Quality of Sound

Tone Quality: Basic tone quality concepts need to be developed. Fundamental tone production skills are seldom demonstrated in the performance. Breath control, support/bow control, and style are underdeveloped and rarely incorporated into the performance.

Tone Quality

Basic tone quality concepts are developing. Some individuals/sections demonstrate good tone production. Upper volumes and registers are often harsh. Good focus and resonance are achieved occasionally. Good breath control, support/bow control skills are demonstrated by some individuals.

Intonation: Intonation skills are developing. Instruments are in need of correction. Less demanding melodies, intervals and harmonic structures performed successfully. Wide intervals, octaves, unisons, are with partial success. Listening skills are developing but inconsistently applied. Obvious intonation problems are seldom corrected.

Blend/Balance: Individual players and/or sections often tend to dominate the ensemble sound. Good blend and balance is sometimes achieved in less demanding passages. Faster, louder and higher passages are performed with limited success. Good characteristic ensemble sound at times. Attentiveness is apparent but inconsistent. General listening skills are developing.

Basic musical skills are needed to develop. Basic rhythmic skills are noticeable but precision, uniformity and rhythmic skills are developing. Faster, more complex passages are performed with limited success. Rhythmic uniformity is occasionally achieved. Notes are played accurately much of the time. Ensemble cohesiveness is achieved some of the time.

Articulation/Bowing: Articulation/bowing technique is not yet developed. Finger dexterity and/or knowledge of fingerings need more development. Effort in concentration and attention to the director needs to be developed.

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Blend/Balance: Individual players and/or sections often 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.

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OBD/OSAA Instrumental Evaluation Scale

[2016 version, corrected and edited retaining 2011 and 2007 changes.]

Print on 8½ x 11 paper. Enlarge to 11x14 paper.

OTHER FACTORS

0-10 points. 5 is “neutral” (neither exceptional or deficient).

Choice of Music:

a. Appropriate for the particular ensemble’s ability level.

b. Appropriate for the particular contest or festival.
c. Level of difficulty, especially in competitive contests.
d. Creativity of programming (or lack thereof).

Appearance:

a. Stage presence, if particularly good or bad.
b. Appearance, if particularly good or bad.

c. Overall Presentation:

Any other notable characteristic of the ensemble that the adjudicator feels has a positive or negative effect on the group’s presentation.

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Technique

Fundamental technical skills need to be developed. Basic rhythmic skills are noticeable but precision, uniformity and note accuracy are often lacking. Articulation/bowing technique is not yet developed. Finger dexterity and/or knowledge of fingerings need more development. Effort in concentration and attention to the director needs to be developed.

Rhythm/Precision: Rhythmic accuracy demonstrated in simple passages. Ensemble precision is achieved in simple passages. Pulse and tempo control is sometimes achieved. Faster and more complex passages are performed with limited success. Rhythmic uniformity is occasionally achieved. Notes are played accurately much of the time. Ensemble cohesiveness is achieved some of the time.

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Musicality

Musically concepts need to be developed. Phrasing, expression, and style are underdeveloped and rarely incorporated into the performance.

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