

# Band/Orchestra Large Ensemble Assessment – Stage Performance – Grading Criteria

	A – Superior “Consistently”	B – Excellent “Mostly”	C – Very Good “Sometimes”	D – Good “Rarely”	E – Poor “Never”
TONE	<ul style="list-style-type: none"> <li>▪ Tone is <b>consistently</b> characteristic and performers match within their sections.</li> <li>▪ A centered, focused tone is <b>consistently</b> evident as there is control in all ranges and volumes.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>mostly</b> characteristic and most performers match within their sections.</li> <li>▪ A centered, focused tone is <b>mostly</b> evident; however, there are occasional harsh or pinched tones due to inability to control in extreme ranges/volumes.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>sometimes</b> characteristic and performers do not match within their section.</li> <li>▪ A centered, focused tone is <b>sometimes</b> evident; however, there are frequent harsh or pinched tones due to inability to control tone in extreme ranges/volumes.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>rarely</b> characteristic and weak with no tonal center; performers do not match within their section.</li> <li>▪ A centered, focused tone is <b>rarely</b> evident and there are frequent harsh or pinched tones in all ranges/volumes.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>never</b> characteristic and is poor due to incorrect breath support and/or undeveloped embouchures.</li> <li>▪ A centered, focused tone is <b>never</b> evident and there is harsh or pinched tones in all ranges/volumes.</li> </ul>
INTONATION	<ul style="list-style-type: none"> <li>▪ The ensemble <b>consistently</b> demonstrates an awareness of tuning within and between sections. Minor flaws may occur, but adjustments are made quickly as performers have a good understanding of pitch tendencies.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The ensemble <b>mostly</b> demonstrates an awareness of tuning within and between sections but there are numerous minor flaws. Some adjustments are made as performers have an understanding of pitch tendencies.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The ensemble <b>sometimes</b> demonstrates an awareness of tuning within and between sections but there are numerous flaws. Lack of correct breath support hinders characteristic tone causing some pitch discrepancies.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The ensemble <b>rarely</b> demonstrates an awareness of tuning within and between sections and there is an abundance of flaws that remain uncorrected. Lack of correct breath support hinders characteristic tone quality and causes many pitch discrepancies.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The ensemble <b>never</b> demonstrates an awareness of tuning within and between sections. Lack of correct breath support hinders characteristic tone quality and causes significant pitch discrepancies.</li> </ul>
TECHNIQUE	<ul style="list-style-type: none"> <li>▪ There is <b>consistently</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ Performers <b>consistently</b> adhere to key signatures and play correct notes without lapses.</li> <li>▪ There is attention to correct interpretation and clarity of articulation that <b>consistently</b> matches across the ensemble.</li> <li>▪ Performers <b>consistently</b> demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that recover quickly.</li> <li>▪ Entrances and releases <b>consistently</b> together.</li> <li>▪ Performers <b>consistently</b> display an awareness of pulse, control of tempo, and transitions between phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>mostly</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ Performers <b>mostly</b> adhere to key signatures and play correct notes, with few, if any, lapses.</li> <li>▪ There is often attention to correct interpretation and clarity of articulation that <b>mostly</b> matches across the ensemble.</li> <li>▪ Performers <b>mostly</b> demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly.</li> <li>▪ Entrance and releases are <b>mostly</b> together; there may be occasional anticipation/false entrances or individual lapses on releases.</li> <li>▪ Performers <b>mostly</b> display an awareness of pulse, control of tempo, and transitions between phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>sometimes</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ Performers <b>sometimes</b> adhere to key signatures and play correct notes.</li> <li>▪ Attention to correct interpretation and clarity of articulation is inconsistent and performers <b>sometimes</b> matches across the ensemble.</li> <li>▪ Performers <b>sometimes</b> demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly.</li> <li>▪ Entrance and releases are <b>sometimes</b> together; there is frequent anticipation/false entrances and individual lapses on releases.</li> <li>▪ While performers <b>sometimes</b> have an awareness of pulse and control of tempo, recovery takes too much time and transitions between phrases are sometimes problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>rarely</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ Performers <b>rarely</b> adhere to key signatures and there are incorrect or unplayed notes.</li> <li>▪ There is seldom attention to interpretation or clarity of articulation and performers <b>rarely</b> match across the ensemble.</li> <li>▪ Performers <b>rarely</b> demonstrate manual dexterity and flexibility and there is an overall loss of precision and clarity.</li> <li>▪ Entrances and releases are <b>rarely</b> together; anticipation/false entrances and individual lapses on releases are evident throughout.</li> <li>▪ Performers <b>rarely</b> have an awareness of pulse and control of tempo with little to no recovery. Transitions are usually problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>never</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ Performers <b>never</b> adhere to key signatures and there are frequently incorrect or unplayed notes.</li> <li>▪ There is <b>never</b> attention to interpretation or clarity of articulation.</li> <li>▪ Precision and clarity are <b>never</b> present.</li> <li>▪ Entrances and releases are <b>never</b> together.</li> <li>▪ Players <b>never</b> maintain a steady pulse or control tempo. Transitions are problematic.</li> </ul>
BALANCE	<ul style="list-style-type: none"> <li>▪ Performers <b>consistently</b> achieve proper balance and blend within and across sections with only minor lapses that are quickly corrected.</li> <li>▪ Performers <b>consistently</b> show an awareness of melody.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>mostly</b> achieve proper balance within and across sections but there are flaws that do not recover quickly.</li> <li>▪ Performers <b>mostly</b> show an awareness of melody.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>sometimes</b> achieve balance and blend within and across sections, but it is limited due to timbre differences caused by poor tone production.</li> <li>▪ Performers <b>sometimes</b> show an awareness of melody.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>rarely</b> achieve balance and blend due to timbre differences caused by poor tone production.</li> <li>▪ Performers <b>rarely</b> show an awareness of melody.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>never</b> achieve balance and blend.</li> <li>▪ Performers <b>never</b> show an awareness of melody.</li> </ul>
MUSICIANSHIP	<ul style="list-style-type: none"> <li>▪ Performers <b>consistently</b> achieve meaningful and expressive phrasing through the shaping of musical passages.</li> <li>▪ Interpretation, style and tempos are <b>consistently</b> appropriate</li> <li>▪ Dynamic contrast is <b>consistently</b> obvious and effective</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>mostly</b> achieve meaningful and expressive phrasing through the shaping of musical passages, but there are minor flaws that detract from the performance.</li> <li>▪ Interpretation, style, and tempos are <b>mostly</b> appropriate.</li> <li>▪ Dynamic contrast is <b>mostly</b> obvious and effective.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>sometimes</b> achieve a degree of musical expression through the occasional shaping of musical passages.</li> <li>▪ Interpretation, style, and tempos are <b>sometimes</b> appropriate.</li> <li>▪ Dynamic contrast is <b>sometimes</b> obvious and effective.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>rarely</b> achieve musical expression, and attempts are rarely made to shape the melodic line.</li> <li>▪ Interpretation, style, and tempos are <b>rarely</b> appropriate.</li> <li>▪ Dynamic contrast is <b>rarely</b> obvious and effective.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers <b>never</b> achieve musical expression, and attempts are never made to shape the melodic line.</li> <li>▪ Interpretation, style, and tempos are <b>never</b> appropriate.</li> <li>▪ Dynamic contrast is <b>never</b> obvious and effective.</li> </ul>