



**2023 Large Ensemble Festival  
Band (MBDA) Adjudication Rubric**

	I / 1	II / 2	III / 3	IV / 4
<b>Tone Quality</b>	Excellent tone achieved. The tone is well focused, resonant, uniform in color, texture, and sonority. The result is a sound that reflects great clarity. Moments of a less successful quality may be present, but they are few and of short duration. The performance presents strong evidence of careful attention to the development of a mature sound.	Strong basic approach demonstrated. Lapses and problems infrequent, usually caused by most demanding musical passages. Individual problems are minor and quickly corrected. Tonal color, focus and timbre are uniform, consistent and controlled, though sometimes adversely affected in extremes of volume or range. Tonal clarity is achieved most of the time.	Basic understanding of tonal quality concepts not yet developed throughout the ensemble. Some individuals demonstrate good tone production. Volume and register extreme not well controlled, often harsh. Focus and resonance achieved occasionally. Uniformity of color and texture is weak. Breath control is often weak and inconsistent.	Little understanding of basic concepts of tone production. Poor air support/embouchure creates a tone that is thin, airy, dull, and harsh at upper volume and registers, fuzzy or unfocused at lower volume and registers.
<b>Intonation</b>	Melodic and harmonic intonation is very good. Minor flaws in pitch are quickly corrected and it is very evident that the ensemble listens well and adjusts. Ability to control difficult tuning situations is well developed. Students demonstrate the ability to control pitch in a variety of registers and dynamic ranges.	Intonation is consistent through the majority of the performances. Problems occur in range/volume extremes and difficult passages. Adjustments are made and problems are usually corrected. Students listen well and demonstrate the ability to correct most pitch problems.	Instruments somewhat in tune. Melodic and harmonic intonation inconsistent. Difficult intervals and harmonic structures show major pitch weaknesses. Individual and section intonation problems are seldom corrected.	Instruments not tuned well. Melodic and harmonic intonation are weak.
<b>Blend &amp; Balance</b>	Superior blend and balance is achieved both within and between sections. Tonal blend is uniform and consistent. Extremes of register and volume rarely detract from superior blend and balance.	Good blend and balance, but sections and/or individuals tend to dominate sound at times. Less demanding passages have good blend, balance, and voice relationships. Problems occur during extreme volume and/or range, dynamic changes, or dense harmonic structures.	Blend and balance sometimes achieved during less demanding passages. Faster, louder, and higher passages are not well balanced. Individuals and/or sections tend to dominate the ensemble most of the time. Good characteristic ensemble sound is seldom achieved. Listening and attentiveness is inconsistent, often neglected.	Blend and balance between and within sections not achieved most of the time.

<b>Technique</b>	Outstanding and comprehensive knowledge of articulation and technique is demonstrated. Wide variety of articulations played with excellent consistency and uniformity. Superb control of pulse, tempo, and rhythmic patterns. Ensemble cohesiveness is outstanding. Precision and clarity are exemplary. Flaws are very minor and quickly corrected.	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. Problems occur with fine details of more complex rhythmic patterns and structures. Well-developed knowledge of articulation. Uniformity very good with weaknesses only shown by individual players during the complex passages. Technical facilities are good most of the time.	Basic rhythmic accuracy demonstrated in simple passages, although rapid and complex passages are weak. Rhythmic uniformity is often inconsistent. Precision achieved in simple passages. Pulse not always controlled; tempos not maintained at all times. Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. Articulations are correct only some of the time.	Technical facility is poor. Articulation is not well developed. Poor clarity and accuracy. Articulation is neglected most of the time. Rhythmic accuracy and precision are weak. Pulse is poorly controlled. Uniformity lacking. Note accuracy is weak.
<b>Interpretation</b>	Thorough and stylistically valid interpretation. Uniformity of style is consistent. Students exhibit a solid understanding of style, tempi, and interpretation and successfully communicate this knowledge throughout the performance.	Good, uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation, but do not detract considerably from performance. Style is seldom rigid or mechanical. Stylistic accuracy is good and consistent most of the time. Tempi are stylistically accurate and consistent most of the time.	Meaningful and uniform interpretation is often lacking. Style is rigid and mechanical. Many tempi are inconsistent and many styles inaccurate.	Very little meaningful interpretation of musical passages. Style is underdeveloped and inconsistent.
<b>Musical Effect</b>	Superior use of musical techniques to create a sensitive, effective, and naturally communicated artistic performance. Clear, meaningful, and expressive shaping of musical phrases. Expression is natural, sensitive, and highly effective. Communication is superior throughout. Superior dynamic range with excellent control at all levels.	Uniformity of phrasing consistent through most of the performance. Expressive shaping and contouring of phrases and passages are very good with only occasional lapses. Expression and communication are very good most of the time. Good "f" and "p," but full dynamic range not completely explored. Overall performance is expressive, sensitive, and tasteful most of the time.	Some attempts at expressing melodic lines, but with rigid, mechanical results. Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects. Some attempts at altering dynamics, but with limited range. Dynamic changes are not well controlled and lack uniformity.	Little meaningful interpretation. Very little use of dynamics. No uniformity in phrasing. Expression almost non-existent.

<b>SCORE RANGE AND RATINGS</b>	<b>SCORE RANGE</b> 6-9 = Superior 10-15 = Excellent 16-21 = Good 22-24 = Fair	<b>RATINGS</b> I - Superior II - Excellent III - Good IV - Fair
--------------------------------	---	---