

Music Performance Assessment Concert Adjudicator Manual



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Philosophy

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

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. Read over Adjudicator Manual PRIOR to arriving at the MPA site
- 2. Familiarize yourself with the Adjudicator Comment Sheet
- 3. Bring a small calculator with you
- 4. Dress professionally
- 5. Arrive early
- 6. Attend the pre MPA meeting with all other judges and the District Chair
- 7. Fill out the Adjudicator Requisition and return it to the District Chair
- 8. Familiarize yourself with the individual recording device used by the District
- **9.** Assign a WORD (i.e. Superior) for the rating; **not a number**

10. If erasures are made in the Principal Items category, a new Adjudicator Comment Sheet MUST be filled out

- 11. Final Rating and adjudicator signature MUST be in ink
- 12. Adjudicators must continually strive for consistency of comments that correlate to the numerical award
- 13. Conferring between adjudicators should be kept to a minimum until AFTER a Final Rating has been assigned by each adjudicator
- 14. An Approved Adjudicator should maintain suggested membership in FOA to remain on the CBAA List (Note: FSMA Rules and Regulations Manuel section 5)
- 15. An Approved Adjudicator must be re-approved every five (5) years (Note: FSMA Rules and Regulations Manuel section 5)

B. Music and Classification of orchestras

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

Copyright Rules: Photocopies of conductor scores may ONLY be used under the following condition: At the time of the MPA, the orchestra director MUST attach to the copied score a letter from the **PUBLISHER** (not the vendor) granting permission to copy FOR THAT DATED EVENT.

- 2. Orchestras are not classified according to the school enrollment. Classification is determined by the director, based on the level of music that is performed from the FOA required list. Two pieces must be selected from the FOA Required Music List. The third or remaining selection may come from any source, and should be of a comparable level of difficulty and contrasting in style. (tempo, meter, key, bowing technique, etc.).
- 3. Solo concerto, Broadway show tunes, pop tunes, and movie themes are not acceptable for an event of this type and will result in an orchestra being disqualified.

C. Adjudication matrix

Adjudicators will assess each orchestra in the following six areas.

- 1. Intonation
- 2. Tone quality
- 3. Rhythmic Precision
- 4. Musical Effect
- 5. Performance position
- 6. Formal presentation

Each of the six areas are described in the matrix, and specific comments on these six areas should be reiterated on the narrative page that precedes the matrix. These comments are to include not only positive feedback, but also areas of concerns regarding the performance that was just heard. These concerns should also have a solution or several suggestions that the director and orchestra students can take home and work on to improve their overall performance.

<u>Matrix area one:</u> Adjudicators are to select from one of the 5 categories below regarding *Intonation* for each selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. The preceding page is where narrative comments should appear regarding positive feedback or concerns and corrections to help improve the group.

INTONATION

- **5** Music is consistently *in tune* with no serious flaws.
- **4** Music is *in tune*, except in several technically challenging passages.
- 3 Lack of pitch adjustment causes subtle but consistent pitch inaccuracies.
- 2 Problems with pitch and lack of adjustment create consistent and significant pitch inaccuracies.
- 1 Severe pitch problems and lack of adjustment make the mode or key difficult to recognize.

<u>Matrix area two:</u> Adjudicators are to select from one of the 5 categories below regarding *Tone* for each selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

TONE

- **5** Tone quality overall is characteristically mature, focused, and conveys appropriate intensity and sensitivity throughout the selection.
- **4** Tone quality is mostly mature, focused, and conveys appropriate intensity and sensitivity throughout the selection.
- **3** Tone quality lacks focus and does not yet convey a mature sound.
- **2** Tone quality is too thin or harsh.
- 1 Poor, weak tone quality throughout performance.

<u>Matrix area three:</u> Adjudicators are to select from one of the 5 categories below regarding *Rhythmic Precision* for each selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

RHYTHMIC PRECISION

- **5** Rhythms are consistently accurate; tempos are appropriate for the music. All entrances, cadences, and tempo changes are well executed.
- **4** Most rhythms are accurate; tempos are consistent and appropriate for the music. Entrances, cadences, and tempo changes are generally well executed.
- **3** Some rhythmic inaccuracies occasionally occur. Minor rushing or dragging problems exist. Entrances, cadences, and tempo changes lack precision.
- 2 Rhythmic inaccuracies are frequent. Moderate rushing or dragging causes ensemble problems. Entrances, cadences, and tempo changes consistently lack precision.
- 1 Rhythmic inaccuracies are severe. Rushing or dragging causes major ensemble problems. Inaccurate entrances or cadences result in a disaster-prone performance.

<u>Matrix area four:</u> Adjudicators are to select from one of the 5 categories below regarding *Musical Effect* for each selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

MUSICAL EFFECT (BALANCE, ARTICULATIONS, DYNAMICS, PHRASING, & STYLE)

- 5 Overall balance, articulations, dynamics, phrasing, and style are very musical and well defined.
- 4 Most balance, articulations, dynamics, phrasing, and style are very musical and well defined.
- **3** Balance, articulations, dynamics, phrasing, and style lacks refinement.
- 2 Balance, articulations, dynamics, phrasing, and style are infrequently present.
- 1 Little or no dynamics, style, articulations, or balance are observed between sections.

The final two areas of the matrix address the overall performance/etiquette of the orchestra. The adjudicator will pick one word or category that fits what they have observed the entire time the orchestra has been on stage.

<u>Matrix area five:</u> Adjudicators are to select from one of the 4 word choices at the top regarding *Performance Position* for the <u>overall orchestra performance</u>. Then place that number to the right on the form. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

PERFORMANCE POSITION Majority (4) Some (3) Few (2) None (1)
Students sit or stand with correct performance posture, instrument positioning, and left and right hand playing position.

<u>Matrix area six:</u> Adjudicators are to select from one of the 4 categories below regarding *Formal Presentation* for the overall orchestra performance. Then place that number to the right on the form. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

FORMAL PRESENTATION (ETIQUETTE)

- 4 Majority of the students enter and leave the stage quietly and efficiently. Appropriate, well-maintained attire creates positive visual effect and reflects formal performance practice. Students appear completely engaged and focused throughout the presentation.
- **3** Some students detract from the desired positive visual effect and cause an undesired formal presentation.
- **2** A large number of students detract from the desired positive visual effect and cause an undesired formal presentation.
- 1 Many problems with the group's behavior detract from the desired appropriate presentation.

D. Recorded and written comments

Adjudicators are expected to make recorded comments while an orchestra is performing. Verbal comments often enhance suggestions written on the narrative page. This is also quite helpful to the students and director especially regarding immediate feedback from their performance. It is also suggested that corrections for problems that arise from their performance may be described in detail verbally easier than through written instructions on the narrative page.

Written comments in general areas (captions) are also expected of adjudicators. Comments should be as polite and positive as possible, yet fair and objective. If there is something the conductor does that may be deleterious to the orchestra's performance; that should be noted on a separate sheet and not addressed on the adjudication sheets the students see.

Final thought; approach your job as if you were a clinician working with the orchestra sitting in front of you. All of your comments should be made with that thought in mind; How can I help make this group better.

E. Sight-reading Procedures - District MPA only

The primary purposes of including sight reading are to encourage students to further develop their reading skills and assess their musical development. **The Sight-reading performance is not to be considered a "Stage Performance."** 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 designated area provided immediately following the concert performance. Time allotted for sight-reading is one half-hour.
- **2.** Upon entering the sight-reading room, the <u>director will immediately be</u> handed the score.
- 3. 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.

- 4. 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 by the adjudicator to take the music out of the envelope.
- 5. 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. If the Class A music selection performance time is over 5 minutes the group will be given the amount of instruction time listed on score. The overall time allotment in the SR room should not need to be extended. While preparing the ensemble, the director may do anything except 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.
- 6. Once the orchestra starts playing the sight-reading music the director may 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.
- 7. 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).
- 8. Full orchestras sight-read one full orchestra selection. String orchestras sight-read one string orchestra selection.
- 9. The student conductor, if any, will conduct immediately after the orchestra has received any adjudicator comments and the music has been collected.
- 10. After sight-reading the orchestra members should remain seated until all sight-reading envelopes are accounted for. Caution students 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.

F. Sight-Reading matrix

Adjudicators will assess each orchestra in the following five areas.

- 1. Intonation
- 2. Tone
- 3. Rhythmic Precision
- 4. Musical Effect
- 5. Performance position

Each of the five areas are described in the matrix, and specific comments on these five areas should be reiterated on the narrative page that precedes the matrix. These comments are to include not only positive feedback, but also areas of concerns regarding the performance that was just heard in the sight-reading room. These concerns should also have suggestions that the director and orchestra students can take home and work on to improve their overall reading skills.

Sight-Reading Matrix area one: Adjudicators are to select from one of the 4 categories below regarding *Intonation* for the sight-reading selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. The preceding page is where narrative comments should appear regarding positive feedback or concerns and corrections to help improve the group.

INTONATION

- 4 Music is mostly *in tune*, except in several technically challenging passages.
- **3** Lack of pitch adjustment causes subtle but consistent pitch inaccuracies.
- Problems with pitch and lack of adjustment create consistent, significant pitch inaccuracies.
- Severe pitch problems and lack of adjustment make the mode or key difficult to recognize.

<u>Sight-Reading Matrix area two:</u> Adjudicators are to select from one of the 4 categories below regarding *Tone* for the sight-reading selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

TONE

- **4** Tone quality is mostly mature, focused, and conveys appropriate intensity and sensitivity throughout the selection.
- **3** Tone quality lacks focus and does not yet convey a mature sound.
- **2** Tone quality is too thin or harsh.
- 1 Poor, weak tone quality throughout the selection.

Sight-Reading Matrix area three: Adjudicators are to select from one of the 4 categories below regarding *Rhythmic Precision* for the sight-reading selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group's reading ability.

RHYTHMIC PRECISION

- **4** Most rhythms are accurate; tempos are consistent and appropriate for the music. Entrances, cadences, and tempo changes are generally well executed.
- **3** Some rhythmic inaccuracies occasionally occur. Minor rushing or dragging problems exist. Entrances, cadences, and tempo changes lack precision.
- **2** Rhythmic inaccuracies are frequent. Moderate rushing or dragging causes ensemble problems. Entrances, cadences, and tempo changes consistently lack precision.
- 1 Rhythmic inaccuracies are severe. Rushing or dragging causes major ensemble problems. Inaccurate entrances or cadences result in a disaster-prone performance.

Sight-Reading Matrix area four: Adjudicators are to select from one of the 4 categories below regarding *Musical Effect* for the sight-reading selection the orchestra performs. Then place the number to the right on the form under the appropriate selection. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

MUSICAL EFFECT (BALANCE, ARTICULATIONS, DYNAMICS, PHRASING, & STYLE)

- 4 Most balance, articulations, dynamics, phrasing, and style are very musical and well defined
- **3** Balance, articulations, dynamics, phrasing, and style lacks refinement.
- **2** Balance, articulations, dynamics, phrasing, and style are infrequently present.
- 1 Little or no dynamics, style, articulations, or balance are observed between sections.

<u>Sight-Reading Matrix area five:</u> Adjudicators are to select from one of the 4 word choices at the top regarding *Performance Position & Formal Presentation* for the <u>overall orchestra's sight-reading performance</u>. Then place that number to the right on the form. Again, the preceding page is where narrative comments should appear regarding positive feedback, or concerns and corrections to help improve the group.

PERFORMANCE POSITION AND FORMAL PRESENTATION (ETIQUETTE)

Majority (4) Some (3) Few (2) None (1)

- Students sit or stand with correct performance posture, instrument positioning, and left and right hand playing position.
- Students enter and leave the stage quietly and efficiently. Appropriate, well-maintained attire creates the desired positive visual effect and reflects formal performance practice. Students appear completely engaged and focused throughout the sight-reading process.

G. <u>Student Conductor Adjudication Procedures</u>

Should there be a student conductor, that adjudication shall follow sight - reading

- 1. Music for student conductors will be handed to the adjudicator by the individual student being evaluated.
- 2. Student conductors shall oversee 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 an original score for the adjudicator 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, or vendor, giving permission to copy FOR THAT DATED EVENT.
- 8. The orchestra will perform the selection under the student conductor. The adjudicator may wish to give some general feedback to the student conductor when they are finished, but this is not a requirement. Once the student piece is over students should exit the sight-reading room.

H. Prospective Adjudicators

New adjudicators that are seeking to be put on the approved list may register for the approval process starting in November. There is room for 20 directors to register, registration will close after the class fills or on December 10th. There will be no late registrations accepted, nor will there be any walk in's the day of our first class. This class of adjudicators will be trained on the Adjudication Sheets approved by the membership at the September 2017 General Membership Meeting. All new adjudicators will be required to go through the entire training before being placed on the Approved List.

Adjudication approval process for the Florida Orchestra Association, Inc.

The process to becoming a Component Board Approved Adjudicator (CBAA) for the Florida Orchestra Association, Inc. has four steps that must be met satisfactorily before an adjudicator is placed on the CBAA list.

- 1. The candidate must meet the requirements set forth by the Association's Board of Directors to begin the process for becoming approved. The following criteria must be met by the candidate:
 - a. Currently teaching orchestra in the State of Florida, or retired from a school in the State of Florida
 - b. Received 3 final ratings of superior in the last 5 years of teaching in Florida
 - c. Has suggested membership in the Association
- 2. The candidate must attend an initial six (6) hour training class held on the Wednesday before the FMEA Clinic/Conference in Tampa with our lead adjudicators covering the following:
 - a. Philosophy of adjudicating for the Florida Orchestra Association, Inc.
 - b. Expectations of an adjudicator for the Florida Orchestra Association, Inc
 - c. Procedures for adjudicators at an MPA event
 - d. Instrument being used by the adjudicator
 - e. Choosing to communicate wisely

- f. Middle School/High School expectations
- g. String/Full Orchestra expectations
- h. Sight-reading expectations
- i. Importance of written and verbal comments
- j. All work done by candidates will be collected and reviewed by the Committee
- 3. The candidate must attend a designated MPA in your area of the State for a day with a Lead Adjudicator. Dates are:

Dates are set each fall

No remuneration will be given to the candidate for their attendance. The following criteria must be met by the candidate:

- a. Attend the pre-MPA adjudicator meeting (be early)
- b. Adjudicate performances with verbal and written comments throughout the day with each one followed up by a discussion with the Lead Adjudicator
- c. Turn in all adjudication sheets and recordings labeled with their name to the Lead Adjudicator
- 4. All written and recorded work from the initial training session and from the MPA adjudication day will be reviewed by the Adjudication Committee. Once that is completed, the candidate will be notified that they will either be placed on the CBAA list, be asked to remediate a portion of the training, or not be granted CBAA status.

I. Alternate Procedure for Adjudication Approval

- Open to Retirees, College Professors, Administrators, Out-of-State Educators, and Out-of Field Educators.
- One of the following criteria must be fulfilled to be placed on the FOA Approved Adjudicator's List:
 - Potential adjudicator must be nominated by an Executive Board member at the regularly scheduled May board meeting. Then be approved for acceptance by a two-thirds majority vote of the Executive Board.

Or

2. Potential adjudicator must present to the executive board two letters of recommendation from orchestra directors in the State who have been adjudicated by the nominee within the past three years. Then be approved by a two-thirds majority vote of the Executive Board at the regularly scheduled May board meeting.

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- 3. Potential adjudicator must submit a letter of request to the Executive Board requesting to be placed on the adjudicator's list stating reasons why. Then be approved by a two-thirds majority vote by the Executive Board at the regularly scheduled May board meeting.
- Current University Full-time professors teaching music at a degree awarding four-year music school <u>are not exempt</u> from taking session one of the Approved Adjudication Training.

J. Adjudicator Performance Review

- 1. All directors filing a 'Poor' adjudicator comment are required to include their District MPA comment sheets.
- 2. After one 'Poor' evaluation from one director in any category, the adjudication chair will contact the adjudicator regarding the concern.
- 3. Two or more 'Poor' evaluations from more than one director will result in contact from the adjudication chair and a review by the adjudication committee for recommendations.
- 4. Recommendations from the adjudication committee review may include but not be limited to:
 - a. Coaching with another approved adjudicator as appointed by the adjudication committee during an actual District MPA event.
 - b. Attending an Approved Adjudication training.
 - c. Possible revocation of Approved Adjudicator status.

| School: Order/Time of Performance: | | | | | |
|------------------------------------|---|---|--|--|--|
| | | Classification: | | | |
| Orchestra Dire | | | | | |
| Selections to be | performed: | Composer/Arranger: | | | |
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| 3.) | sumedos ention with a skerick (P) | | | | |
| morcasen | STANDS BUILD ALLY LIKE (C.) | | | | |
| Ratings | Definitions | | | | |
| Superior | Outstanding performance consistently e | vident throughout with no serious flaws. | | | |
| Excellent | Mostly accurate performance only lacki fundamentals, and/or technical preparat | ing in some details of refinement in performance ion, and/or musical affect. | | | |
| Good | An average performance lacking in deta technical preparation, and/or musical ef | ills of refinement in performance fundamentals, and/or lect, | | | |
| Fair | Performance lacks many basic essentials of tone, introation, halonce, phrating and accuracy of note values. | | | | |
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| General Adjud | Performance weak in most respects. !!cator Comments on Performance: | | | | |
| | Performance weak in most respects. | | | | |
| General Adjud | Performance weak in most respects. | | | | |
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| School: | Order/Time of Performance: |
|----------------|---|
| | stra: Classification: |
| Orchestra Dire | |
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| Ratings | Definitions |
| Superior | Mostly accorate performance only lacking in small details of refinement. |
| Excellent | An average performance lacking in details of refinement. |
| Gead | Performance holes many essentials of tone, infonation, balance, phrasing and accuracy of note values. |
| Fair | Performance weak in most respects. |
| Poor | An incomplete performance. |
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| | la Orchestra Association rt Adjudicator's | | | 46 58 32-45 20-31 | | ıt |
|------|---|---|---------------------------|-------------------------|---------|----|
| | ent Sheet | Rating | Numerical Score | 14-19 | | |
| | | Signature of Adjudi | cutor | | | |
| | | | | #1 | Selecti | |
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| | Music is in some, except in several technically | | | | | |
| | Lack of pitch adjustment causes subtle but of Problems with pitch and lack of adjustment | | | | | |
| - | inaccuracies. | rreate rensistent anti | signiticant piccu | | | |
| 1 | Severe pitch problems and lack of adjustmen | n) make the mode or b | ey difficult to recognize | | | |
| TOX | IF. | | | | | H |
| 5 | Tone quality overall is characteristically mut | ture, focused, and corr | veys appropriate | | | |
| | intensity and sensitivity throughout the s | | | | | |
| 4 | Tone quality is mostly mature, focused, and throughout the selection. | conveys appropriate i | ntensity and sensitivity | | | |
| 3 | Tone quality lacks focus and does not yet co | nvey a mature sound. | | | | |
| 2 | Tone quality is too thin or harsh. | | | | | |
| 1 | Poor, weak time quality throughout perform | ыпси. | | | | |
| RHY | THMICPRECISION | | | | | H |
| - 5 | Tullythms are consistently accurate; tempos: | | e music. All entrances, | | | |
| 4 | sadem es, and tempo changes are well ex- Most rhythms are accurate; tempos are con- | | a tar tha music | | | |
| 7 | Entrum es, cadem es, and tempo changes: | | | | | |
| 3 | Some rhythmic inaccuracies occasionally oc | | dragging problems exis | i. | | |
| 2 | Entrances, eadences, and tempo changes: Rhythmic inarcuracies are frequent. Modera | | causes ensemble | | | |
| _ | problems. Entrances, cadences, and temp | o changes consistently | y lack precision. | | | |
| 1 | Rhythmic inaccuracies are severe. Rushing of Inaccurate entrances or culturess result i | | | | | |
| MIIS | ICAL EFFECT (BALANCE, ARTICULATIONS, | DVN AMICS PHRASII | C. & STVLE) | | | H |
| | Overall balance, articulations, dynamics, phr | | | | | |
| | defined. | | | | | |
| 4 | Most balance, articulations, dynamics, phrasidelined. | ing, and style are very | musical and well | | | |
| 3 | | ind style lacks retinem | ent. | | | |
| | Halance, articulations, dynamics, phossing, a | | | | | |
| 1 | Little or no dynamics, style, articulations, or | halance are observed | between sections. | | | |
| | | | SUBTOTAL | s | | l |
| | | | | | | L |
| PER | FORMANCE POSITION Majority (4) Students sit or stand with correct performa- and right hand playing position. | Same (3) Few (2 are posture, instrumen | | | | |
| FOR | HALPRISENTATION (STIQUETIS) | | | | | |
| 4 | Majority of the students enter and leave the well maintained at tire creates positive vi practice. Students appear completely eng | sual effort and reflect: | s lormal performance | n. | | |
| 3 | Some students detract from the desired post formal prescriptation. | | | | | |
| 2 | A large number of students detract from the undesired formal presentation. | desired positive visua | al effect and cause an | | | |
| 1 | Many problems with the group's behavior di presentation | etrac1 from the desire | d appropriate | | | |
| _ | SUBTOTALS FOR SELECTION 1 +: | SELECTION 2 + SELEC | CTION 3 + | | | |
| | PERFORMANCE POSITION + FO. | | | - | | |

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| 4 A Hosis is most by the store, except in serveral technically challenging prosuges. 5 Larke pitch and mean care desired by the creative part has creative. 6 Problems with griefs and larke of adoptoment or rend consistent singularial pitch instructurals. 7 Problems with griefs and larke of adoptoment or rend consistent singularial pitch instructurals. 8 Server pitch problems and lack to displacement make mode or key difficult to recognize the problems of the pitch of t |
| 4 A Hosis is most by the store, except in serveral technically challenging prosuges. 5 Larke pitch and mean care desired by the creative part has creative. 6 Problems with griefs and larke of adoptoment or rend consistent singularial pitch instructurals. 7 Problems with griefs and larke of adoptoment or rend consistent singularial pitch instructurals. 8 Server pitch problems and lack to displacement make mode or key difficult to recognize the problems of the pitch of t |
| Some technique and temporal courses solute but creative any pick has createries. Problems with pick and lack of solutionation make the mode or key difficult to recognize. Sovere pick problems and lack of adjustment create constituent, significant pick has recurrent. The constituent of the problems and lack of adjustment make the mode or key difficult to recognize. The constituent of the solution of the solution of the constituent of the consti |
| 2 Problems with gricks and link of subjectures or residence stores of subjectures as the Severe pitch problems and lack of subjectures and the motor of key diffill followed to recognize or the subjectures of the subjecture of the subject of the s |
| TONE 4 Tone quality is mostly mature. Servaed, and even-ys appropriate intensity and semilability throughout the relection. 3 Tome quality bete force, and does not yet convey a mature surred. 3 Tome quality bete force, and does not yet convey a mature surred. 1 Post, or well tree quality throughout the soler time. 1 Post, or well tree quality throughout the soler time. SHITI IMMIC PRECISION 4 Most driptims are a cutale temporar are considered and appropriate for the must a returned, cacher may always throughout the content. 5 Electronic contents, and temporar between are permeably well executed. 6 Electronic contents, and temporar between the force that provide the problems evalut. 8 Electronic contents, and temporar between the force throughout the proteins of the problems. Furtrents, conductors, and temporar between the problems. 1 Infly this internation are reverse in the force preferents are the problems of references in cultivates and in the base for the proper preferences. NOSEALE PETEC (PARANCE, ARTICULOINOS, PURMANES, PERASING, & STUE) 4 Most behavior, undentification, dynamics, phasing, and dyte are very nuclein and well defined. 2 Balance, articulations, dynamics, phasing, and off yet are infraquently precent. 1 Juil corn of symmetry, behavior, and off yet are infraquently precent. 1 Juil corn of symmetry, behavior, and off yet are infraquently precent. 1 Juil corn of symmetry, behavior, and off yet are infraquently precent. 1 Juil corn of symmetry, behavior, and off yet are infraquently precent. 2 Balance, articulations, dynamics, phasing, and of yet are infraquently precent. 1 Juil corn of symmetry, behavior, and off yet are infraquently precent. 2 Students sit of stand with cornect performance postura, internationing, and clet and right performance postura, international precents are the development visual |
| 4 Totac quality is mostly mature. Settench and centery-appropriate Intensity and sensitivity throughout the recipition. 3 Tone quality larks force and does not set convey a relative sound. 1 Tone quality larks force and does not set convey a relative sound. 1 Tone quality larks force and does not set convey a relative sound. 1 Tone, what have quality throughout the solution. 1 Tone, what have quality throughout the solution. 2 More driftinns are a consideration are considerated and appropriate for the masks of natures, calainess, and tempor because are considerated and appropriate for the masks of natures, calainess, and tempor because are considerated and appropriate for the masks of natures, calainess, and tempor because are set and tempor because of a degrade causes cencerosities. 2 Displantine increased are refrequent Medicare confidered or degrade causes cencerosities problems. Entreness cadences, and compo changes consistently back precision. 1 Infolhation increased are refrequent including of adaptive causes relative productions. 2 Mission because a confidence would include a large consistence of the confidence of the con |
| throughout the refection. 3. Tone quality lack force, and does not yet convey a nature sound. 2. Tone quality lack force, and does not yet convey a nature sound. 2. Tone quality lack force, and does not yet convey a nature sound. 3. Don, each kine quality homeomorphic force of the convey of |
| 2 Tome quality is to as thin on humb. 1 Four, each time quality the much out the soler time. RIFT IMMIC PRECISION 4 Confirms—a recursive temporare extendent and appropriate for the much a stranger, and support to the propriate of the support o |
| 1 Poss, each time quality this medium this solentime. BIFT IMIC PRECISION A Blood thirthway are consider temporare extended and appropriate for the muck. Inframes, 1 Store thereber is accordance to extended the control of the store of |
| A most dyndrom are a coursel temporare considered and appropriate for the most. Inframes, cachenes, and images charges are parently self-security of dragging problems excluded a consideration of the most dyndrom control of the consideration of the control of t |
| calentes, and hempo heapys are generally well-securial. 2 Some thyrtheir incurration contention became that making or dragging problems cuchi. Bartanto cachiness and tempo danges lade precision. Bartanto cachiness and tempo danges lade precision. Bertanto cachiness and tempo danges cachiness contention. Bertanto danges cachiness and tempo danges canonical contention to the problems. In the latest cachiness or cachiness result in advantor process performance has cardior advantages. The latest cachiness are distincted by the process performance has cardiorated and the problems. NUSINCAL EFFECT (BALANCE, ARTICULATIONS, DYNAMICS, PRRASING, 6 STYLE) 4 Medical balance, unfoolalisms, dynamics, plansing, and logic are very musical and well defined. 3 Balance articulations, dynamics, plansing, and logic fear are very musical and well defined. 1 Juitic oran Squamics explains and and typic are interquently precent. 1 Juitic oran Squamics, explains and and typic are interquently precent. 1 Juitic oran Squamics, explains articulation, or balance are descreed between sections. Missing (4) Some (5) to cell plansing and adjust and the capture of the control of t |
| 2 Some richythaid (nacymatics or constroadly occur. Milar en abing ut dragging problems volat. Bantanto sculptors, and (problem) chart. Bantanto sculptors, and (problem) chart. Bantanto sculptors, and (problem) chart. Bantanto sculptors and (problem) chart. Bantanto sculptors are described by the problem of the problem |
| 2 Disprime in accuracio en a requient. Medicare un ofine qui designine, canses ensemble problems. Entrates ci. adores, and chorne change consistently lab procession in the problems. Entrates ci. adores, and chorne change consistently lab procession. In an unital enfantes in cultures, result in utilization procession. In an unital enfantes in cultures, result in utilization procession. Entrates in the consistent in cultures, result in utilization. Entrates in the consistent in |
| problems Entrancies cadences, and temps changes consistently lack precision. I this plant increasa incure a ween temberage draughts uncere major meaning by midmum than uncle enforcement or cadenuse result in a decader proce prefurement. NUSCALEFFECT (AMANCE, ARTICULATION, DYNAMICS, PRASSINC, 6 SYTUE) 4. Nest belance, uncload latinus, dynamics, planning, and higher are very musical and well defined. 2. Balance, anticulation, dynamics, phassing, and high ear interquently precent. 3. Justice, and includation, dynamics, phassing, and high ear interquently precent. 3. Justice, and equal temperature, phassing, and high ear interquently precent. 3. Justice are dynamics, eight, sentification, or balance on each exterced between meethors. PERFORMANCE FOSITIO, ARD FORMAL PRESENT ALON (EPTIMETER) 4. Students sit or stand with correct performance justice, in extrainent peetitioning, and left and right peaking between the company and the control of the con |
| The number enforces are calentees result in all shorter price performance. NUSSCAL REFECT (BALANCE, ARTICULATIONS, DYNAMICS, PHRASINC, B. STYLE) 4. His blance, unfootdatum, dynamics, phusing, and skyleture very requiral and well-bidined. 4. Blance articulations, dynamics, phusing, and skyleture very requiral and well-bidined. 2. Balance articulations (dynamics, phosing, and otype arc, bid squared) process. 1. Justice or no dynamics, tepla articulation, or balance are observed between between testions. PERFORMANCE POSITION AND FORMAL PRESENTATION (ETITIONITE). Students enter the students of the second process of the squared process of the second |
| 1 Most belanse, introdublanse, dynamics, planning, and hybriar every neutral and well defined. 2 Balance, articulations, dynamics, planning, and hybriar learning may be a fine of the planning of the planni |
| 3. Undurence articulations, dynamics personing, and style lacts e-clinareard 2. Balance articulation of, ghornals, phassing, and pits, or intellegative present. 1. Juitie or no dynamics, dyte, carticulations, or balance are observed between sections. PERFORMANCE POSITION AND FORMAL PRESENTATION (Erroputer). • Students sit or stand with correct performance posture, increminant positioning, and left and righting towards of the production of |
| 2 Balance, anticulations, dynamics, phasmics, and otyle are, infrequently present. 1 Jutilis or no dynamics, etgls, activitation, or balance on electrical between destions. PERFORMANCE POSITIOS, AND FORMAL SERSEY, TALON, (PT/OFFICETT) (Assemble (4)). Students sit or stand with correct performance posture, in orrunent pactitioning, and left and righting position. Students core; and lewer the state quality and efficiently, Appropriate vertilimination district extends the deleting better visual dicts and effects from algorithmic positions. Students once and lewer the state quality and efficiently, Appropriate vertilimination district extends the deleting better visual dicts and effects from algorithmic product, Students appear completely capacit and for used throughout the sight rooting process. |
| 1 Julia or no dynamics, etyle, arterialation, or balance are observed between sections. PERFORMANCE POSITION AND FORMAL PRESENTATION (Erropuettre) Missioniv (s) Sourc (3) to vet [2] Noue (1) Students sit or stand with correct performance posture, in criminal presidenting, and left and righting conference of the size of personal presidential presentations of the size of the personal president presentations of the size of the personal president presentations of the size of the si |
| Majorini (4) Some (5) Low [2] None (1) • Students for stand with over terphramme, opensure, instrument positioning, and left and right hand playing position. • Students cover and leave the stage quisely and ethiciently. Appropriate well-insintained attire creates the desired positive vienal effect and reflects from all performance practice. Students appear completely enpaged and divised throughout the sight reading process. |
| Students all or stand with correct performance posture, increminent positioning, and left and right lead playing position. Students core and leave the stace quickly and efficiently. Appropriate well-maintained after creates the devised pointine vioual effects and reflects from all performance position. Students appear completely capacit and for used throughout the alghi resulting process. |
| Students citer; and leave the stage quietly and difficiently. Appropriate well-maintained artire creates the desired positive visual office and reflects formula performance practice. Students appear completely engaged and for used throughout the sight reading process. |
| artine creates the desired positive visual effect and reflects formal performance practice. Students appear completely impaged and focused throughout the sight roading process. |
| |
| TOTAL SCORE |
| |
| |

AVERAGE OF THREE PERFORMANCE RATINGS IN EVERY POSSIBLE COMBINATION

| Sup | Exc | Good | Fair | Poor |
|-----|-----|------|------|------|
| SSS | SEE | SGG | SFF | SPP |
| SSE | SEG | SGF | SFP | EPP |
| SSG | SEP | EGG | EFF | GPP |
| SSF | SEP | EGF | EFP | FPP |
| SSP | EEE | EGP | GFF | PPP |
| | EEG | GGG | GFP | |
| | EEF | GGF | FFF | |
| | EEP | GGP | FFP | |

FINAL RATING

(Combined Stage Performance and Sight Reading Ratings)

| Su | ıp | Ex | c | Go | od | Fa | ir | Po | or |
|----|----|-------------|----|----|----|----|----|----|----|
| P | SR | Р | SR | Р | SR | Р | SR | Р | SR |
| s | S | s | G | Е | F | G | Р | Р | F |
| S | Е | S | F | Ε | Р | F | G | Р | Р |
| | | S S E | Р | G | E | F | F | | |
| | | Ε | S | G | G | F | Р | | |
| | | Е | E | G | F | Р | S | | |
| | | Е | G | F | S | Р | Ε | | |
| | | G | S | F | Е | Р | G | | |