

	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
6A/5A	1	(-)	2	(-) 3

#### Quality Of Sound

**Tone Quality:** Little understanding of basic concepts of tone production. Poor air support, embouchure or bow control contribute to tone that is thin, airy, dull, harsh at upper volumes and registers, fuzzy at lower volumes and registers. **Intonation:** Instruments not tuned well. Melodic and harmonic intonation is weak. Few attempts made to correct problems. **Blend/Balance:** Blend and balance between and within sections not achieved most of the time. General listening skills not yet developed.

#### Technique

**Rhythm/Precision:** Rhythmic accuracy and precision are weak. Pulse poorly controlled. Uniformity is lacking. Note accuracy weak. **Articulation/Bowing:** Articulation/bowing technique not well developed. Poor clarity and accuracy. Articulation/bowing styles neglected most of the time. **Facility:** Technical facility is poor. Finger dexterity is underdeveloped. Knowledge of fingerings is lacking. Concentration is poor. Very little attention to the director.

#### Musicality

**Musicality:** Little meaningful musical interpretation. Very little use of dynamics. No uniformity in phrasing. Expression is almost non-existent.

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 understanding of tone quality concepts not yet developed throughout the ensemble. Some individuals demonstrate good tone production. Volume and individuals demonstrate good tone production. Volume and register extremes not controlled well, often harsh. Focus and resonance achieved occasionally. Uniformity of color and texture is weak and inconsistent. **Intonation:** Instruments are somewhat in tune. Melodic and harmonic intonation are inconsistent. Difficult intervals and harmonic structures are major intonation weakness. Individual and sectional intonation problems are seldom corrected. **Blend/Balance:** Blend and balance sometimes achieved during less demanding passages. Faster, louder, and higher passages are not balanced well. Individual players and/or sections tend to dominate the ensemble's sound most of the time. Good characteristic ensemble sound achieved. Listening and attentiveness are inconsistent, often neglected.

#### Technique

**Rhythm/Precision:** Basic rhythmic accuracy demonstrated in simple passages, although rapid or complex passages are weak. Rhythmic uniformity inconsistent quite often. Precision achieved in simple passages. Pulse not always controlled, tempos not maintained at all times. Note accuracy is fair. **Articulation/Bowing:** Articulation/bowing technique correct some of the time. Articulation/bowing styles are accurate and uniform some of the time. **Facility:** Technical facility is fair. Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. Good technique is demonstrated by some players. Concentration seems to drift. Players pay some attention to the director.

#### Musicality

**Interpretation/Style:** Very little meaningful interpretation of musical passages. Style is undeveloped and inconsistent. Tempos are inconsistent. **Phrasing:** Mostly mechanical and non-musical. Very little uniformity. **Expression:** Some attempts at expressing melodic lines, but with rigid, mechanical and uncomfortable results. **Sensitivity:** Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects of music. **Dynamics:** Some attempts at altering dynamic but with limited range. Dynamic changes not well controlled and lack uniformity. Little communication of musical ideas.

II+	I-	I
(+) 21 (+) 22 23 (-)	24 (-)	25 26
15 (-) 16 (-) 17 18 19 20 (+)	21 (+) 22	
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 box 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:** Rhythmic 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.

27	28	(+)	I+	(+)	30
I-	I				
23 (-)	24 (-)	25	26	27	28
II+	I-	(+)	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 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 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. Communication is very good most of the time. **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.

Junior H.S./Middle School/1A/2A					
I+	(+)	29	(+)	30	3A
I+	27	28	(+)	29	30
27	28	(+)	29	30	4A

#### 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 consistence 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.

# OBDA/OSAA Instrumental Evaluation Scale