

PERFORMANCE ADJUDICATION DESCRIPTORS

	POOR					FAIR					GOOD					EXCELLENT					SUPERIOR									
100																														
200																														
300																														
400																														
500																														
600																														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

QUALITY OF SOUND	POOR						FAIR						GOOD						EXCELLENT						SUPERIOR					
	TONE QUALITY Little understanding of basic concepts of tone production. Poor air support/embouchure/bow control creates tone that is thin, airy, dull, harsh at upper volume and registers, fuzzy or unfocused at lower volumes and registers.						TONE QUALITY Basic understanding of tonal quality concepts not yet developed throughout the ensemble. Some individuals demonstrate good tone production. Volume and register extremes not well controlled, often harsh. Focus and resonance achieved occasionally. Uniformity of colour and texture weak. Breath/bow often weak and inconsistent.						TONE QUALITY Strong basic approach demonstrated, focus often good. Uniform colour and texture demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance issues at softer volumes. Breath/bow control generally good, although not always maintained.						TONE QUALITY Excellent tone achieved most of the time. Lapses and problems infrequent, usually caused by most demanding music passages. Individual problems minor and quickly corrected. Tonal colour, focus and timbre uniform, consistent and well controlled, though sometimes adversely affected in extremes of volume or range. Tonal clarity achieved most of the time.						TONE QUALITY Achieves superior tone quality. Tone is well focused, full, open, resonant, consistent, and uniform in colour, texture and sonority at all times. Utmost clarity is achieved.					
	INTONATION Instruments not tuned well. Melodic and harmonic intonation are weak.						INTONATION Instruments somewhat in tune. Melodic and harmonic intonation inconsistent. Difficult intervals and harmonic structures are major intonational weaknesses. Individual and section intonation problems seldom corrected.						INTONATION Instruments tuned relatively well. Intonation often good with inconsistencies. Less demanding melodies, intervals and harmonic structures performed successfully. Wide intervals, octaves, and unisons performed with partial success. Listening good; attempts made to correct obvious problems.						INTONATION Instruments well tuned. Melodic and harmonic intonation very good. Problems sometimes occur in range/volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Listening very good with good ability to correct most problems.						INTONATION Instruments very well tuned. 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 adjustment skills.					
	BLEND/BALANCE Instruments are not balanced between instrumental sections nor blended within the section. Melodic and harmonic balance and blend are not achieved, with instruments dominating the ensemble sound and no obvious attempt to address or limit this.						BLEND/BALANCE Blend and balance sometimes achieved during less demanding passages. Faster, louder and higher passages not well balanced. Individuals and/or sections tend to dominate the ensemble sound most of the time. Good characteristic ensemble sound seldom achieved. Listening and attentiveness inconsistent, often neglected.						BLEND/BALANCE Good blend and balance, but sections and/or individuals tend to dominate the sound at times. Less demanding passages have good blend, balance and voice relationships. Problems occur during extreme volumes and/or ranges, dynamic changes, dense harmonic structures. Clarity is good but lacking at times.						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 very good most of the time. Problems occur only during most difficult passages and are usually short in duration. Lapses infrequent and generally minor.						BLEND/BALANCE Superior blend and balance maintained at all times, both within and between sections. Tonal blend is uniform and consistent. Extremes of register and volume do not detract from superior blend and balance.					

TECHNIQUE	POOR						FAIR						GOOD						EXCELLENT						SUPERIOR					
	RHYTHMIC/NOTE ACCURACY Rhythmic accuracy and precision weak. Pulse poorly controlled. Uniformity lacking. Note accuracy weak.						RHYTHMIC/NOTE ACCURACY Basic rhythmic accuracy demonstrated in simple passages, although rapid and 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 generally good, except in challenging passages.						RHYTHMIC/NOTE ACCURACY Rhythmic accuracy, precision and note accuracy are good most of the time. Players demonstrate a good awareness of pulse and tempo although occasional problems occur and may be difficult to overcome. Rhythmic patterns interpreted correctly and uniformly most of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness good most of the time.						RHYTHMIC/NOTE ACCURACY Rhythmic accuracy, precision and note accuracy excellent. Pulse and tempo under control most of the time, lapses infrequent and usually occur 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.						RHYTHMIC/NOTE ACCURACY 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 Articulation/bowing technique not well developed. Poor clarity and accuracy. Articulation/bowing styles neglected most of the time.						ARTICULATION/BOWING Articulation/bowing technique correct some of the time. Styles accurate and uniform some of the time.						ARTICULATION/BOWING Articulation technique and style good most of the time. Styles performed uniformly most of the time, but lack complete consistency and accuracy. Complex articulations lack clarity and control.						ARTICULATION/BOWING Well developed: thorough knowledge of articulation/bowing styles. Uniformity very good with weaknesses only shown by individual players during complex passages.						ARTICULATION/BOWING Outstanding and comprehensive knowledge of articulation/bowing styles and techniques is demonstrated at all times. Wide variety of articulations played with excellent consistency and uniformity.					
	FACILITY Technical facility is poor. Finger dexterity underdeveloped; knowledge of fingerings lacking.						FACILITY Technical facility is fair. Flexibility and dexterity have persistent problems. Faster, more complex passages tax players beyond their ability. Good technique is demonstrated by some players.						FACILITY Technical facility good most of the time. Problems and breakdowns occur during difficult passages. Players demonstrate a good degree of flexibility and dexterity. Correct technique usually demonstrated by many players.						FACILITY Technical facility well-developed; manual dexterity excellent; flexibility quite good. Difficult passages played with only minor flaws.						FACILITY Technical facility is superb. Superior flexibility and dexterity exhibited by entire ensemble. Only minor flaws occur during most demanding and complex passages.					
Players rarely pay attention to director						Concentration seems to drift						Concentration is good, but occasionally inconsistent. Players pay attention to the director most of the time.						Concentration is excellent. Players respond well to director.						Concentration is superior, creating an extremely solid, polished performance.						

MUSICALITY	POOR						FAIR						GOOD						EXCELLENT						SUPERIOR					
	INTERPRETATION/STYLE/TEMPI Very little meaningful interpretation of musical passages. Style is underdeveloped and inconsistent. Tempi are inconsistent.						INTERPRETATION/STYLE/TEMPI Meaningful and uniform interpretations some of the time. Style good some of the time but can often be rigid and mechanical. Stylistic accuracy demonstrated some of the time. Tempi are consistent and stylistically accurate some of the time.						INTERPRETATION/STYLE/TEMPI Good uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation but do not detract considerably from otherwise excellent playing. Style good most of the time. Seldom rigid or mechanical. Stylistic accuracy good and consistent most of the time Tempi are stylistically accurate and consistent most of the time.						INTERPRETATION/STYLE/TEMPI Thorough and stylistically valid interpretation at all times. Uniformity of style is consistent at all times. Players exhibit a thorough understanding of style, tempi and interpretation and successfully communicate this knowledge throughout the performance.											
	PHRASING Mostly mechanical and non-musical; very little uniformity.						PHRASING Mostly mechanical and non-musical; very little uniformity.						PHRASING Phrasing is basic, uniform and consistent some of the time, but not always natural; often mechanical.						PHRASING Phrasing thorough and natural most of the time. Uniformity of phrasing consistent through most of the performance.						PHRASING Phrasing is always natural and uniformly performed by all sections and individuals.					
	EXPRESSION Some attempts at expressing melodic lines, but with rigid, mechanical results.						EXPRESSION Some attempts at expressing melodic lines, but with rigid, mechanical results.						EXPRESSION Dynamic shaping and contouring is sometimes apparent, but mechanical. Communication is occasionally good but with many lapses.						EXPRESSION Expressive shaping and contouring of phrases and passages very good with only occasional lapses. Expression seldom mechanical or contrived. Communication very good most of the time.						EXPRESSION Clear, meaningful and expressive shaping of musical phrases at all times. Expression is natural, sensitive and highly effective. Communication is superior throughout.					
SENSITIVITY/NUANCE Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects.						SENSITIVITY/NUANCE Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects.						SENSITIVITY/NUANCE 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 performance.						SENSITIVITY/NUANCE Excellent use of accents, stress, rubato and flexibility in phrasing to create free flowing performance most of the time. Good demonstration of skills necessary to transcend mechanical and technical aspects creating artistic results most of the time.						SENSITIVITY/NUANCE Superior demonstration of use of artistic subtleties. Sensitivity achieved at all times.						
DYNAMICS Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity.						DYNAMICS Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity.						DYNAMICS Some successful attempts at basic dynamic variation, though limited in scope and range. Lower dynamic levels not well used. Upper levels not always played tastefully.						DYNAMICS Good use of dynamics throughout, with some lack of dynamic control. Good <i>ff</i> and <i>pp</i> but full dynamic range not completely explored. Overall performance is expressive, sensitive and tasteful most of the time. Overall communication of musical ideas very good.						DYNAMICS Superior dynamic range with excellent control at all levels. Thorough use of dynamic levels; excellent dynamic sensitivity.						
Little meaningful interpretation. Very little use of dynamics. No uniformity in phrasing. Expression almost non-existent						Little communication of musical ideas.						Players demonstrate some knowledge of artistic concepts, but with incomplete success. Players usually respond well to the director.						Superior use of musical techniques to create a sensitive, effective, naturally communicated artistic performance.												