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## UNIVERSITY INTERSCHOLASTIC LEAGUE

Concert Rating and Comment Sheet 5A Band C-SR (Poteet HS) - 4/10/2025

North Mesquite HS Mesquite 5A Sub Non-Varsity A 100-Concert Band

Director Ashlyn Bruns Additional Directors Reagan Hall

42 Students Entry Number 210838

| Composer/Arranger           | Title of selections and movements | UIL ID#     |
|-----------------------------|-----------------------------------|-------------|
| K. King, arr. J. Swearingen | Miss Liberty                      |             |
| Hall                        | Three Minutes to Midnight         | 100-2-39119 |
| Pyter                       | Proxima B                         | 100-3-39162 |

## CONCERT RATINGS:

|            |   |            |   |               |   |       |   |
|------------|---|------------|---|---------------|---|-------|---|
| Todd Dixon | 2 | Chuck Moon | 1 | Justin Wallis | 1 | Final | 1 |
|------------|---|------------|---|---------------|---|-------|---|

## Todd Dixon

**Tone:** Intonation differences were frequent between WW and brass choirs. Tonal maturity is developing.

- [1. Individual students perform with developmentally appropriate tone quality. **Usually**]
- [2. Students match volume and timbre from player to player. **Usually**]
- [3. Like/similar musical lines are performed with appropriate balance and blend. **Usually**]
- [4. Musical lines are prioritized and clearly defined. **Sometimes**]
- [5. Students perform with accurate individual and ensemble intonation within and between musical lines. **Usually**]

**Technique:** Pulse was unsteady in percussion frequently. Articulation was good at times based on the volume comfort of the group.

- [1. Students perform the correct notes. **Usually**]
- [2. Students perform accurate rhythms **Usually**]
- [3. Students perform technique with evenness and clarity. **Usually**]
- [4. Students perform with precise vertical alignment and consistent pulse. **Usually**]
- [5. Students perform with correct, suitable, and consistent articulations. **Usually**]

**Musical Understanding:** Articulation styles were less audibly detected further into the program. Dynamics differences were good.

- [1. Students perform all musical markings. **Sometimes**]
- [2. Ensemble performs at appropriate tempos. **Usually**]
- [3. Ensemble performs with musically appropriate style. **Sometimes**]
- [4. Dynamic contrast is obvious and effective. **Usually**]
- [5. Ensemble performs phrases with appropriate duration and contour. **Usually**]

**GENERAL COMMENTS:** Miss Liberty

Intro-1st strain

Nice style and articulation

BD is pretty strong and out of balance at times

2nd strain

Nice dotted rhythm

Good dynamic differences throughout

Great treatment of counter melody

trio

Some intonation differences in clarinet at times. Short note in clarinet seems tongue stopped, could be the hall.

ending

Intonation between clarinet at trumpet struggles at times due to balance.

As the march gets further, the march style becomes less styled and more connected.

Three Minutes to Midnight

Percussion is a bit off at beginning.

9 - nice clarinet sound.

Articulation markings are not communicated differently than articulated notes. Toward the end in the low brass slurs seemed to be tongued in tuba/euphonium.

Some areas of pulse and note concern in percussion. I understand there is one percussion out; however, there are other parts that are not covered as well.

Good ideas of dynamic differences. Decrescendos go out of tune on occasion (example 63-64) especially if note changes are happening on the decr.

Proxima

Horn accuracy at beginning is close, but does not move together.

Good WW choir sounds at 7

Trumpet to flute/clarinet intonation at 11.

13 Good job

17 - Nice snare drum. sleigh bells gets out of time quite often.

41 - pitch in flute. Good &lt;&gt;

Trumpet/flute/clarinet intonation tends to be inconsistent throughout the program. 92 - nice

Percussion rhythm and pulse at 96 is close.

Tutti area from 112 - end is stable. Some articulation style differences in shape and energy in accent.

Last 4 measures unison has some intonation/balance/style differences especially getting into the fermata.

Thank you for your performance today. Next level concepts for this group: Working on matching an audible stylistic approach to > . \_ markings within and between sections. Keep working choir sounds of WW choir and brass choir to hear SATB parts for intonation purposes within the choir and between choirs to match lines in tutti moments at a higher achievement for this classification.

**Chuck Moon****Tone:**

- [1. Individual students perform with developmentally appropriate tone quality. **Consistently**]
- [2. Students match volume and timbre from player to player. **Consistently**]
- [3. Like/similar musical lines are performed with appropriate balance and blend. **Consistently**]
- [4. Musical lines are prioritized and clearly defined. **Consistently**]
- [5. Students perform with accurate individual and ensemble intonation within and between musical lines. **Usually**]

**Technique:**

- [1. Students perform the correct notes. **Consistently**]
- [2. Students perform accurate rhythms **Consistently**]
- [3. Students perform technique with evenness and clarity. **Usually**]
- [4. Students perform with precise vertical alignment and consistent pulse. **Usually**]
- [5. Students perform with correct, suitable, and consistent articulations. **Usually**]

**Musical Understanding:**

- [1. Students perform all musical markings. **Consistently**]
- [2. Ensemble performs at appropriate tempos. **Consistently**]
- [3. Ensemble performs with musically appropriate style. **Consistently**]
- [4. Dynamic contrast is obvious and effective. **Consistently**]
- [5. Ensemble performs phrases with appropriate duration and contour. **Consistently**]

**GENERAL COMMENTS:** Thank you for performing today.

Specific measure-based comments will be made in the scores with a pencil.

Symbols for score markings: Letters will be circled

A = Articulation; B = Balance; C = Chopped phrase; D = Dynamics; P = Pitch; S = Style; T = Tone; V = Vertical Alignment

Please erase if you are going to reuse the scores for other contests.

**March**

Nice march style. I like the phrase shape you added. Some accents could have a little more weight to them.

At times, the horns are ever so slightly behind the tempo.

Very nice performance!

**Midnight**

A few pitch issues (see score)

A few style issues (see score)

**Proxima**

There were occasions when various instruments played rapid passages. Many performers allowed their fingers to rush through the notes, crushing the rhythm (compression). This caused a lack of clarity in the musical line. Please keep your fingers even and don't let them run away from you. This often happens on slurred passages.

Today's performance exhibited numerous instances where clarity was lacking. One cause of this lack of clarity was the group's inability to start notes together. Many different issues caused this. The anatomy of the sound of a single note is Start-Sustain-Release. The players must internalize the pulse, and mentally subdivide it in time. You then must breathe together, turn the air around, articulate together with the same intensity, and start the note. This did not happen during Proxima B today.

There were more pitch issues during this piece (see score).

**Justin Wallis**

**Tone:** Tone throughout the ensemble is a strongpoint. There was the occasional and very minor lapse in pitch/tone, once in horn exposed moment, flutes a couple of times. The musical line prioritization was great much of the time with minor lapses for short periods of time. Good work.

- [1. Individual students perform with developmentally appropriate tone quality. **Consistently**]
- [2. Students match volume and timbre from player to player. **Consistently**]
- [3. Like/similar musical lines are performed with appropriate balance and blend. **Consistently**]
- [4. Musical lines are prioritized and clearly defined. **Usually**]
- [5. Students perform with accurate individual and ensemble intonation within and between musical lines. **Consistently**]

**Technique:** Very well prepared program with respect to technique. There were a couple of moments in Proxima where I lost the technique a bit, so I couldn't quite tell if it was even and clear.

- [1. Students perform the correct notes. **Consistently**]
- [2. Students perform accurate rhythms **Consistently**]
- [3. Students perform technique with evenness and clarity. **Usually**]
- [4. Students perform with precise vertical alignment and consistent pulse. **Usually**]
- [5. Students perform with correct, suitable, and consistent articulations. **Consistently**]

**Musical Understanding:** Much to be proud of here. A few musical markings that could be exaggerated a bit more, particularly some of the more aggressive markings. This was a very controlled performance, but I think we sound ready to be a little more aggressive in accented sections. Keep up the good work.

- [1. Students perform all musical markings. **Consistently**]
- [2. Ensemble performs at appropriate tempos. **Consistently**]
- [3. Ensemble performs with musically appropriate style. **Usually**]
- [4. Dynamic contrast is obvious and effective. **Usually**]
- [5. Ensemble performs phrases with appropriate duration and contour. **Consistently**]

**GENERAL COMMENTS:** King

Nice opening, perhaps a little more pop on the 16th

I prefer a little more resonance on the notes before the rests  
21 I'd like a little more front to the accented notes  
36 - sustain the note to the rest everybody  
We're dying out on our 1/2 notes just a bit  
Some very nice sounds in the trio, percussion maybe a little lighter still in the trio, snare  
Very controlled ending.  
Much to be proud of here.

Hall

A little mishap in percussion at the beginning, saw your note  
Lost melody a bit before 26  
Low voices before 50 are just a little strong again covering melody a bit  
Very nice sustain into 58, in tune, good sound  
A little vertical alignment prob in upper ww's @ 70/71 coming out of the rest  
89 come on low brass/reeds give me accents, nice sound, intonation, etc. but I want accents  
Last note a bit stronger would have been nice.

Pyter

Confidence on that first note horns, just go for it, tank up and blow  
Give a little direction to the line at 7 in the repeated material upper WW's  
Upper WW's rushing repeated pattern, vertical alignment with percussion  
Lots of good things going on, some vertical alignment issues back to front through this middle slower section  
I do think there is room for more musicality through some of the longer sustained material towards the end of the piece  
Lots of good things happening here!

General:

Good luck today band!

I enjoyed the program. Very well prepared. Only a few minor lapses in vertical alignment and pitch mostly in our upper ww's.

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## UNIVERSITY INTERSCHOLASTIC LEAGUE

Sight-reading Rating and Comment Sheet 5A Band C-SR (Poteet HS) - 4/10/2025

North Mesquite HS Mesquite 5A Sub Non-Varsity A 100-Concert Band

Director Ashlyn Bruns Additional Directors Reagan Hall

42 Students Entry Number 210838

## SIGHT-READING RATINGS:

|             |   |            |   |               |   |       |   |
|-------------|---|------------|---|---------------|---|-------|---|
| Robin Owens | 1 | Bob Straka | 1 | Jerry Whorton | 1 | Final | 1 |
|-------------|---|------------|---|---------------|---|-------|---|

## Robin Owens

**TONE:** Very beautiful sounding band! Such a warm sound! Your tutti sound/blend is much stronger than the smaller group sound/blend. For example, when the ww have their feature, work to blend and tune more.

- [1. Individual students perform with developmentally appropriate tone quality. **Consistently**]
- [2. Students match volume and timbre from player to player. **Consistently**]
- [3. Like/similar musical lines are performed with appropriate balance and blend. **Usually**]
- [4. Musical lines are prioritized and clearly defined. **Consistently**]
- [5. Students perform with accurate individual and ensemble intonation within and between musical lines. **Usually**]

**TECHNIQUE:** Nice pulse and rhythm!! Very accurately played mostly. Snare drum, work on rolls to be smoother and less awkward. Also work to be more even on sixteenths. Continue to work on more detailed articulation attention. There were occasional inaccuracies in this area. Good job with the tricky skips, and go low folks!!

- [1. Students perform the correct notes. **Consistently**]
- [2. Students perform accurate rhythms **Consistently**]
- [3. Students perform technique with evenness and clarity. **Consistently**]
- [4. Students perform with precise vertical alignment and consistent pulse. **Usually**]
- [5. Students perform with correct, suitable, and consistent articulations. **Usually**]

**Musical Understanding:** Keep working on exaggerating dynamics more. Good steady tempo. Nice style throughout. Keep trying to improve expression with phrasing, but the basic four bar phrase was performed very well.

- [1. Students perform all musical markings. **Usually**]
- [2. Ensemble performs at appropriate tempos. **Consistently**]
- [3. Ensemble performs with musically appropriate style. **Consistently**]
- [4. Dynamic contrast is obvious and effective. **Usually**]
- [5. Ensemble performs phrases with appropriate duration and contour. **Consistently**]

## GENERAL COMMENTS:

## Bob Straka

**TONE:** Refined tutti band tone / Brass have a bit more resonance than woodwinds in exposed passages  
Only minor intonation issues between flutes and trumpets

- [1. Individual students perform with developmentally appropriate tone quality. **Consistently**]
- [2. Students match volume and timbre from player to player. **Usually**]
- [3. Like/similar musical lines are performed with appropriate balance and blend. **Usually**]
- [4. Musical lines are prioritized and clearly defined. **Consistently**]
- [5. Students perform with accurate individual and ensemble intonation within and between musical lines. **Usually**]

**TECHNIQUE:** The technical demands of this piece were well-handled by the band  
Effective articulation contrast at 23, be sure that the last note of the brass in 23 and 25 touches the woodwinds to create a four measure phrase  
Solid pulse from the percussion overall

- [1. Students perform the correct notes. **Consistently**]
- [2. Students perform accurate rhythms **Consistently**]
- [3. Students perform technique with evenness and clarity. **Consistently**]
- [4. Students perform with precise vertical alignment and consistent pulse. **Usually**]
- [5. Students perform with correct, suitable, and consistent articulations. **Consistently**]

**Musical Understanding:** Flowing peaceful style created by your performance  
Dynamic contrast is evident / try for more shape in the individual phrases  
Good performance overall, thank you for your efforts

- [1. Students perform all musical markings. **Consistently**]
- [2. Ensemble performs at appropriate tempos. **Consistently**]
- [3. Ensemble performs with musically appropriate style. **Consistently**]
- [4. Dynamic contrast is obvious and effective. **Consistently**]
- [5. Ensemble performs phrases with appropriate duration and contour. **Usually**]

## GENERAL COMMENTS:

## Jerry Whorton

**TONE:** Best wishes to everyone today! What an excellent start! "dark, crisp, and full of colorful sounds. The ensemble demonstrates a strong understanding of quality tonal concepts, creating a rich and resonant sound. There's a remarkable sense of clarity and transparency throughout the performance, showcasing both precision and musical maturity. Keep leaning into that excellence!

- [1. Individual students perform with developmentally appropriate tone quality. **Consistently**]
- [2. Students match volume and timbre from player to player. **Consistently**]
- [3. Like/similar musical lines are performed with appropriate balance and blend. **Consistently**]
- [4. Musical lines are prioritized and clearly defined. **Consistently**]
- [5. Students perform with accurate individual and ensemble intonation within and between musical lines. **Consistently**]

**TECHNIQUE:** Let's be mindful not to clip the final note of a phrase. Notes followed by a rest should always be played at full value unless specifically marked otherwise. The ensemble maintained a strong and consistent sense of pulse throughout—well done. Students, as you enter after a rest, begin with a deep, intentional breath and ensure you're using a sufficient amount of air to produce your best possible sound every time. Consistency in tone starts with great preparation!

- [1. Students perform the correct notes. **Consistently**]
- [2. Students perform accurate rhythms **Consistently**]
- [3. Students perform technique with evenness and clarity. **Consistently**]
- [4. Students perform with precise vertical alignment and consistent pulse. **Consistently**]
- [5. Students perform with correct, suitable, and consistent articulations. **Consistently**]

**Musical Understanding:** The ensemble demonstrates a strong sense of musical understanding. There was excellent dynamic contrast, and musical phrases were shaped with intention throughout the performance. Students, take a moment to thank your teacher for preparing you for success today. Great job!

- [1. Students perform all musical markings. **Consistently**]
- [2. Ensemble performs at appropriate tempos. **Consistently**]
- [3. Ensemble performs with musically appropriate style. **Consistently**]
- [4. Dynamic contrast is obvious and effective. **Consistently**]
- [5. Ensemble performs phrases with appropriate duration and contour. **Consistently**]

**GENERAL COMMENTS:** undefined

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