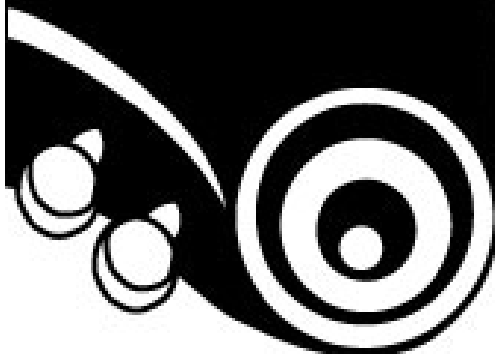


FLORIDA
ORCHESTRA
ASSOCIATION, INC.



Music Performance Assessment Concert Adjudicator Manual



Photo courtesy of MHT Photography

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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 manual section 5)*
15. An Approved Adjudicator must be re-approved every five (5) years *(Note: FSMA Rules and Regulations manual section 5)*

B. Music and Classification of orchestras

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

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. E-Print music scores may be used provided proof of purchase is attached to each score supplied to the adjudicators. IMSLP or similar resources may be used for performance. A printout of the general information page must be included with each score showing that the copyright is public domain.

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 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.

Matrix area one: 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.

Matrix area two: 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.

Matrix area three: 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.

Matrix area four: 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.

Matrix area five: Adjudicators are to select from one of the four (4) word choices at the top regarding *Performance Position* 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.

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.				

Matrix area six: 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 be described in detail verbally. This is easier than through written instructions on the narrative page.

Written comments in general areas 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 is deleterious to the orchestra's performance, it should be noted on a separate sheet and not addressed on the adjudication sheets that the students see.

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

E. Sight-reading Procedures – District MPA only

The primary purpose of including sight reading is 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 for the students.

1. Sight-reading will occur in a designated area immediately following the concert performance. Time allotted for sight-reading is one half-hour.
2. Upon entering the sight-reading room, the **director will immediately be 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. Remember the folder you are receiving in the envelopes has music already placed one level lower than the group's level performance.
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 demonstrate any part of the music on an instrument, 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.
6. Once the orchestra starts playing the sight-reading music, the director may only use their hands or baton to give meaningful conducting gestures. The director nor the students 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). All sightreading music has been leveled for the appropriate sightreading classification. The orchestra will perform music from the sightreading folder labeled as the same classification as their stage performance. For example, a BF orchestra on stage will sightread from the BF envelope.
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.
- 2** Problems with pitch and lack of adjustment create consistent, significant pitch inaccuracies.
- 1** Severe pitch problems and lack of adjustment make the mode or key difficult to recognize.

Sight-Reading Matrix area two: 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.

Sight-Reading Matrix area five: Adjudicators are to select from one of the four (4) word choices at the top regarding ***Performance Position & Formal Presentation*** for the overall orchestra's sight-reading 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.

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.			

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.

G. Student Conductor Adjudication Procedures

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

- 1. The score for the student conductor performance 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 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. E-Print music scores may be used provided proof of purchase is attached to each score supplied to the adjudicators. IMSLP or similar resources may be used for performance. A printout of the general information page must be included with each score showing that the

copyright is public domain.

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.
9. If the student receives a superior on their performance, they are awarded a superior solo and ensemble medal.
10. The rubric for student conductors may be found at the end of this document.

Adjudication approval process for the Florida Orchestra Association, Inc.

The process to become 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.

11. 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

12. 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

13. The candidate must attend a designated MPA in your area of the State for a day with a Lead Adjudicator. The 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

14. 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:
 1. 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.

Or

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 **are not exempt** 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.

Florida Orchestra Association – District _____

Concert Adjudicator's Comment Sheet

School: _____ Order/Time of Performance: _____

Name of Orchestra: _____ Classification: _____

Orchestra Director(s): _____

Selections to be performed: _____ Compose/Arranger: _____

1) _____

2) _____

3) _____

(Indicate multiple selections in a circle "X")

Ratings	Definitions
Superior	Outstanding performance consistently evident throughout with no serious flaws.
Excellent	Mostly accurate performance only lacking in some details of refinement in performance fundamentals, and/or technical preparation, and/or musical affect.
Good	An average performance lacking in details of refinement in performance fundamentals, and/or technical preparation, and/or musical effect.
Fair	Performance lacks many basic essentials of tone, intonation, balance, phrasing and accuracy of note values.
Poor	Performance weak in most respects.

General Adjudicator Comments on Performance:

Selection #1 _____

Selection #2 _____

Selection #3 _____

Concert adjudicator's ratings is located on the back of this form.

Florida Orchestra Association – District _____

Sight Reading Adjudicator's Comment Sheet

School: _____ Order/Time of Performance: _____

Name of Orchestra: _____ Classification: _____

Orchestra Director(s): _____

Ratings	Definitions
Superior	Mostly accurate performance only lacking in small details of refinement.
Excellent	An average performance lacking in details of refinement.
Good	Performance lacks many essentials of tone, intonation, balance, phrasing and accuracy of note values.
Fair	Performance weak in most respects.
Poor	An incomplete performance.

General Adjudicator Comments on Performance:

Sight reading adjudicator's ratings is located on the back of this form.

Florida Orchestra Association

Concert Adjudicator's Comment Sheet

Rating	Numerical Score	30-38 Superior 20-29 Excellent 12-19 Good 6-11 Fair 0-5 Poor
Signature of Adjudicator		

INTONATION	Selections		
	#1	#2	#3
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.			
TONE 5 Tone quality is mostly 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.			
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 disastrous performance.			
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 lack refinement. 2 Balance, articulations, dynamics, phrasing, and style are infrequently present. 1 Little or no dynamics, style, articulations, or balance are observed between sections.			
SUB/TOTALS			
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.			
FORMAL PRESENTATION (ETIQUETTE) 4 Majority of the student's enter and leave the stage quietly and efficiently. Appropriate, well-maintained attire creates positive visual effect and reflects formal performance practice. Student's 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.			
SUB/TOTALS FOR SELECTION 1 + SELECTION 2 + SELECTION 3 + PERFORMANCE POSITION + FORMAL PRESENTATION = TOTAL SCORE			

Florida Orchestra Association

Sight Reading Adjudicator's Comment Sheet

Rating	Numerical Score	12-20 Superior 8-11 Excellent 4-7 Good 0-3 Fair 0-1 Poor
Signature of Adjudicator		

INTONATION	Selections		
	#1	#2	#3
INTONATION 4 Music is mostly 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, significant pitch inaccuracies. 1 Severe pitch problems and lack of adjustment make the mode or key difficult to recognize.			
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.			
RHYTHMIC PRECISION 4 Most rhythms are accurate; tempos are consistent and appropriate for the music. All 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 disastrous performance.			
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 lack refinement. 2 Balance, articulations, dynamics, phrasing, and style are infrequently present. 1 Little or no dynamics, style, articulations, or balance are observed between sections.			
PERFORMANCE POSITION and FORMAL PRESENTATION (ETIQUETTE) Majority (4) Some (3) Few (2) None (1)			
<ul style="list-style-type: none"> 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. 			
TOTAL SCORE			

Student Conductor

RATING

Order or time of appearance _____ Event No. _____ Class _____ Date _____ 20____

Name _____

School _____ City _____ State _____ District _____

Selection (1) _____ Strain (1) _____
 (2) _____ (2) _____
 (3) _____ (3) _____

Adjudicator will grade principal items, A, B, C, D, or E, or numerals, in the respective squares. Comments must deal with fundamental principles and be constructive. Minor details may be marked on music furnished to adjudicator.

TECHNIQUE (check list) _____

(Adjudicator will indicate that these rudiments have been correctly performed. He will request demonstration of time signatures not called for in selections.)

- Right hand..... _____
- Left hand..... _____
- Both hands..... _____
- Preparatory beat..... _____
- Release..... _____
- 2/4 time..... _____
- 3/4 time..... _____
- 4/4 time..... _____
- 6/8 time..... _____
- Subdivided beats..... _____
- Entrances..... _____

STYLE AND INTERPRETATION (check list) _____

- Did manner of conducting indicate character of music being played?..... _____
- Was point of beat unmistakably indicated?..... _____
- Were accents plainly indicated?..... _____
- Were attacks plainly indicated?..... _____
- Were releases plainly indicated?..... _____
- Were tempi in keeping with the character and mood of the movements played?..... _____
- Were dynamics clearly indicated?..... _____

GENERAL COMMENTS (check list) _____

- Confidence--assurance..... _____
- Bravado--cockiness..... _____
- Timidity--uncertainty..... _____
- Did conductor have organization under control?..... _____

Signature of Adjudicator _____

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)

Sup		Exc		Good		Fair		Poor	
<u>P</u>	<u>SR</u>	<u>P</u>	<u>SR</u>	<u>P</u>	<u>SR</u>	<u>P</u>	<u>SR</u>	<u>P</u>	<u>SR</u>
S	S	S	G	E	F	G	P	P	F
S	E	S	F	E	P	F	G	P	P
		S	P	G	E	F	F		
		E	S	G	G	F	P		
		E	E	G	F	P	S		
		E	G	F	S	P	E		
		G	S	F	E	P	G		