

SELECTING MUSIC FOR FESTIVAL

Music Requirements for each adjudicated group:

- **Calculate** the level of your group using the criteria on the bottom of the first page of the SCSBOA Festival Adjudication Sheet
- The **required selection** must be from either the **SCSBOA Music List** or the **Texas UIL Prescribed Music List**.
- Elementary and middle school groups may play the required selection from **any classification** on either list (SCSBOA or Texas).
- High school groups may play the required selection from **Grade 1 and above**, from either list (SCSBOA or Texas) . (No Grade .5 for high school)
- Groups may choose to perform **one piece only** but will receive *Comments Only*, rather than a rating
- A **minimum of two selections** are required to be awarded a rating (Superior, Excellent, Good, Fair)
- All groups are encouraged to perform **three selections** as long as the total performance time does not exceed 20 minutes, preferably not exceeding 18 minutes.

Sight-reading requirements:

Each group will sight-read **one level below** the level of the required selection performed on stage. You will need to communicate to the sight-reading judge the level of your required piece when you enter the room. The sight-reading sets are clearly labeled for the judge. Each group will be offered two titles at the level below their required selection.

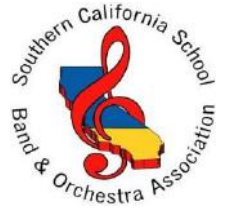
Thoughts on selecting music for performance:

The goal of the festival performance is to play the music musical possible performance.

Keep the following things in mind as you select music:

- Consider the practical ranges of your students and choose literature that doesn't exceed those ranges. If they are struggling with range, tone and intonation will most likely be affected.
- Avoid selections that feature instruments you don't have.
- Aim for variety in style, tonality and meter. Avoid tunes that all sound the same, have the same form, same key and/or tonality, by the same composer, etc.
- Consider the technical demands of the selections. If they are struggling with advanced technique, they will have trouble playing musically.
- Consider the total length of your program. Stay within your students' stamina/fatigue range.
- Consider your students' opinions about the literature. They don't have the musical education or sophistication that you do, but they do have a sense of what works for them and the group.
- As early as possible in the school year, familiarize yourself with the criteria reference for festival performance so you have a better idea of the standard upon which your adjudication will be based. These criteria can serve as a guide for your music preparation for all literature, not just your festival selections.

Southern California School Band & Orchestra Association Band and Orchestra Festival Adjudication Form



School: _____ Location (City): _____

Ensemble Name: _____

Director's Name: _____ SCSBOA Number: _____

Number of Years Teaching Experience _____ Number of Years at this School _____

Ensemble Classification: _____ CIRCLE ONE: **Playing for Rating** **Constructive Criticism Only**

Selections in Performance Order

1 Is this selection from either the SCSBOA or Texas music list? Y or N **If yes, which:** SCSBOA / Texas
If yes, please indicate the GRADE level of the piece: 0.5, 1, 2, 3, 4/5 **Indicate length of piece:** _____

Title: _____

Composer: _____

2 Is this selection from either the SCSBOA or Texas music list? Y or N **If yes, which:** SCSBOA / Texas
If yes, please indicate the GRADE level of the piece: 0.5, 1, 2, 3, 4/5 **Indicate length of piece:** _____

Title: _____

Composer: _____

3 Is this selection from either the SCSBOA or Texas music list? Y or N **If yes, which:** SCSBOA / Texas
If yes, please indicate the GRADE level of the piece: 0.5, 1, 2, 3, 4/5 **Indicate length of piece:** _____

Title: _____ **Total length of**

Composer: _____ **Performance:** _____

Note: Ensembles grade 0.5, 1, 2 and 3 must perform 3 selections (one must be from the SCSBOA or Texas list). Ensembles grade 4/5 must perform 2 selections (one from the SCSBOA or Texas list). They may perform a third selection if total length of performance does not exceed 18 minutes. The time limit applies to all ensembles, regardless of grade classification.

DIRECTIONS FOR DETERMINING GRADE CLASSIFICATION

Select the correct factor number in each area and add the numbers to obtain your proper grade classification.
 See Classification Points Box for computing.

EXPERIENCE AND BACKGROUND		C. MEMBERSHIP		FACTOR
Select the correct factor numbers from the scales below		Lower grade level (cadet or training)	0	
A. FESTIVAL EXPERIENCE		General (all students in the program)	1	
No festival experience, unit or feeder	1	Upper grade level (all students in grade)	2	
Festival experience, either unit or feeder	2	Select (e.g.: by audition)	4	_____
Festival experience, both unit and feeder	3			
B. INSTRUMENTATION		D. PRIVATE LESSONS		
Incomplete to complete	1-2-3-4-5	None to high percentage	0-1-2-3	_____
		TOTAL		_____

CLASSIFICATION SUMMARY (circle one)

Elem./Int./M.S./JHS	High School
Grade 0.5	Grade 2
Grade 1	Grade 3
Grade 2	Grade 4/5

Grade 0.5 is intended for Elementary Ensembles and **FIRST** year Intermediate School, Middle School and Junior High School Ensembles regardless of factor total. Grades 1 and 2 are intended for Intermediate School, Middle School and Junior High School Ensembles. Selections from Grade 3 or 4 may be performed by Class 0.5-1-2 ensembles of exceptional ability.

Grades 2, 3 and 4/5 are intended for High School Ensembles, although a cadet or training ensemble may enter as a Grade 2 ensemble regardless of factor total.

SCSBOA INSTRUMENTAL MUSIC PERFORMANCE CRITERIA REFERENCE

TONE QUALITY

	FAIR	GOOD	EXCELLENT	SUPERIOR	
POOR - This rating indicates a performance which reveals much room for improvement - POOR	<p>Tone Quality</p> <ul style="list-style-type: none"> Basic tone quality concepts are developing. Some individuals/sections demonstrate good tone production. Upper volumes and registers are often harsh. Focus and resonance are achieved occasionally. Breath support/bow control skills are demonstrated at by some individuals. 	<p>Tone Quality</p> <ul style="list-style-type: none"> Basic characteristic tone is demonstrated. Focus is often commendable. Uniform texture and color is demonstrated in less demanding passages. Harshness and distortion may be problems at upper volumes and registers. Fuzziness and/or lack of resonance may be problems at softer volumes. Basic breath support or bow control is demonstrated, although not always maintained. 	<p>Tone Quality</p> <ul style="list-style-type: none"> Well-developed characteristic tone achieved most of the time. Lapses and problems are 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 is achieved most of the time. 	<p>Tone Quality</p> <ul style="list-style-type: none"> Highly developed characteristic tone quality. Tone is well focused, full, open, resonant, consistent and uniform in color, texture and sonority. Tonal clarity is achieved almost all the time. Lapses in clarity are very minor and quickly adjusted. 	
	INTONATION				
	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Intonation skills are developing. Instruments are somewhat in tune. Less demanding melodic and harmonic passages are performed with some success. More demanding passages, difficult intervals and harmonic structures are not performed well. Listening skills are developing but inconsistently applied. Obvious intonation problems are seldom corrected. 	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Instruments tuned relatively well. Intonation is often accurate, but with inconsistencies. Less demanding melodies, intervals and harmonic structures are performed successfully. Wide intervals, octaves, unisons are performed with partial success. Listening is apparent; attempts are made to correct obvious problems. 	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Instruments are well-tuned. Melodic and harmonic intonation is accurate. Problems sometimes occur in range and volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Discerning listening, with demonstrated ability to correct most problems. 	<p>Intonation/Tuning</p> <ul style="list-style-type: none"> Instruments are tuned exceptionally well. Melodic and harmonic intonation is on a high level. Ability to control difficult tuning situations is well-developed. Demonstrated control of pitch in all registers. Highly developed listening and adjusting skills allow for quick corrections of any intonation issues. 	
	BLEND/BALANCE				
	<p>Blend/Balance</p> <ul style="list-style-type: none"> Individual players and/or sections often tend to dominate the ensemble's sound. Tonal blend is not always uniform and consistent but is sometimes achieved in less demanding passages. Faster, louder and higher passages are performed with limited success. 	<p>Blend/Balance</p> <ul style="list-style-type: none"> Attempts to blend and balance are apparent, though at times sections and/or individuals tend to dominate the sound. Tonal blend is generally uniform and consistent in less demanding passages, but is at times discordant at extremes in volumes, and/or range, dynamic changes, dense harmonic structures, etc. 	<p>Blend/Balance</p> <ul style="list-style-type: none"> Blend and balance concepts are frequently understood and maintained, although roles in the musical dialogue are not always clearly defined. Tonal blend is mostly consistent, but sometimes adversely affected in upper range and dynamics. 	<p>Blend/Balance</p> <ul style="list-style-type: none"> Highly developed concepts of Blend and Balance are demonstrated. Tonal blend is almost always uniform and consistent. Balance between and within sections is apparent most of the time. Inconsistencies may occur during the most difficult passages but are usually short in duration. 	
	FUNDAMENTALS				
	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Rhythmic accuracy and 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 clarity is occasionally achieved. Ensemble cohesiveness is achieved some of the time. <p>Articulations</p> <ul style="list-style-type: none"> Articulation skills are developing. Techniques are correct and consistent some of the time. Articulation styles are accurate and uniform some of the time. Simple articulations are usually performed well. <p>Technique</p> <ul style="list-style-type: none"> Technical facility/bowing technique is developing. Notes are played accurately much of the time. Flexibility and dexterity are developing. Faster and more complex passages show developing but limited skills. Correct technique is demonstrated by some players. Concentration is inconsistent throughout. 	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Rhythmic accuracy, precision and understanding of subdivisions are commendable much of the time. Performers demonstrate a solid awareness of pulse and tempo although problems occur occasionally. Rhythmic patterns are interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness is solid most of the time. <p>Articulations</p> <ul style="list-style-type: none"> Articulation skills and style are correct most of the time. Styles performed uniformly much of the time, but lack complete consistency and accuracy. Complex articulations may lack clarity and control. <p>Technique</p> <ul style="list-style-type: none"> Technical facility/bowing technique is proficient most of the time. Problems and breakdowns occur during difficult passages. Performers demonstrate a moderate degree of flexibility and dexterity. Correct technique usually demonstrated by many performers. Concentration is noticeable but occasionally inconsistent. 	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> Rhythmic accuracy and precision are on a high level. Pulse and tempo are under control most of the time; lapses are infrequent and limited to more difficult situations. Clarity and ensemble cohesiveness is achieved at a high level, but not always maintained. <p>Articulations</p> <ul style="list-style-type: none"> Articulation skills are consistent and well developed. Thorough knowledge of articulation styles is demonstrated. Uniformity is exemplary with weaknesses only shown by individual performers during complex passages. <p>Technique</p> <ul style="list-style-type: none"> Technical facility is well developed. Bow placement and speed are highly proficient, but not always uniform. Manual dexterity and flexibility are well-developed. Difficult passages are well-played with only minor flaws. Consistent noticeable concentration. 	<p>Rhythm/Precision</p> <ul style="list-style-type: none"> 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. <p>Articulations</p> <ul style="list-style-type: none"> Comprehensive knowledge and a high level of articulation skills are demonstrated. A wide variety of articulation styles is played with high degree of consistency and uniformity. Any imperfections are minor and do not detract from the overall quality of the performance. <p>Technique</p> <ul style="list-style-type: none"> Technical facility is outstanding. Bow placement and speed are on a high level. Outstanding flexibility and dexterity is exhibited by entire ensemble. Only minor flaws happen during the most demanding and complex passages. Focused concentration, creating an extremely solid and consistently polished performance. 	
	MUSICIANSHIP				
	<p>Interpretation</p> <ul style="list-style-type: none"> Concepts are developing but have limited meaningful and uniform interpretation. Style is sometimes appropriate yet often rigid and mechanical. Tempos are sometimes consistent and stylistically accurate. <p>Phrasing</p> <ul style="list-style-type: none"> Basic concepts of phrasing are developing with some uniformity but often mechanical. Basic concepts of shaping and contouring are developing. Expression and flexibility in phrasing are limited. Little ability to perform beyond technical and mechanical aspects of music. <p>Dynamics</p> <ul style="list-style-type: none"> Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity. 	<p>Interpretation</p> <ul style="list-style-type: none"> Meaningful and uniform interpretation some of the time. Proper style is demonstrated at times, but inconsistent, and can be rigid and mechanical. Tempos are consistent and stylistically accurate some of the time. <p>Phrasing</p> <ul style="list-style-type: none"> Phrasing is basic, uniform and consistent some of the time although not always natural; at times mechanical. Shaping and contouring of phrases is sometimes apparent. Use of rubato and flexibility in phrasing sometimes creates free-flowing performance elements. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product. <p>Dynamics</p> <ul style="list-style-type: none"> Some successful attempts at basic dynamic variation though limited in scope and range. Lower dynamic levels at times lack control. Upper dynamic levels not always performed tastefully. 	<p>Interpretation</p> <ul style="list-style-type: none"> Meaningful and uniform interpretation most of the time. Stylistic accuracy is consistently demonstrated, seldom rigid or mechanical. Tempos are consistent and stylistically accurate most of the time. <p>Phrasing</p> <ul style="list-style-type: none"> Phrasing is thorough and natural most of the time and is mostly uniform. Expressive shaping and contouring of phrases and passages is on a high level with only occasional lapses. Mostly effective use of rubato and flexibility in phrasing to create a free-flowing performance. Ample demonstration of skills necessary to transcend technical and mechanical aspects most of the time. <p>Dynamics</p> <ul style="list-style-type: none"> Successful use of dynamics throughout the performance with occasional lapses of dynamic control. Full dynamic range is not completely explored. 	<p>Interpretation</p> <ul style="list-style-type: none"> A thorough and stylistically valid interpretation is apparent. Uniformity of style is consistent and generally beyond reproach. Any imperfections are minor and do not diminish the performers' exhibition of a thorough understanding of style, tempos and interpretation, and successful communication of this knowledge throughout the performance. <p>Phrasing</p> <ul style="list-style-type: none"> Phrasing is natural and uniformly performed by all sections and individuals. There is mostly clear, meaningful and expressive shaping of musical phrases. Artistic subtleties are demonstrated with appropriate maturity. Any inconsistencies are very minor and do not diminish the perception of a high caliber, sensitive performance. <p>Dynamics</p> <ul style="list-style-type: none"> Outstanding dynamic range with exceptional control on all levels. Thorough use of all dynamic levels with expressive dynamic sensitivity. 	

*The grade level of the ensemble is considered when applying the above criteria.