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Articulations / bowings are often inaccurate. Fundamental technique needs development.</li> <li><input type="checkbox"/> .2 Entrances, attacks, and releases are not together.</li> </ul> <hr/> <p style="text-align: center;"><b>MUSICALITY</b></p> <p><b>Interpretation/Style/Phrasing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Interpretation of tempo / style marks, meters, alterations of tempo are inaccurate.</li> <li><input type="checkbox"/> .2 Interpretations of musical style are lacking and/or highly inaccurate.</li> <li><input type="checkbox"/> .3 Lack of technical proficiency hinders cohesive phrasing.</li> </ul> <p><b>Expression/Sensitivity/Dynamics</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Effort in concentration and attentiveness to the conductor needs attention.</li> <li><input type="checkbox"/> .2 Musical expression and sensitivity are undeveloped.</li> <li><input type="checkbox"/> .3 Air management and breath and/or bow control need further development to explore required dynamics.</li> </ul> <hr/> <p style="text-align: center;"><b>OTHER FACTORS = 10 POINTS</b></p> <p><b>Choice of Music (1–6 points)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Appropriateness for the ensemble's ability level.</li> <li><input type="checkbox"/> Quality and suitability for the festival.</li> <li><input type="checkbox"/> Variety of selections (styles, tempos, periods).</li> <li><input type="checkbox"/> Overall programming effect.</li> </ul> <p>Sub-total points .....</p> <p><b>Stage Presence (1–2 points)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Professionalism and deportment.</li> <li><input type="checkbox"/> Appearance (uniformity, posture).</li> </ul> <p>Sub-total points .....</p> <p><b>Effect of Presentation (1–2 points)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Any noticeable characteristic of the ensemble that the adjudicator feels has a positive or negative affect on the group's presentation.</li> </ul> <p>Sub-total points .....</p> <p><b>Other Factors</b></p> <p><b>Total Points</b> .....</p>	<p style="text-align: center;"><b>QUALITY OF SOUND</b></p> <p><b>Tone Quality/Intonation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Concepts related to tone production are developing. Inconsistent use of air / bow control results in thin or harsh tone.</li> <li><input type="checkbox"/> .2 Instruments are not altogether in tune. Obvious intonation errors occur and are seldom corrected.</li> <li><input type="checkbox"/> .3 Unisons and consonant intervals are often out of tune.</li> </ul> <p><b>Blend/Balance</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Blend of tones is sometimes harsh/distorted. Some individuals / sections tend to dominate the sound.</li> <li><input type="checkbox"/> .2 Balance of ensemble sound is inconsistent. Higher tones end to dominate the sound. Fundamental ensemble listening / adjusting skills are developing.</li> <li><input type="checkbox"/> .3 Incomplete / unbalanced instrumentation and/or equipment issues adversely affect the ensemble sound.</li> </ul> <hr/> <p style="text-align: center;"><b>TECHNIQUE</b></p> <p><b>Rhythm/Precision/Facility</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Note accuracy is inconsistent. Frequent note errors.</li> <li><input type="checkbox"/> .2 Rhythmic accuracy is inconsistent. Frequent rhythm errors.</li> <li><input type="checkbox"/> .3 Pulse, tempo, and/or interpretation of rhythms are erratic.</li> <li><input type="checkbox"/> .4 Technical facility / dexterity skills are developing. Some performers do not adequately know their parts.</li> </ul> <p><b>Articulation/Bowing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Articulations / bowings are often performed in an inaccurate / inconsistent manner.</li> <li><input type="checkbox"/> .2 Entrances, attacks, and releases are often inappropriately performed.</li> </ul> <hr/> <p style="text-align: center;"><b>MUSICALITY</b></p> <p><b>Interpretation/Style/Phrasing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Interpretation of tempo / style marks, meters, alterations of tempo are inconsistently performed.</li> <li><input type="checkbox"/> .2 Interpretations of musical styles are not always appropriate.</li> <li><input type="checkbox"/> .3 Phrasing lacks cohesiveness due to lapses in air management / bow control.</li> </ul> <p><b>Expression/Sensitivity/Dynamics</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Visual / non-verbal communications between players and conductor needs improvement.</li> <li><input type="checkbox"/> .2 Musical expression and sensitivity is developing; limited ability to perform beyond technical aspects of the music.</li> <li><input type="checkbox"/> .3 The group performs with a limited dynamic range. Attempts to perform dynamic contrasts are not always effective.</li> </ul>	<p style="text-align: center;"><b>QUALITY OF SOUND</b></p> <p><b>Tone Quality/Intonation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Most individuals / sections demonstrate correct tone production. Periodic lapses in breath support / bow control sometimes affects tone quality.</li> <li><input type="checkbox"/> .2 Instruments are somewhat in tune. Some individuals are out of tune. Listening and adjusting skills are developing; some attempts made to correct faulty intonation.</li> <li><input type="checkbox"/> .3 Harmonic intonation is sometimes unstable. Tuning of major and minor chords needs further development.</li> </ul> <p><b>Blend/Balance</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Blend of tones is sometimes good, but often distorted during passages with dynamic / range extremes.</li> <li><input type="checkbox"/> .2 Balanced ensemble sound is sometimes achieved. Listening and adjusting skills are evident.</li> <li><input type="checkbox"/> .3 The group has somewhat complete / balanced instrumentation, but higher instrumental voices tend to dominate the sound.</li> </ul> <hr/> <p style="text-align: center;"><b>TECHNIQUE</b></p> <p><b>Rhythm/Precision/Facility</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Notes are performed correctly most of the time, but with occasional errors.</li> <li><input type="checkbox"/> .2 Rhythmic precision is mostly accurate, but with occasional errors.</li> <li><input type="checkbox"/> .3 Pulse and tempo are somewhat controlled. Interpretation of rhythms is mostly accurate, with occasional errors.</li> <li><input type="checkbox"/> .4 Technical facility / dexterity skills reflect adequate preparation by most members of the ensemble, however some mistakes are noticeable.</li> </ul> <p><b>Articulation/Bowing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Articulations / bowings are not always accurate and/or uniform across ensemble.</li> <li><input type="checkbox"/> .2 Entrances, attacks, and releases are inconsistent and may not always be tasteful / stylistically correct.</li> </ul> <hr/> <p style="text-align: center;"><b>MUSICALITY</b></p> <p><b>Interpretation/Style/Phrasing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Interpretation of tempo / style marks, meters, alterations of tempo are usually performed well, but not always tastefully.</li> <li><input type="checkbox"/> .2 Interpretations of musical styles are mostly appropriate, but inconsistently performed across the ensemble.</li> <li><input type="checkbox"/> .3 Phrasing concepts are still developing. Phrase lengths and dynamic contours are inconsistent and/or lack fluidity.</li> </ul> <p><b>Expression/Sensitivity/Dynamics</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Visual / non-verbal communications between players and conductor is developing. Eye contact and/or response to conductor's gestures are inconsistent.</li> <li><input type="checkbox"/> .2 Musical expression and sensitivity are generally tasteful, but inconsistently performed.</li> <li><input type="checkbox"/> .3 Attempts are made to perform with dynamic contrast, but within a narrow range; more contrast at softer / louder end of spectrum needed.</li> </ul>	<p style="text-align: center;"><b>QUALITY OF SOUND</b></p> <p><b>Tone Quality/Intonation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Tone is well controlled in sections and across the ensemble most of the time. Individual problems in air support / bow control are minor and are quickly corrected.</li> <li><input type="checkbox"/> .2 Instruments are tuned relatively well with one another. Listening and adjusting skills are advanced; most intonation errors are corrected.</li> <li><input type="checkbox"/> .3 Harmonic intonation and attention to chord tuning is evident. Minor pitch problems occur in extended chords / other chord qualities.</li> </ul> <p><b>Blend/Balance</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Blend of tones within sections and across ensemble is typically good and reflects active listening / adjusting skills.</li> <li><input type="checkbox"/> .2 Balance between melodic / accompaniment lines is usually achieved. Some problems occur in passages with thick textures and/or at louder volume levels.</li> <li><input type="checkbox"/> .3 Complete, or nearly complete instrumentation allows ensemble to achieve a characteristic ensemble sound most of the time.</li> </ul> <hr/> <p style="text-align: center;"><b>TECHNIQUE</b></p> <p><b>Rhythm/Precision/Facility</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Notes are usually performed accurately, with a few minor flaws during difficult passages.</li> <li><input type="checkbox"/> .2 Rhythmic precision is consistent, with a few minor defects during difficult passages.</li> <li><input type="checkbox"/> .3 Pulse and tempo are well controlled. Rhythmic interpretations are usually accurate.</li> <li><input type="checkbox"/> .4 Technical facility and dexterity skills are well developed, reflecting sufficient preparation by members of the ensemble, with a few minor flaws during demanding passages.</li> </ul> <p><b>Articulation/Bowing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Articulations / bowings are usually appropriate and uniformly performed, with slight inconsistencies.</li> <li><input type="checkbox"/> .2 Entrances, attacks, and releases are usually performed tastefully.</li> </ul> <hr/> <p style="text-align: center;"><b>MUSICALITY</b></p> <p><b>Interpretation/Style/Phrasing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Interpretation of tempo / style marks, meters, alterations of tempo are accurately performed, with minor flaws.</li> <li><input type="checkbox"/> .2 Interpretations of musical style are usually appropriate.</li> <li><input type="checkbox"/> .3 Phrasing and dynamic contour of line are usually expressive.</li> </ul> <p><b>Expression/Sensitivity/Dynamics</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Visual / non-verbal communications between players and conductor is usually evident and the group responds well to conducting gestures.</li> <li><input type="checkbox"/> .2 Musical expression and sensitivity are tasteful most of the time.</li> <li><input type="checkbox"/> .3 Dynamic contrasts are performed tastefully most of the time.</li> </ul>	<p style="text-align: center;"><b>QUALITY OF SOUND</b></p> <p><b>Tone Quality/Intonation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Superlative tone achieved throughout the performance. Outstanding air support / bow control results in clear, resonant tone.</li> <li><input type="checkbox"/> .2 Instruments are tuned extremely well with one another. The group displays highly developed listening and adjusting skills; intonation issues, if any, are quickly resolved.</li> <li><input type="checkbox"/> .3 Harmonic intonation and attention to chord tuning is superior.</li> </ul> <p><b>Blend/Balance</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Blend of tones within sections and across the ensemble is consistently uniform and reflects superior listening / adjusting skills.</li> <li><input type="checkbox"/> .2 Balance between melodic / accompaniment lines is consistently achieved in all registers and textures.</li> <li><input type="checkbox"/> .3 Complete, or nearly complete instrumentation enables ensemble to achieve a mature and resonant ensemble sound.</li> </ul> <hr/> <p style="text-align: center;"><b>TECHNIQUE</b></p> <p><b>Rhythm/Precision/Facility</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Notes are consistently performed accurately and cohesively.</li> <li><input type="checkbox"/> .2 Rhythmic precision is outstanding.</li> <li><input type="checkbox"/> .3 Superb control of pulse and tempo throughout the performance.</li> <li><input type="checkbox"/> .4 Technical facility and dexterity skills are superb, reflecting outstanding preparation by all members of the ensemble.</li> </ul> <p><b>Articulation/Bowing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Articulations / bowings are consistently performed in an accurate, tasteful and uniform manner.</li> <li><input type="checkbox"/> .2 Entrances and releases are always performed in a musically mature manner.</li> </ul> <hr/> <p style="text-align: center;"><b>MUSICALITY</b></p> <p><b>Interpretation/Style/Phrasing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Interpretation of tempo/style marks, meters, alterations of tempo are consistently accurate and tastefully performed.</li> <li><input type="checkbox"/> .2 Interpretations of musical styles are consistently tasteful and musical.</li> <li><input type="checkbox"/> .3 Phrasing and dynamic contour of line are consistently mature and expressive.</li> </ul> <p><b>Expression/Sensitivity/Dynamics</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> .1 Players intently follow the conductor and respond precisely to gestures given.</li> <li><input type="checkbox"/> .2 Musical expression and sensitivity are extraordinary.</li> <li><input type="checkbox"/> .3 Extraordinary performance that explores the entire dynamic spectrum.</li> </ul>												