

Symphonic Band Syllabus

Mr. Harrel, Director - shawn.harrel@lsr7.net

Class Procedures

<u>Daily Procedure and Expectations</u>
Bell rings. You must be in the room when the bell rings or you'll be marked tardy.
60-seconds of Concert F from the speaker. At the end of this tone, you should have your instrument together and have played a Concert F to check pitch.
8 counts from the metronome, then begin the long tone warm-up indicated on the schedule (or see below), followed by a pause, 8 more counts and the flexibility exercise. <ul style="list-style-type: none">• Long Tone: Concert F descending• Flexibility: Warm-up 1, set 1
Brief pause, followed by 8 counts from the metronome, then: <ul style="list-style-type: none">• Technique: all 12 major scales
Tuning and chorales will complete our sound warm-up, where we'll focus on tone, pitch, characteristic individual and ensemble sound, phrasing, articulation, posture, etc... <ul style="list-style-type: none">• Tuning: Chord Tuning 1• Chorale: Chorale 5
<u>Music Rehearsal</u> : An effective music rehearsal occurs when ensemble moments can be constructed out of <i>already learned</i> individual parts.. <i>Please spend time at home preparing your individual part. Playing tests will be assigned to facilitate this.</i>
Your time to: straighten chairs/stands, put away instruments

General Information

This class will meet every day during 3rd in room 1060 from 9:14 to 10:01 (or on Wednesdays from 10:06 to 10:49). Students are expected to the class procedures above. If a student is tardy, the teacher will sign the student's tardy card. If you come to class without your student handbook, you can be

sent to STAD. Equipment necessary for each rehearsal: **pencil, instrument/stick bag, reeds (clar and sax), music, and folder.**

Goals

Our goal will be to make music together. To achieve this goal, you must come to class prepared with your music. This means regular practice outside of class is essential to the growth of the ensemble. Make sure you carry your weight and defend the spot you have earned.

Playing Tests

Playing tests will occur regularly throughout the year. Tests are expected to be turned in on time, or your grade and chair will be affected. You may record your test at home, or at school. Mr. Harrel is available if you need technical assistance.

On these recordings, I am expecting your absolute best at playing the selected excerpt. I do not want to listen to you practice, so please prepare the material before you record. I encourage you to record several (10 or more) takes and select the best one to send me.

Performances listed on: <http://titanmusic.org/events/>

Make sure you add these dates to your calendar NOW to prevent conflicts. It is required for you to be at all performances.

Goals

1. ...improve breathing and lung capacity
2. ...master individual attention to balance, blend and intonation
3. ...achieve ensemble-wide attention to pulse
4. ...match ensemble articulation
5. ...match ensemble dynamics
6. ...understanding and mastering technical demands in all 12 keys
7. ...achieve fluency of sight reading rhythm
8. ...move beyond all of these aspects and create emotionally-powered music

Expectations

1. Play together

- Start rehearsal on time, be ready to start each downbeat together, cut-off together, have the necessary equipment and music, listen to ensure proper balance, blend and intonation.

2. Engage in rehearsal

- Listen and respond, use good posture, come prepared, listen even when your section isn't being addressed, work every moment to ensure proper balance, blend and intonation.

3. Make music

- The highest level of achievement for any performing ensemble occurs when notes, pitch, dynamics, fingerings, rhythm, technique, balance, blend and intonation become automatic and secondary to the act of creating music and emotional response.

Students not meeting these expectations are creating an environment in which the people around them struggle to be as successful as possible. In short, the ensemble quality is suffering because of individuals. Students with problems understanding these expectations will be addressed quickly so they can make the necessary adjustments for the benefit of the ensemble. Students who are unable to support the ensemble success will be addressed as follows:

After loss of 40 points – Conference after class with Mr. Harrel

Next loss of 40 points – Call home to inform parents of the problems and steps that will follow






Next loss of 20 points – Detention served in music department, behavior contract

Next loss of 20 points – Green slip issued

Next loss of 20 points – Green slip and conference regarding your continued participation in band

ARTICULATION AND DYNAMICS

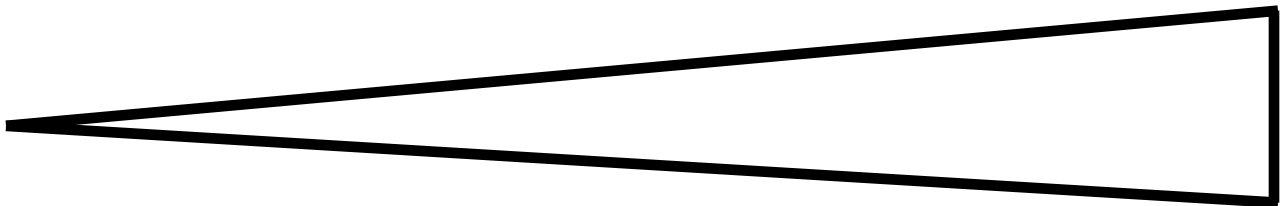
Articulation Glossary

	Normal	Legato	Staccato	Accented	Marcato
Example					
Syllable	<i>Dah</i>	<i>Doo</i>	<i>Dah</i>	<i>Dah</i>	<i>Dah</i>
Description:	Default articulation. Note played for full value and without extra emphasis.	Smoother front end of note, full duration and connection to following note.	Played the same as normal articulation but with half the duration.	Twice the emphasis of the normal note, tapered to normal and connected.	Twice the emphasis and half the note duration.

Dynamics

1 2 3 4 5 6 7 8 9 10

ppp pp p mp "M" mf f ff fff ffff



Dynamics are always relative to what else is going on. The ensemble may play a Level 3, but the clarinets may have to play 6 and the trumpets may have to play level 2 to achieve correct balance. This holds true in each part throughout the section, you should always be listening for correct *balance*, *blend*, and *tuning*.

Level 1 = the softest sound you can create on your instrument with good tone quality and a consistent air stream. Buzz and reed vibration should stay consistent.

Level 5 = the midpoint in your dynamic range. The "M" is a generic symbol for "mezzo" or "medium."

Level 10 = Represents the loudest sound you can achieve on your instrument **without distortion** and **without unpleasant edge** or uncharacteristic sound.

CONCERT BAND CLASS PROCEDURES

<u>Daily</u>	<u>Wednesday</u>	<u>Expectations</u>
9:22	9:54	Bell rings. You must be in the room when the bell rings or you'll be marked tardy.
9:23	9:55	60-seconds of Concert F from the speaker. At the end of this tone, you should have your instrument together and have played a Concert F to check pitch.
9:23-9:25	9:55-9:56	8 counts from the metronome, then begin the long tone warm-up indicated on the schedule (or see below), followed by a pause, 8 more counts and the flexibility exercise. <ul style="list-style-type: none"> ● Long Tone: Concert F descending ● Flexibility: Warm-up 1, set 1
9:25-9:28	9:56-9:59	Brief pause, followed by 8 counts from the metronome, then: <ul style="list-style-type: none"> ● Technique: all 12 major scales
9:28-9:33	9:59-10:04	Tuning and chorales will complete our sound warm-up, where we'll focus on tone, pitch, characteristic individual and ensemble sound, phrasing, articulation, posture, etc... <ul style="list-style-type: none"> ● Tuning: Chord Tuning 1 ● Chorale: Chorale 5
9:33-10:12	10:04-10:30	<u>Music Rehearsal:</u> An effective music rehearsal occurs when ensemble moments can be constructed out of <i>already learned</i> individual parts.. <i>Please spend time at home preparing your individual part. Playing tests will be assigned to facilitate this.</i>
10:12-10:13	10:30-10:31	Your time to: straighten chairs/stands, put away instruments

Class Expectations

"WE ALL WANT JELLY BEANS."

Start together: be on time for rehearsal, have the correct equipment (including pencil) and be ready for **each downbeat**.

Stop together: listen for instruction after each cut off, take care of your equipment, chair and stand at the end of rehearsal.

Rehearse: Quietly, attentively and effectively.



Your cue to focus your attention is when Mr. Harrel is on the podium. Your grade is constantly being checked throughout the rehearsal. Mr. Harrel's seating chart has a box that looks like this for each student:

Your Name				

The boxes under your name represent a day of the week. If you're not completing the rehearsal expectations you'll receive a mark in the box for that day and lose half of your rehearsal points:

Your Name				
/				

If you have a second issue during the same day's rehearsal, you'll receive a **second** mark and lose all of your rehearsal points for the day:

Your Name				
X				

The sequence of events for students who have consistent problems with rehearsal techniques will be as follows:

Marks	First 6	Next 4	Next 4
<i>Result</i>	<i>Conference</i>	<i>Music Detention</i>	<i>Green Slip</i>
Likely Grade for the week	40%	60%	60%
Likely Total grade for 4 weeks: 55%			

CONSISTENTLY EFFECTIVE REHEARSALS ARE ESSENTIAL FOR SUCCESS.

Student Responsibility for Balance, Blend and Intonation

1. To determine **balance**, the silent thought is: *If you hear yourself above all others in your section or band, you are overpowering or over-blowing.* Make an adjustment to your volume by playing softer; lose your identity by making your tone become a part of the section and/or ensemble.
2. To determine **blend**, the silent thought is: *If you still hear yourself and you made the volume adjustment, you are playing with poor tone quality.* Adjust the embouchure, breath support, posture, or equipment (instrument, mouthpiece, reed). Poor tone quality will not blend with your section or band; lose your identity by blending your tone, as it becomes a part of the section and/or the ensemble.
3. To determine **tuning**, the silent thought is: *If you still hear yourself and you made the adjustments to balance and blend, you are playing out of tune.* Adjust the length of your instrument as outlined by the "Six-Step Tuning Process" below.

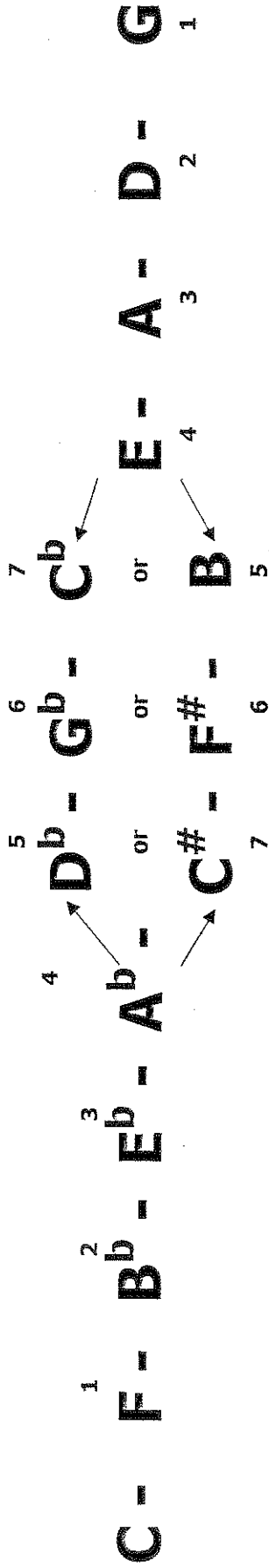
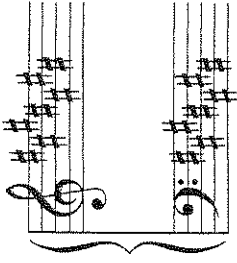
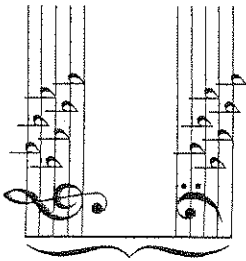
Six Step Tuning Process

This process is designed to connect the ear with the subtle feeling of embouchure pressure or relaxation when listening.

1. As you play F concert with your section leader, listen for the beats. Are the beats fast or slow? Adjust the barrel, mouthpiece, or slide. (Move the slide/barrel in or out.)
2. If the beats become faster, you moved the barrel, mouthpiece, or slide in the wrong way. Adjust the length of your instrument in the opposite direction.
3. If the beats became slower, you moved the barrel, mouthpiece, or slide in the correct direction. Continue in this direction until all beats are eliminated, or until you are hearing the pitch as a straight line.
4. If you are pinching your embouchure to eliminate beats, your instrument is too long and must be shortened.
5. If you are relaxing your embouchure to eliminate beats, your instrument is too short and must be lengthened.
6. When you and your section play the same pitch without any unnecessary embouchure adjustments and no individual sound or beats are hear (you lose your identity), you and your section are perfectly in tune. Tuning can't be any better than this.

Order of Sharps and Flats:
 Sharps → F - C - G - D - A - E - B ← Flats

Circle of 4ths



The number above or below each pitch indicates the number of flats or sharps in that particular scale.

Woodwind Choir			
Group 1	Group 2	Group 3	Group 4
Piccolo	2 nd Flute	3 rd Clarinet	Bass Clarinet
Oboe	2 nd Clarinet	Tenor Sax	Bassoons
1 st Flute	2 nd Alto Sax		Bari Sax
1 st Clarinet			
1 st Alto Sax			
Brass Choir			
Group 1	Group 2	Group 3	Group 4
1 st Trumpet	2 nd Trumpet	3 rd Trumpet	Baritone
1 st Horn	2 nd Horn	3 rd Trombone	Euphonium
1 st Trombone	2 nd Trombone	3 rd and 4 th Horn	Tuba
			String Bass

Percussion

Vibraphone (soft mallets) Xylophone (soft mallets) Marimba (soft mallets) Tympani

Major Scales



Major Scales

First staff: C major scale, bass clef, starting on middle C (C4). The scale is written in a single line with a treble clef-like staff. The notes are C, D, E, F, G, A, B, C.

Second staff: D major scale, bass clef, starting on D4. The notes are D, E, F#, G, A, B, C#, D.

Third staff: E major scale, bass clef, starting on E4. The notes are E, F#, G#, A, B, C#, D#, E.

Fourth staff: F major scale, bass clef, starting on F4. The notes are F, G, A, Bb, C, D, E, F.

Fifth staff: G major scale, bass clef, starting on G4. The notes are G, A, B, C, D, E, F#, G.

Sixth staff: A major scale, bass clef, starting on A4. The notes are A, B, C, D, E, F#, G#, A.

Seventh staff: B major scale, bass clef, starting on B4. The notes are B, C, D, E, F#, G#, A#, B.

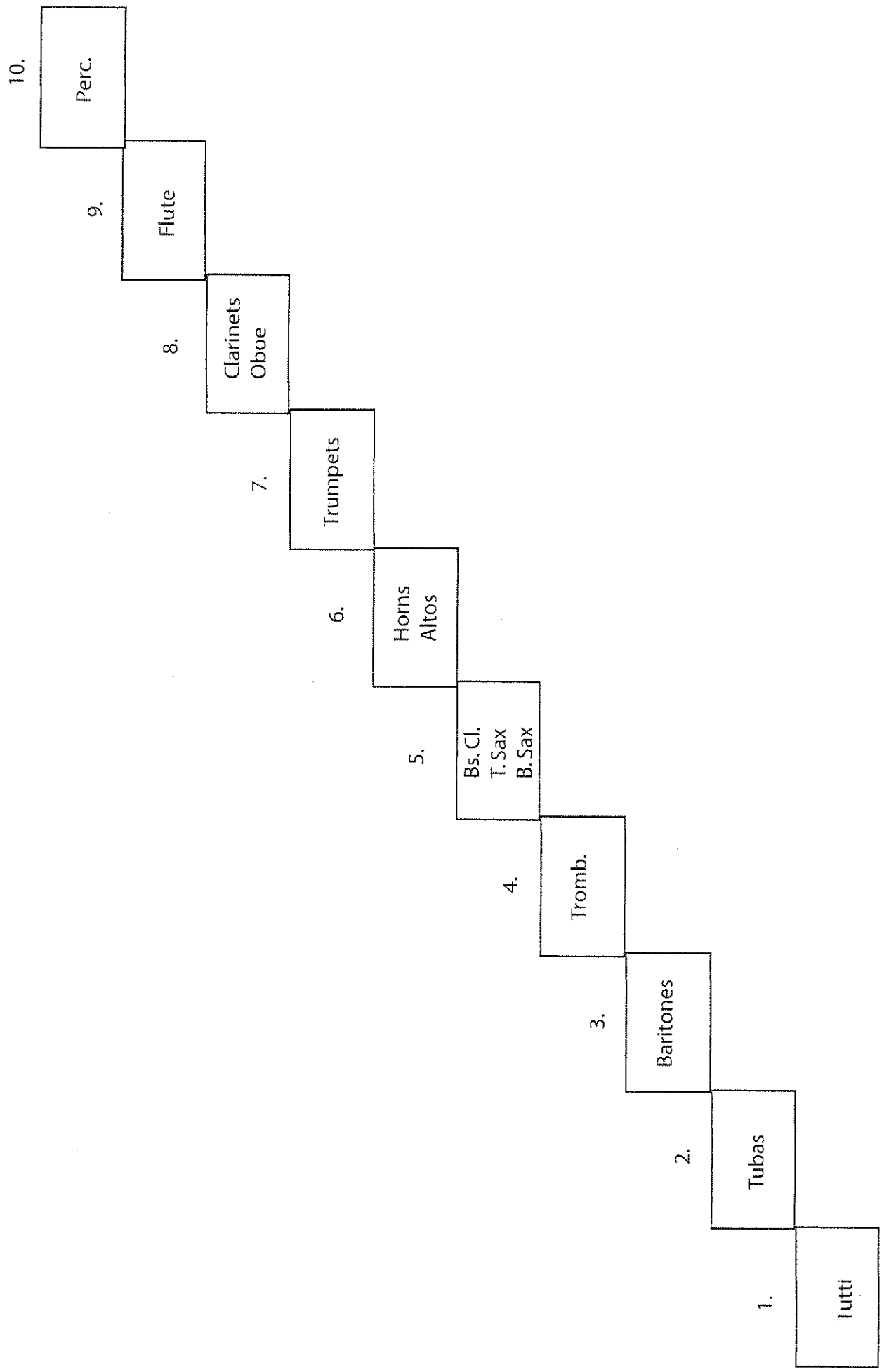
Eighth staff: C# major scale, bass clef, starting on C#4. The notes are C#, D#, E#, F#, G#, A#, B#, C#.

Ninth staff: D# major scale, bass clef, starting on D#4. The notes are D#, E#, F#, G#, A#, B#, C#, D#.

Tenth staff: E# major scale, bass clef, starting on E#4. The notes are E#, F#, G#, A#, B#, C#, D#, E#.

Eleventh staff: F# major scale, bass clef, starting on F#4. The notes are F#, G#, A, B, C, D, E, F#.

Twelfth staff: G# major scale, bass clef, starting on G#4. The notes are G#, A, B, C, D, E, F#, G#.



Lee's Summit West Sight Reading

Signatures and Signs

Title and Tempos

Articulations (Bowings)

Road map

Style

6 Minute Time Usage

1.5 minutes to view music and talk to your neighbor about trouble spots
4 minutes for Conductor's Remarks and air playing
.5 minute for questions and comments

INSTRUMENTAL
LARGE GROUP ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____ Name of School _____ Classification _____ No. of performers _____
 Event: _____ Ensemble _____
 Selection: _____ Accompanist: _____

Selections in each category below may not be cumulative to a final rating.

1. SUPERIOR	2. EXCELLENT	3. GOOD	4. FAIR	5. WEAK
CONSISTENTLY DEMONSTRATES PROPER	FREQUENTLY DEMONSTRATES PROPER	SOMETIMES DEMONSTRATES PROPER	INFREQUENTLY DEMONSTRATES PROPER	SELDOM DEMONSTRATES PROPER
<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>
___ Intonation	___ Intonation	___ Intonation	___ Intonation	___ Intonation
___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality
___ Breathing	___ Breathing	___ Breathing	___ Breathing	___ Breathing
___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing
___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm
___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy
___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture
___ Tempo	___ Tempo	___ Tempo	___ Tempo	___ Tempo
<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>
___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style
___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing
___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics
___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision
___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend

Fundamental Technique Comments

INSTRUMENTAL
LARGE GROUP SIGHT READING ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____ Name of School _____ Classification _____ No. of performers _____
 Event: _____ Ensemble _____
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Selections in each category below may not be cumulative to a final rating.

1. SUPERIOR	2. EXCELLENT	3. GOOD	4. FAIR	5. WEAK
CONSISTENTLY DEMONSTRATES PROPER	FREQUENTLY DEMONSTRATES PROPER	SOMETIMES DEMONSTRATES PROPER	INFREQUENTLY DEMONSTRATES PROPER	SELDOM DEMONSTRATES PROPER
<i>Group Presentation</i>	<i>Group Presentation</i>	<i>Group Presentation</i>	<i>Group Presentation</i>	<i>Group Presentation</i>
___ Instructions	___ Instructions	___ Instructions	___ Instructions	___ Instructions
___ Attention to Task	___ Attention to Task	___ Attention to Task	___ Attention to Task	___ Attention to Task
___ Evidence of Preparation	___ Evidence of Preparation	___ Evidence of Preparation	___ Evidence of Preparation	___ Evidence of Preparation
___ Efficient Use of Time	___ Efficient Use of Time	___ Efficient Use of Time	___ Efficient Use of Time	___ Efficient Use of Time
<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>
___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy
___ Rhythmic Accuracy	___ Rhythmic Accuracy	___ Rhythmic Accuracy	___ Rhythmic Accuracy	___ Rhythmic Accuracy
___ Intonation/Key Center	___ Intonation/Key Center	___ Intonation/Key Center	___ Intonation/Key Center	___ Intonation/Key Center
___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality
<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>
___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing
___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics

Group Presentation Comments

INSTRUMENTAL
LARGE GROUP ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____ Name of School _____ Classification _____ No. of performers _____

Event: _____ Ensemble _____

Selection: _____ Accompanist: _____

Selections in each category below may not be cumulative to a final rating.

1. SUPERIOR CONSISTENTLY DEMONSTRATES PROPER	2. EXCELLENT FREQUENTLY DEMONSTRATES PROPER	3. GOOD SOME TIMES DEMONSTRATES PROPER	4. FAIR INFREQUENTLY DEMONSTRATES PROPER	5. WEAK SELDOM DEMONSTRATES PROPER
<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>
___ Intonation	___ Intonation	___ Intonation	___ Intonation	___ Intonation
___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality
___ Breathing	___ Breathing	___ Breathing	___ Breathing	___ Breathing
___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing
___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm
___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy
___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture
___ Tempo	___ Tempo	___ Tempo	___ Tempo	___ Tempo
<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>
___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style
___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing
___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics
___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision
___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend

Fundamental Technique Comments

Music Effect Comments

<p>STRENGTHS:</p>	<p>AREAS TO IMPROVE :</p>
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Adjudicator's Signature _____

INSTRUMENTAL
LARGE GROUP SIGHT READING ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____ Name of School _____ Classification _____ No. of performers _____

Event: _____ Ensemble _____

Accompanist: _____

Selections in each category below may not be cumulative to a final rating.

1. SUPERIOR	2. EXCELLENT	3. GOOD	4. FAIR	5. WEAK
CONSISTENTLY DEMONSTRATES PROPER	FREQUENTLY DEMONSTRATES PROPER	SOME TIMES DEMONSTRATES PROPER	INFREQUENTLY DEMONSTRATES PROPER	SELDOM DEMONSTRATES PROPER
<i>Group Presentation</i>	<i>Group Presentation</i>	<i>Group Presentation</i>	<i>Group Presentation</i>	<i>Group Presentation</i>
___ Instructions	___ Instructions	___ Instructions	___ Instructions	___ Instructions
___ Attention to Task	___ Attention to Task	___ Attention to Task	___ Attention to Task	___ Attention to Task
___ Evidence of Preparation	___ Evidence of Preparation	___ Evidence of Preparation	___ Evidence of Preparation	___ Evidence of Preparation
___ Efficient Use of Time	___ Efficient Use of Time	___ Efficient Use of Time	___ Efficient Use of Time	___ Efficient Use of Time
<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>
___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy
___ Rhythmic Accuracy	___ Rhythmic Accuracy	___ Rhythmic Accuracy	___ Rhythmic Accuracy	___ Rhythmic Accuracy
___ Intonation/Key Center	___ Intonation/Key Center	___ Intonation/Key Center	___ Intonation/Key Center	___ Intonation/Key Center
___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality
<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>
___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing
___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics

Group Presentation Comments

Fundamental Technique Comments

Music Effect Comments

STRENGTHS:

AREAS TO IMPROVE :

Adjudicator's Signature _____

~~INSTRUMENTAL~~
LARGE GROUP SIGHT READING ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____

Name of School _____

Classification _____

No. of performers _____

Event: _____

Ensemble _____

Accompanist: _____

Selections in each category below may not be cumulative to a final rating.

1. SUPERIOR CONSISTENTLY DEMONSTRATES PROPER	2. EXCELLENT FREQUENTLY DEMONSTRATES PROPER	3. GOOD SOMETIMES DEMONSTRATES PROPER	4. FAIR INFREQUENTLY DEMONSTRATES PROPER	5. WEAK SELDOM DEMONSTRATES PROPER
<i>Group Presentation</i> ___ Instructions ___ Attention to Task ___ Evidence of Preparation ___ Efficient Use of Time	<i>Group Presentation</i> ___ Instructions ___ Attention to Task ___ Evidence of Preparation ___ Efficient Use of Time	<i>Group Presentation</i> ___ Instructions ___ Attention to Task ___ Evidence of Preparation ___ Efficient Use of Time	<i>Group Presentation</i> ___ Instructions ___ Attention to Task ___ Evidence of Preparation ___ Efficient Use of Time	<i>Group Presentation</i> ___ Instructions ___ Attention to Task ___ Evidence of Preparation ___ Efficient Use of Time
<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality
<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics

Group Presentation Comments

~~INSTRUMENTAL~~
LARGE GROUP SIGHT READING ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____

Name of School _____

Classification _____

No. of performers _____

Event: _____

Ensemble _____

Accompanist: _____

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1. SUPERIOR CONSISTENTLY DEMONSTRATES PROPER	2. EXCELLENT FREQUENTLY DEMONSTRATES PROPER	3. GOOD SOMETIMES DEMONSTRATES PROPER	4. FAIR INFREQUENTLY DEMONSTRATES PROPER	5. WEAK SELDOM DEMONSTRATES PROPER
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<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality	<i>Fundamental Technique</i> ___ Note Accuracy ___ Rhythmic Accuracy ___ Intonation/Key Center ___ Tone Quality
<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics	<i>Musical Effect</i> ___ Articulation/Bowing ___ Dynamics

Group Presentation Comments

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LARGE GROUP ADJUDICATION FORM

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Time of Performance _____

Name of School _____

Classification _____

No. of performers _____

Event: _____

Ensemble _____

Accompanist: _____

Selection: _____

Selections in each category below may not be cumulative to a final rating.

1. SUPERIOR CONSISTENTLY DEMONSTRATES PROPER	2. EXCELLENT FREQUENTLY DEMONSTRATES PROPER	3. GOOD SOMETIMES DEMONSTRATES PROPER	4. FAIR INFREQUENTLY DEMONSTRATES PROPER	5. WEAK SELDOM DEMONSTRATES PROPER
<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>
___ Intonation	___ Intonation	___ Intonation	___ Intonation	___ Intonation
___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality
___ Breathing	___ Breathing	___ Breathing	___ Breathing	___ Breathing
___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing
___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm
___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy
___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture
___ Tempo	___ Tempo	___ Tempo	___ Tempo	___ Tempo
<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>
___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style
___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing
___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics
___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision
___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend

Fundamental Technique Comments

INSTRUMENTAL
LARGE GROUP ADJUDICATION FORM

Rating

Festival: Lee's Summit West High School - 2nd Bands & Percussion Orchestras

Time of Performance _____

Name of School _____

Classification _____

No. of performers _____

Event: _____

Ensemble _____

Accompanist: _____

Selection: _____

Selections in each category below may not be cumulative to a final rating.

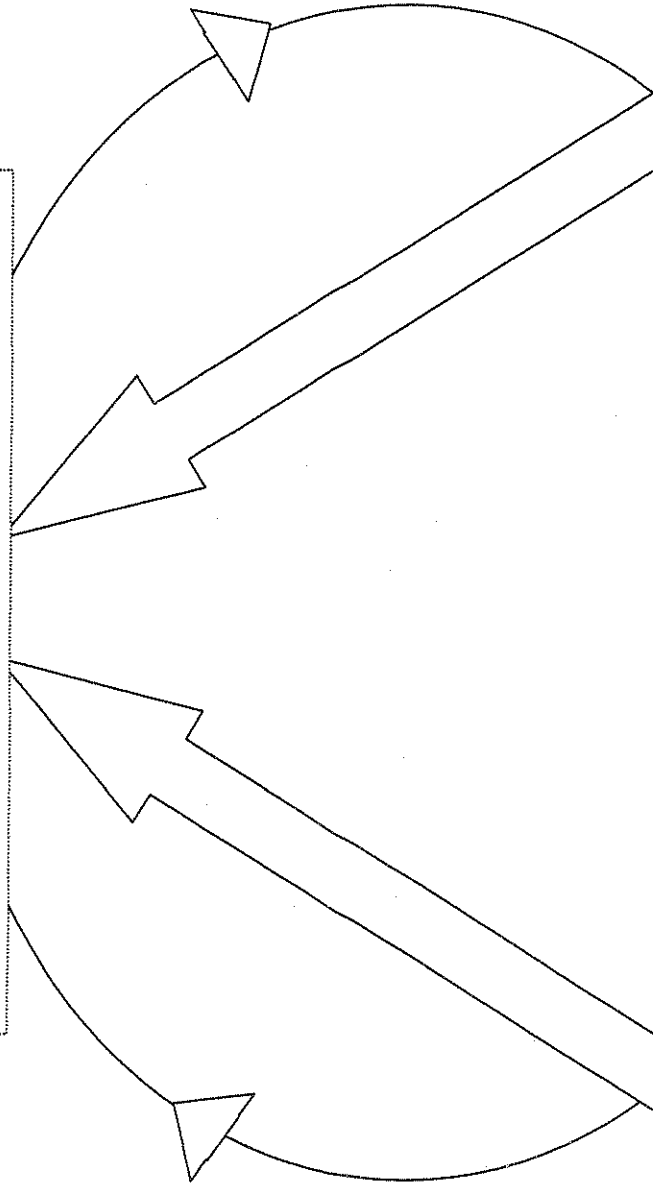
1. SUPERIOR CONSISTENTLY DEMONSTRATES PROPER	2. EXCELLENT FREQUENTLY DEMONSTRATES PROPER	3. GOOD SOMETIMES DEMONSTRATES PROPER	4. FAIR INFREQUENTLY DEMONSTRATES PROPER	5. WEAK SELDOM DEMONSTRATES PROPER
<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>	<i>Fundamental Technique</i>
___ Intonation	___ Intonation	___ Intonation	___ Intonation	___ Intonation
___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality	___ Tone Quality
___ Breathing	___ Breathing	___ Breathing	___ Breathing	___ Breathing
___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing	___ Articulation/Bowing
___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm	___ Rhythm
___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy	___ Note Accuracy
___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture	___ Position/Posture
___ Tempo	___ Tempo	___ Tempo	___ Tempo	___ Tempo
<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>	<i>Musical Effect</i>
___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style	___ Interpretation/Style
___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing	___ Phrasing
___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics	___ Dynamics
___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision	___ Ensemble/Precision
___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend	___ Balance/Blend

Fundamental Technique Comments

90% Of Your Concert Band Grade

(25%)

Performance



Rehearsal

(40%)

Practice

(25%)

3

15