

Eynshford



National Concert Band Festival

N|C|B|F

GOLD	SILVER	BRONZE	MERIT
STONE <ul style="list-style-type: none"> • superlative tone quality • sound always focused • wide range of tone colours 	<ul style="list-style-type: none"> ✓ excellent tone quality ✓ sound generally focused ✓ good range of tone colours 	<ul style="list-style-type: none"> • good approach to tone quality • sound not always focused • limited range of tone colours 	<ul style="list-style-type: none"> • tone quality needs attention • focus of sound needs to be improved • tone colours often limited
TUNING <ul style="list-style-type: none"> • a well tuned performance • intonation is generally excellent • intonation good throughout 	<ul style="list-style-type: none"> ✓ majority of instruments well tuned ✓ intonation is generally good ✓ players demonstrate alertness to intonation 	<ul style="list-style-type: none"> • some lack of control with tuning is evident • players on the whole need to be more alert to intonation 	<ul style="list-style-type: none"> • tuning throughout the band is not good • players need to address intonation lapses more
BALANCE <ul style="list-style-type: none"> • superior sense of balance demonstrated 	<ul style="list-style-type: none"> • a well developed sense of balance shown 	<ul style="list-style-type: none"> ✓ a good balance is achieved 	<ul style="list-style-type: none"> • balance requires attention
DYNAMICS <ul style="list-style-type: none"> ✓ wide range of dynamic variations evident • soloists accompanied sympathetically • sections blend well together 	<ul style="list-style-type: none"> • good range of dynamic variation evident ✓ soloists are accompanied well ✓ sections blend well together for the majority of the performance 	<ul style="list-style-type: none"> • some dynamic variation is shown • soloists are generally accompanied well • sections and individuals tend to dominate at times 	<ul style="list-style-type: none"> • dynamics generally need to be extended • accompaniment requires a greater degree of sensitivity • clarity of sound is often marred; more attention to the blending of sections needed
RHYTHMIC ACCURACY & ENSEMBLE <ul style="list-style-type: none"> ✓ rhythmic accuracy is excellent • pulse and tempo changes very well managed ✓ performance shows a high degree of cohesion 	<ul style="list-style-type: none"> • rhythmic accuracy is generally very good ✓ pulse and tempo changes are mostly managed effectively • band and sections mostly perform well co-ordinated 	<ul style="list-style-type: none"> • rhythmic accuracy not always perfect • some problems appear with pulse and tempo changes • band not always co-ordinated 	<ul style="list-style-type: none"> • rhythmic accuracy is not consistent throughout performance • tempo and pulse changes fluctuate at times • a lack of cohesion is evident throughout the performance
ARTICULATION / PHRASING <ul style="list-style-type: none"> • articulation is excellent throughout • phrasing shows a high degree of understanding and presentation 	<ul style="list-style-type: none"> ✓ articulation is generally good • a wide range of details portrayed ✓ phrasing is good and generally precise 	<ul style="list-style-type: none"> • clarity of articulation is variable ✓ range of accents and attacks need to be improved • phrasing requires more care 	<ul style="list-style-type: none"> • a reasonable level of articulation shown • phrasing is in need of development
STYLE & INTERPRETATION <ul style="list-style-type: none"> • the band responds vigilantly to the conductor's directions • a mastery of style evident throughout • interpretation produces a highly musical performance 	<ul style="list-style-type: none"> ✓ the band responds well to the conductor's directions ✓ a good range of styles is displayed ✓ a musical interpretation enhanced a good performance 	<ul style="list-style-type: none"> • the band does not always respond to the conductor's directions • some awareness of the style of music is shown • the performance suffers at times from poor interpretation 	<ul style="list-style-type: none"> • the band fails to respond to much of the conductor's directions • the style of the music is not always well characterised

ADJUDICATORS SIGNATURE *Colin Owen*

Fast Gait Pictures

Exposed opening not quite convincing, but good momentum and first band chords well executed. 9 - note those stems! Instructions for brass chords please, with fine lead for. 54 A only p! 71 - brass articulate. 80/91 brass - w/w take over not quite integrated. 90 - avoid underplaying the non-accented notes. 117/8 - brass, release tied note earlier + together. 134/5 - keep breathe support for all 3 d's - these figures get rather lost. Brass 142 → join the notes horizontally - rather vertical effect: impressively together. Last note softer!

ii Sensitive approach from all sections, individuals project well. Ensemble ⇒ the pitch + tone remain in control - solo and chords waver in intonation on long notes. This is overall beautifully conceived: in details it needs more polish, but the sonority and effect are convincing. Chamber-quality listening. 47 2nd for d's need to be heard 48 ← uneven between blowers + timp: consider the ← shape is rather ↘ not ↗ 61 better than that! 65/6 d length move together on d's. 71 ^{Corner} p - 1st time was ^{marked} louder, so play that is an afterthought. 85 d. 5 place carefully. 86 watch articulation on d's across band. Impressive climax: again key horizontal line sustained in d's in 95. Last d - all ring.

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National Concert Band Festival

NCBF

iii Attracting opening - Big Apple has bite! 12 - pure too much: we miss the melody. 47 → earlier to be more siren-like: well together! Some f's are too much - show a clearer difference between f + ff. 82 horn + fls. are sotto mf - but we hear horns + muted tpts (for obs?) much more. 114 → back off on long notes so detail comes through. 142 off together - really crisp, so you feel launched into 2nd beat. 165 d's in half length - check accidental. Vi. wd - maintain control of dynamic and balance. End last note together. Impressive, enjoyable, entertaining account.

I. A brave opening, mostly well dealt with, be careful on the dose-factory - no 'gaps'! a lovely brass sound, make sure the woodwinds + brass blend + sit together rhythmically. Perhaps the percussion a bit heavy around (90) woodwind don't forget the TTs keep the air smooth. The great brass sound at (51) dominated the woodwinds - keep the TTs audible even in the tutti section.

II. some slightly flat intonation in the opening chorale, and not quite together on first entry, but after this, there was some beautiful playing, including a lovely solo cornet, and a really good full sound at (49) clarinet intonation not perfect at (57) though, do be careful here. Also watch the phrasing marks at (65) TTs or final phrase could be more clearly articulated creating more movement at the end.

III. Exciting start well Done! really vibrant playing, percussion a little off the pulse in the early stages, but this settled. more crispness needed at (28) - (44) A great Glissando in clarinet! (147) needed slightly more space for the horns + bassoons to play, so careful of Balance! Also don't let the exhilaration get out of control at the end! (careful in the percussion section!)

Overall there was some really exciting playing here today. do be careful to balance all tutti passages sympathetically. There was some slightly too loud brass playing, (but only very occasionally!) well Done!