

CONCERT

Entry Blank and Comment Sheet

Entered: 2/18/2019

Please read the current issue of the Constitution and Contest Rules

School Westwood JH City Dallas Conference 3C Organization Event 100-Concert Band
 Contest Date 4/4/2019 Performing Group Type Varsity Number of Students 53 Region 3
 Director Amy Icosipentarhos Additional Directors Nathan Hinojosa

Entry No 144964
 Time 3:15

Composer/Arranger	Title of selections and movements	UIL ID#
John Edmondson	Normandy Beach March	
Balmages	Colliding Visions	100-2-30074
Standridge	Brave Spirit	100-3-32057

TONE

- + - Centered, focused tone quality
 - + - Balance within sections
 - + - Balance between sections
 - + - Intonation within sections
 - + - Intonation between sections
 - + - Dynamic contrasts without distortion
- **TONE:** Nicely done today. Good characteristic sounds throughout the ensemble for the most part. Good tonal energy.
 - **INTONATION:** Intonation was a concern at times today.
 - **BLEND:** Keep working on tuning and blending your unisons; everyone should fit into their color groups (folks with the same part); just an occasional problem.
 - **BALANCE:** Continue working on ensemble balance; this was a concern some of the time today. Always know how your part fits into the overall structure of the music and balance accordingly. Prioritize musical lines and balance accordingly for better line clarity; this was good with some exceptions.

TECHNIQUE

- + - Note Accuracy
 - + - Manual dexterity and flexibility
 - + - Rhythmic accuracy
 - + - Rhythmic stability
 - + - Appropriate mastery of articulation
 - + - Observance of ties, slurs and articulation markings
- **NOTE ACCURACY:** Students are very well prepared on their music.
 - **DEXTERITY:** Students play with excellent facility on their instruments
 - **RHYTHM ACCURACY/STABILITY:** Rhythmic integrity was well done today overall with a few exceptions.
 - **ARTICULATION:** Articulation clarity was good today. Always think about matching the articulation syllable within each instrument section. Consonant, vowel, "H" (the "H" is for resonance). Match articulation style of those around you.
 - **CORRECT ARTICULATIONS:** Students are observing the written articulations and are in agreement on how to execute them as an ensemble.
 - **PULSE:** The tempos were good for this ensemble.

MUSICIANSHIP

- + - Appropriateness of style
 - + - Sensitivity to phrasing
 - + - Observance of musical markings
 - + - Appropriateness of dynamic contrasts
 - + - Appropriate observance of tempo
 - + - Demonstrates musical understanding
- **STYLE:** Nice job of capturing the character of the music. Continue to work on horizontal directional playing. Keep working to shape all of your musical phrases without going past the point of pretty. You well on this today overall.
 - **DYNAMIC CONTRASTS:** Continue to work on dynamics. Remember to maintain good sounds, tuning, & balance throughout dynamic changes in your performance. Continue to explore the softer palette and use the entire spectrum of dynamics without affecting tone. Everyone must make these dynamic changes together, at the same rate. Remember to always balance to the melodic line through these dynamic changes, or to the lowest sounding instrument on sustained notes. Highs never lead a cresc. But always lead the decresc. Low's lead cresc. but not decreasc.
 - **MUSICAL UNDERSTANDING:** Students demonstrate a maturing level of musical understanding. Students seem to be making musical choices throughout the performance. Constantly strive for even more maturity of musical artistry and nuance from every single player!! There are many opportunities to make musical moments; find them all and capture our attention. Thanks for your energetic performance today!!

OTHER COMMENTS (No rating applies)

Thank you for being eligible and preparing and performing your music today!

FINAL RATING I II III IV V DNA

Write in rating here

One

Signature of official

Kathleen Johnson

Westwood JH V

Normandy Beach March

- Pretty flute sounds; just be careful not to compress the 16th notes
- Clarinets have the melody at 25 and they are being covered by the euph's
- Low's, make sure that you maintain the style of the dotted 8th/16th that was established earlier
- Thanks for the dynamic contrast
- Good clarity of lines overall
- Nice articulation clarity
- Percussion, nice job balancing to the winds

Colliding Visions

- Consider placing more emphasis on the downbeat 8th note
 - In $\frac{3}{4}$ time we want count 1 to be strong and for 3 to lead to 1
- @37 bring out the changing notes more than the repeated notes
- Bell mallets sound very bright and overpowering
- Good line clarity throughout overall
- Some minor intonation concerns at times today

Brave Spirit

- Great start!
 - Careful not to compress the first 2 slurred 16th notes of the group of 4
 - Good job flute and picc
- The accompaniment is very overpowering
 - Prioritize the musical lines and balance accordingly
 - You may have re-write the dynamics to achieve this
- Overall, nice line clarity of lines @72
- Piccolo, you must tune to the bells when you are playing with them
- Articulation clarity is a bit of a concern
 - It sounds as though there is too much tongue and not enough tone, like they are swallowing the sound
 - This also makes the rhythms sound uneven
- A trumpet mishap?
- The unison color groups do a good job of tuning/blending overall

Students are well prepared on their notes and rhythms. Students should be held more accountable for their individual listening and playing so that they can make adjustments on the fly. Continue to work on levels of listening (self, section, color group, ensemble) so they get used to listening to and for folks with their part and line priority for balance. Some intonation concerns today so don't overlook them. Thanks for passing your classes, preparing the music, and performing for us today!

March

Excellent snare rolls at the beginning. Gorgeous Flute/Piccolo feature. The brass need to play with the same pointed articulation as the previous groups when they come in at m. 24. Euphoniums were a little loud in this whole section-stay under the melody. 64 needs more crisp articulation from the euph/tuba. Horns at 65 sound good but make sure you stay underneath the trumpets for maximum transparency. Make sure the Concert Eb's at the end of the piece are in control and not forced. Upper octave unisons need to fit their sound inside the lower voices. Good style overall. Lots of good work on this.

Colliding Visions

Make the even 8th notes longer and stronger to help give your lyrical sections more momentum. You're almost there! Good balance and transparency at 17-25. Trumpets make sure you are ready to play at 26-it sounded like you were surprised. Organize your breath before you play (two counts) for maximum resonance. Nice job making a difference between the accented and non-accented notes. Very good job, clarinets on the sustained "G". M. 71-72 again, trumpets organize your breath so you get maximum resonance on a beautiful piece of music. Lots of good musicianship on this.

Brave Spirit

Be ready for the first note...play with maximum resonance and get that tongue down quickly. Woodblock is way too loud. Horns are out of tune on the 4th line "D". The Brave Spirit(s) are getting lost in the shuffle (flute and piccolo solo). Make sure they are heard comfortably. Adding a crescendo when they descend will help make everything sound more even. 36, the accented quarter notes are not aligned. Move your tongue exactly with the beat and use the same syllable from side to side (I like TOO for most instruments, TEE for clarinets, and DOO for saxophones). Anytime you have a sustained note in this piece, make sure you can hear the Brave Spirit melody comfortably. Sometimes it gets lost. The students did a nice job overall on this piece. Cleaning up the articulation and balancing to the melodic line will take it to another stratosphere.

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- + - Intonation between sections
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- **TONE:** The band overall plays with nice, characteristic tones. Continue to work on making sure that our note starts are super clear to help with immediate resonance.
- **INTONATION:** Intonation overall was good. Continue to work on the critical tuning notes between the flute and clarinets (flutes fit sound inside of clarinet sound) and horns when they are playing above a "C".
- **BLEND:** Side to side blend was really good. No instrument stuck out in the ensemble.
- **BALANCE:** Remember to think "section dynamics" where you all equal a dynamic. If that is not soft enough, then change the dynamics on your music to make absolute sure the melody is protected.

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

- **NOTE ACCURACY:** The students knew all of their notes. Nice preparation.
- **RHYTHM ACCURACY/STABILITY:** Rhythmic accuracy overall was very good. The pulse of Brave Spirit started to feel a little but hurried but it was nothing to worry about. Just make sure you are thinking clear subdivision every time you play.
- **ARTICULATION:** Students did a great job overall with articulation but the note starts need continued refinement. Consonants and vowel sounds will help shape the notes correctly.
- **CORRECT ARTICULATIONS:** I think the accented notes vs. non-accented notes were different but I think it can be even more obvious.
- **PULSE:** Good overall...just a little frantic on Brave Spirit

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

- **STYLE:** I think the woodwinds did a better job overall of playing the correct style because it's easier to do. Brass players will have to be ready and relentless to make their note starts and releases to sound as good as the woodwinds.
- **DYNAMIC CONTRASTS:** I definitely heard some contrast but I think the softs can be even softer.
- **MUSICAL UNDERSTANDING:** Solid job with all of the transitions in your performance today. Great work!

Very nice job overall on your program. Everything was well prepared and I think the kids could play every single note. Keep working on the transparency aspect of your performance, as well as your tuning awareness because that will take you to the next level. Congratulations!!

OTHER COMMENTS (No rating applies)

Welcome to UIL! I am looking forward to hearing your group perform today!

FINAL RATING I II III IV V DNA

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Entry No. 144964

Director Amy Icosipentanhos Addl. Dir. Nathan Hinojosa # of Students 53

Concert Time 3:15

ZONE

- Centered, focused tone quality
- Balance within sections
- Balance between sections
- Intonation within sections
- Intonation between sections
- Dynamic contrasts without distortion

Good afternoon - good luck!

Very good full band tone quality - maintain that quality on the soli sections

Generally good balance between melody/accomp

TECHNIQUE

- Note Accuracy
- Manual dexterity and flexibility
- Rhythmic accuracy
- Rhythmic stability
- Appropriate mastery of articulation
- Observance of ties, slurs and articulation markings

A few missed A's - once would be ok, twice... make sure you play in the key

Good work with technique otherwise

MUSICIANSHIP

- Appropriateness of style
- Sensitivity to phrasing
- Observance of musical markings
- Appropriateness of dynamic contrasts
- Appropriate observance of tempo
- Demonstrates musical understanding

Nice phrase ideas and concepts

Very musical dynamics

OTHER COMMENTS (No rating applies)

This was a musical performance despite a few key lapses. Good teaching - good students! Thanks!

FINAL RATING

Write in rating here

I II III IV V DNA

one

Signature of official

ABurk

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TO NE

- + - Centered, focused tone quality
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- + - Intonation between sections
- + - Dynamic contrasts without distortion

Good tone qualities.

Balance usually good - sustains get out of moving notes way.

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

A G's missed in low voices in middle section (twice :)

Very clear + firm articulation - love it!

Rhythm super solid.

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

Overall, great job!

Low Brass - listen to your fabulous director
"A G's THE WHOLE TIME" :)

Thank you for your preparation!

OTHER COMMENTS (No rating applies)

FINAL RATING I II III IV V DNA

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Phyllis Hendry

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- + - Centered, focused tone quality
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- + - Dynamic contrasts without distortion

Great sounds!!
Good attention to balance +
interaction!!

TECHNIQUE

- Note Accuracy
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Some accuracy problems in [25] section
J. P. J. rhythm fooled some
Trombones Ahs, after all your director
did to remind you.
Trumpets saved the day + [33]
great job.

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
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Thank you for the 4 measure phrases!!

OTHER COMMENTS (No rating applies) What a great looking group!! Students seem very actively involved in the explanation process. Good for you!! Ms. IcoSSIPentArhos is doing a great job of covering all of important aspects of this piece, especially the Ahs.

FINAL RATING Write in rating here I Over III IV V DNA

Signature of official

Peter A. Joff

Great job of reading today!!
Congratulations to you and
your wonderful conductor!

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tone

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Tone

All sections demonstrating characteristic sounds. Balance between sections needs some fine tuning. Often times the Tubas are playing too loud and at times when the Trumpets or Horns have the melody it's covered up by non-dominant harmonic texture. Intonation in general is good with this group. Occasionally we're losing pitch in the upper range of the Trumpet.

TECHNIQUE

- + - Note Accuracy
+ - Manual dexterity and flexibility
+ - Rhythmic accuracy
+ - Rhythmic stability
+ - Appropriate mastery of articulation
+ - Observance of ties, slurs and articulation markings

Technique

Notes and rhythms are well prepared. I heard a few moments where players had false starts.

Musicianship

Phrasing is in the developing stages. Keep working to establish horizontal alignment through the ensemble. Music is always going towards or away from a point of intensity.

MUSICIANSHIP

- + - Appropriateness of style
+ - Sensitivity to phrasing
+ - Observance of musical markings
+ - Appropriateness of dynamic contrasts
+ - Appropriate observance of tempo
+ - Demonstrates musical understanding

Other Comments

Fantastic performance today. Take a look at my comments on the back side as you prepare for your next performance. It was a pleasure to hear you perform!

OTHER COMMENTS (No rating applies)

FINAL RATING I II III IV V DNA

Write in rating here

Handwritten rating: I One

Signature of official

Handwritten signature: P. Clifton

Normandy Beach

- Flutes and piccolos be ready for the pick-up to soli.
- Snare drum needs to play softer once the band comes in.
- The Tubas are overplaying the band right now. Play softer!
- When the trumpets have the melody 2/3rd of the way into the piece we need to do a better job of balancing to them so that the melody is easily heard.
- I am still just so distracted by how loud the Tubas are playing. They are good, but gosh they are loud! SHH!

Colliding Visions

- More French Horn presence at 5
- Make sure to hold notes full value when they are releasing to a rest. Remember, *sound touches silence*.
- More balance and blend issues. Make sure we are always balancing to the melodic line. It's like a theatre production, sometimes the spotlight needs to be on certain actors only.

Brave Spirit

- Thank you for having background play soft at the beginning.
- Get the flute to play a bit louder or follow the microphone instructions on the page
- At 19 the Trumpets are being buried by the Toms and the Trombone/Bsn. Again, going back to the balance of melodic lines. We need to have a better approach for this. This something like this – if the full band is marked *forte*:
 - Melody plays *forte*
 - Counter Melody (if it exists) plays *mezzo forte*
 - Harmonic Texture plays *mezzo piano-mezzo forte*
 - Bass plays *mezzo piano*
 - Percussion plays *piano* except when it's for effect or melodic material
 - Following this approach or one similar will drastically alter the way your ensemble sounds and with as good as these players (and director!) are, you should be able to pull off something really special.