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Philosophy

The membership of the Florida Orchestra Association believes that it must always be flexible to change, to stay ahead of trends and to always protect the best interests of our students and music.

As a guiding principle, the Florida Orchestra Association further believes that music holds a unique place in human existence and touches our lives in ways that no other experience can.

We believe that our growth as individuals is defined in terms of our ability to develop thinking capacities, motor skills, and affective responses. Music is unique in that it has the potential to develop people in all three areas, fostering performance skills, and musical creativity and response.

The Adjudication Committee believes that the Music Performance Assessment structure of the Florida Orchestra Association should provide:

1. A consistent and constructive evaluation of all orchestras that will be helpful to both the director and the students in improving their program.
2. A consistent and constructive evaluation of soloist and small ensembles that will help students learn aesthetic sensitivity and self expression.
3. Provide an opportunity for orchestras and individuals to be recognized and rewarded for their accomplishment and efforts.

A. Responsibilities of the Adjudicator

1. Show up on time.
2. Dress professionally.
3. Attend adjudicator meeting prior to the event.
4. Read the Adjudicator Manual PRIOR to arriving at the MPA.
5. Familiarize yourself with the Adjudicator's Comment Sheet.
6. Fill out all appropriate paperwork and return to the District Chair.
7. Assign a WORD (i.e. Superior) for the rating; not a number.
8. **If erasures are made in the Principal Items category, a new Adjudicator Comment Sheet MUST be filled out.**
9. Final Rating and adjudicator signature MUST be in ink.
10. Adjudicators must continually strive for consistency of comments and ratings throughout the event.
11. No conferring between adjudicators until AFTER the Final Rating has been assigned by each adjudicator.
12. Original music performed must be available on site.
13. A Certified Adjudicator must maintain membership in FOA to remain on the Certified List. *(Note: See FSMA Rules and Regulations Manual section 5)*
14. A Certified Adjudicator must be recertified every five (5) years. *(Note: See FSMA Rules and Regulations Manual section 5)*

B. Points to Consider in Awarding Ratings

1. Original scores with all measures numbered will be provided to each Concert adjudicator prior to the orchestra taking the stage.

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2. Music Selection:

Schools are not classified according to the school enrollment in FOA MPA's. Classification and the selection of music is determined by the director. Two pieces must come from the FOA Required Music List which determines the Classification level of that orchestra. The remaining selection will be of the director's choosing.

3. Performance Fundamentals:

- a. Tone Quality – Should be appropriate to the idea being expressed, as well as controlled and well-blended.
- b. Intonation – Within sections; quick adjustments; proper tuning preparation.
- c. Bowing/Articulation – Appropriate placement and usage of bow consistent with the demands of the repertoire being performed.
- d. Attacks/Releases – Clean and concise entrances and releases.
- e. Technique – Proper hand positions, bow hold and technique, body posture, and fingering choices.

4. Technical Preparation:

- a. Notes - Adherence to key signatures; correct notes.
- b. Rhythmic Accuracy - Adherence to time signatures and note duration.
- c. Dynamics - Contrasts should be apparent.

- d. Precision - Clean and exact execution of music.
 - e. Tempo - Logical and does not compromise the integrity of the music.
5. Musical Effect:
- a. Style - Consistent with demands of music and period expectations.
 - b. Balance - Within and between sections with attention to melodic lines and counter melodies.
 - c. Blend - Between individuals, within sections and across the orchestra.
 - d. Phrasing - Contour of melodic line; beginning and ending of phrases.
 - e. Artistry - Communication between players demonstrate great understanding of the work and effective playing.
 - f. Stage Presence - Poise of the students on stage; discipline; posture; stage etiquette.
 - g. Instrumentation - Musical instrumentation requirements of the music are met.
 - h. Choice of Music - Appropriate to level of student development.
 - i. Outstanding Strong Points - Find multiple positive comments to encourage the performers.
 - j. Areas Needing Improvement - Constructive and encouraging suggestions as needed.
 - k. Recommended for - Word Rating must be written in INK.
 - l. Signature of Adjudicator - Must be written in INK

C. Standards for Performance Ratings

1. Superior: Outstanding performance with no serious flaws.
2. Excellent: Performance generally good, but lacking in small details of refinement.
3. Good: Fairly good performance, but some overall weaknesses.
4. Fair: Performance lacks many basic essentials of tone, intonation, balance, phrasing and accuracy of note values.
5. Poor: Performance poor in most respects.

D. Sight Reading Adjudication Procedures

The primary purposes of including sight reading are to stimulate students to further develop their reading skills and assess their musical development. If there is a noticeable deficiency in the level of sight reading ability, the orchestra (and the director) must be made aware of this and even though the rating might be low, the comments, both oral and written, should foster a positive attitude from the students.

1. Sight reading will occur in a special room provided immediately following the concert performance. Time allotted for sight reading is one half-hour.
2. Each orchestra should file in and take seats quickly and quietly. Chairs may be rearranged as necessary to the accustomed seating of the orchestra. Groups arriving before another is finished should be kept far enough away so they will not be able to hear the music distinctly. As a group enters the score should be given to the Director.
3. After the orchestra is seated, the music should be passed out and is not to be seen by the orchestra members until instructions have been given.
4. The adjudicator should instruct the director and students that they will have five minutes to study the score, discuss the music, and answer any questions. The director may do anything except play parts or have the students play their parts. The adjudicator will notify the director when one minute is left, and will call time after the five minutes have elapsed.

5. Once the orchestra starts playing the sight reading music, the director can only use his hands or baton to give meaningful conducting gestures. The director cannot sing, whistle, tap the stand with the baton, call out rehearsal letters or numbers, or give out any other verbal hints or instructions.
6. The level of sight reading music will be determined by the class entered (one level below performance class – except for Class E orchestras, which will sight read grade 1 literature).
7. Full orchestra's sight read one full orchestra selection a classification lower than their stage performance. String orchestras sight read one string orchestra selection a classification lower than their stage performance.
8. The student conductor, if any, performs with the orchestra at this time.
9. At the conclusion, orchestra members should remain seated until all the music has been handed in. Caution them to look around for anything that belongs to them, give the director a few seconds to give the orchestra any necessary instructions, and ask the group to leave quietly and quickly.

E. Points to Consider in Awarding Ratings in Sight Reading

1. Technical Accuracy
 - a. Precision
 - b. Notes
 - c. Note Values
 - d. Key Signatures
 - e. Rhythmic Figures
2. Fluency
 - a. Melodic Line
 - b. Accompaniment Parts
3. Response To Baton

4. Interpretation
 - a. Phrasing
 - b. Expression
 - c. Tempo
 - d. Rhythm
 - e. Balance
5. General Effect
 - a. Spirit – Energy level.
 - b. Confidence – Strength of performance
6. Outstanding Strong Points
7. Areas Needing Improvement
8. Recommended for: Word rating MUST be written in ink
9. Signature of Adjudicator: MUST be written in ink

F. Standards for Performance Ratings

(See previous Performance Ratings section in Adjudicator's Manual)

G. Student Conductor Adjudication Procedures

Should there be a student conductor, that adjudication shall follow Sight Reading in the Sight Reading room.

1. Music for student conductors will be handed to the adjudicator by the individual student being evaluated.
2. Student conductors shall be in charge of all organizational matters during the student conducting adjudication.
3. One student conductor per orchestra.
4. No one selection may be conducted by more than one student conductor from the same school.

5. The music should be the same grade level as the sight reading material. (One classification below the Concert Classification level)
6. The student conductor must be able to identify key signatures and be familiar with basic terminology and conducting techniques.
7. Participants must provide original parts for all adjudicators and performers. Photocopies of music may only be used under the following condition: At the time of the MPA, the orchestra director **MUST** attach to the copied music a letter from the **PUBLISHER** (not the vendor) giving permission to copy **FOR THAT DATED EVENT**.
8. The orchestra performs the selection under the student conductor, and immediately upon completion of the performance, exits the Sight Reading room.

H. Solo and Ensemble Procedures

1. Original score/music with all measures numbered must be handed to the adjudicator when the student first enters the room.

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2. Soloists must perform with an accompanist if so scored; all scored parts of an ensemble must be performed as originally scored.
3. Ensembles are defined as: duets, trios, or quartets with only one instrumentalist on a part; or a balanced group of 5 – 11 performers.
NO MORE THAN 11 PERFORMERS IN A GROUP
4. Music must adhere to the formality of the MPA occasion, and should not be pop or show tune – type pieces (i.e., “Disney” or movie themes).
5. Audience viewing is at student discretion.
6. If time permits, adjudicators are encouraged to offer oral comments or help the student (s) with a mini-coaching session. This should not be done, however, to the exclusion of some pertinent written comments on the adjudication sheet.

7. At the end of the evaluation period, the music should be returned to the student(s).
8. The adjudication sheet is retained by the adjudicator until picked up by the FOA official or designated student aide and should not be given to the director or student being evaluated.