



Florida
Orchestra
Association

Music Performance Assessment Concert Adjudicator Manual



Photo courtesy of MHT Photography

Table of Contents

Philosophy	2
Responsibilities of the Adjudicator	3
Music & Classification, Adjudication Matrix	4
Matrix categories: Intonation, Tone, Rhythmic Precision	5
Matrix categories: Musical Effect, Performance Position, Formal Presentation	6
Recorded and written comments	7
Sight reading procedures	7-8
Sight reading Matrix category: Intonation	9
Sight reading categories: Tone, Rhythmic Precision	10
Sight reading categories: Musical Effect, Performance Position, Formal Presentation	11
Student conductor adjudication procedures	12
Becoming an Approved Adjudicator	13-14
Alternate Process for Adjudication Approval	15
Adjudicator Renewal Process, Performance Review	16
Adjudication Forms	17-18
Rating Tables	19

Philosophy

The membership of the Florida Orchestra Association believes that it must always be flexible to change, stay ahead of trends, and to protect the 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 soloists 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 calculator or device to calculate scoring
4. Dress professionally
5. Arrive early
6. Attend the pre MPA meeting with all other judges and the District Chair
7. Familiarize yourself with the individual recording device used by the district
8. Assign a WORD (i.e. Superior) for the rating; not a number
9. If erasures are made in the Principal Items category, a new Adjudicator Comment Sheet MUST be filled out
10. Final Rating and adjudicator signature MUST be in ink
11. Adjudicators must continually strive for consistency of comments that correlate to the numerical award
12. Conferring between adjudicators should be kept to a minimum until AFTER a Final Rating has been assigned by each adjudicator
13. An Approved Adjudicator may not return to a component district MPA in the same capacity the following year. *(Note: FSMA Rules and Regulations manual section5)*
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 section5)*

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, movie themes, and television themes are not acceptable for an event of this type and will be recorded as a disqualification, although comments will still be given.

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.

Remember the 3 C's: Compliment, Concern, Correction

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

1. 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.
2. 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 detrimental to the orchestra's performance, it should be noted on a separate sheet and not addressed on the adjudication sheets that the students see.
3. 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. Groups may tune before SR material is disseminated.

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 orchestra will perform music from the sight reading folder labeled as the same classification as their stage performance. For example, a BF orchestra on stage will sight read from the BF 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 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 begins playing, the director can only use his/her hands or baton to give meaningful conducting gestures. An orchestra whose director makes an obvious contribution to the performance by either singing with or speaking to the students while they are performing shall result in a rules infraction, which will lower the orchestra's overall rating by one level. *The director or students cannot sing, whistle, clap, speak, whisper, tap on the stand, yell out rehearsal marks, or call out any other instructions during the performance.*
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 sight reading music has been leveled for the appropriate sight reading classification.
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 4 word choices at the top regarding *Performance Position & Formal Presentation* for the orchestra's overall 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 adhere to the following sight reading procedures:

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. The student conductor must be able to identify key signatures and be familiar with basic terminology and conducting techniques.
5. 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.
5. 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.
6. If the student receives a superior performance, they are awarded a superior solo and ensemble medal.
7. The rubric for student conductors may be found at the end of this document.

Adjudication approval process for the Florida Orchestra Association, Inc.

H. Process to become a Component Board Approved Adjudicator

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.

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 either on the Wednesday before the FMEA Clinic/Conference in Tampa or the Saturday immediately following the FOA Fall Conference 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. Rubric 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. 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

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

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

Or

 - B. Potential adjudicators 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 voting members of the Executive Board at a regularly scheduled Executive Board meeting.

Or

 - C. 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 voting members Executive Board at a regularly scheduled Executive Board meeting.
3. When one of the above choices is completed and approved by the Executive Board, the candidate must attend a new adjudicator training class. Work submitted from the class must obtain a score of 3.5 or higher on a 5 point scale upon review by the Adjudication Committee.
4. 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.
5. Once all the above requirements are completed, the candidate will be placed on the Component Board Approved Adjudicator (CBAA) list for 5 years.

J. Process to Renew a Component Board Approved Adjudicator Status

1. CBAA status shall be granted to adjudicators for a period of five (5) years. Adjudicators wishing to renew need only retake training to extend CBAA status. The requirement of “3 final ratings of Superior in 5 years” only applies to first time CBAA applicants.
2. The candidate must attend an initial four (4) hour training class held either on the Wednesday before the FMEA Clinic/Conference in Tampa or the Saturday immediately following the FOA Fall Conference with our lead adjudicators covering the following:
 - Philosophy of adjudicating for the Florida Orchestra Association, Inc.
 - Expectations of an adjudicator for the Florida Orchestra Association, Inc
 - Procedures for adjudicators at an MPA event
 - Rubric being used by the adjudicator
 - Choosing to communicate wisely
 - Middle School/High School expectations
 - String/Full Orchestra expectations
 - Sight reading expectations
 - Importance of written and verbal comments
 - All work done by candidates will be collected and reviewed by the Committee
3. All written and recorded work from the training session 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.

K. Adjudicator Performance Review

1. All directors filing a ‘Poor’ adjudicator comment are required to include their District MPA comment sheets. Review surveys are available via MPA online.
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: _____ Date/Time of Performance: _____
Name of Orchestra: _____ Conductor: _____
Orchestra Director(s): _____

Selections to be performed: **Composer/Arranger:**

1.) _____	_____
2.) _____	_____
3.) _____	_____

(Indicate number of selections to be scored.)

Ratings **Definitions**

Superior Outstanding performance consistently evident throughout with no serious flaws.

Excellent Nearly all areas performance only lacking in some details of refinement in performance fundamentals, and/or technical preparation, and/or musical effect.

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 elements 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 rating is based on the best of selections.

Florida Orchestra Association
Concert Adjudicator's
Comment Sheet

17-20	Superior
14-16	Excellent
12-13	Good
10-11	Fair
8-9	Poor

Selections

	Selections		
	#1	#2	#3
INTONATION			
<ul style="list-style-type: none"> 5 Made no consistently or severe errors in intonation throughout. 4 Made no or very few errors in intonation throughout the passage. 3 Lack of pitch adjustment causes subtle but consistent pitch inaccuracies. 2 Problems with pitch and lack of adjustment create noticeable and significant pitch inaccuracies. 1 Severe pitch problems and lack of adjustment make the music so less difficult to recognize. 			
TONE			
<ul style="list-style-type: none"> 5 Tone quality is usually excellent and conveys appropriate intensity and sensitivity throughout the selection. 4 Tone quality is usually excellent, but conveys appropriate intensity and sensitivity throughout the selection. 3 Tone quality lacks focus and does not convey a mature sound. 2 Tone quality is less than optimal. 1 Poor, weak tone quality throughout performance. 			
RHYTHMIC PRECISION			
<ul style="list-style-type: none"> 5 Rhythmic accuracy is consistently accurate throughout for the music. All accents, rubato, and tempo changes are precise and successful. 4 Most rhythmic elements are accurate but some are inconsistent and appropriate for the music. 3 Some rhythmic elements are noticeably inaccurate. Minor timing or dragging problems exist. 2 Rhythmic inaccuracies are frequent. Moderate timing or dragging issues occasionally present. 1 Rhythmic inaccuracies are severe. Timing or dragging issues cause major ensemble problems. 			
MUSICAL EFFECT (BALANCE, ARTICULATION, DYNAMICS, PHRASING, & STYLE)			
<ul style="list-style-type: none"> 5 Overall balance, articulation, dynamics, phrasing, and style are very musical and well defined. 4 Most balance, articulation, dynamics, phrasing, and style are very musical and well defined. 3 Balance, articulation, dynamics, phrasing, and style lacks refinement. 2 Balance, articulation, dynamics, phrasing, and style are infrequently present. 1 Little or no dynamic, style, articulation, or balance are observed between sections. 			
PERFORMANCE POSITION AND FORMAL PRESENTATION (LETTING)			
<ul style="list-style-type: none"> 5 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 4 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 3 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 2 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 1 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 			
SUBTOTALS FOR SELECTION 1 + SELECTION 2 + SELECTION 3 + PERFORMANCE POSITION + FORMAL PRESENTATION = TOTAL SCORE			

Florida Orchestra Association – District _____
Sight Reading Adjudicator's Comment Sheet

School: _____ Date/Time of Performance: _____
Name of Orchestra: _____ Conductor: _____
Orchestra Director(s): _____

Ratings **Definitions**

Superior Mostly all areas performance only lacking in small details of refinement.

Excellent An average performance lacking in details of refinement.

Good Performance lacks many essential elements 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:

Selection #1 _____

Selection #2 _____

Selection #3 _____

Sight reading adjudicator's rating is based on the best of selections.

Florida Orchestra Association
Sight Reading Adjudicator's
Comment Sheet

17-20	Superior
14-16	Excellent
12-13	Good
10-11	Fair
8-9	Poor

Selections

	Selections		
	#1	#2	#3
INTONATION			
<ul style="list-style-type: none"> 5 Made no consistently or severe errors in intonation throughout. 4 Made no or very few errors in intonation throughout the passage. 3 Lack of pitch adjustment causes subtle but consistent pitch inaccuracies. 2 Problems with pitch and lack of adjustment create noticeable and significant pitch inaccuracies. 1 Severe pitch problems and lack of adjustment make the music so less difficult to recognize. 			
TONE			
<ul style="list-style-type: none"> 5 Tone quality is usually excellent and conveys appropriate intensity and sensitivity throughout the selection. 4 Tone quality is usually excellent, but conveys appropriate intensity and sensitivity throughout the selection. 3 Tone quality lacks focus and does not convey a mature sound. 2 Tone quality is less than optimal. 1 Poor, weak tone quality throughout performance. 			
RHYTHMIC PRECISION			
<ul style="list-style-type: none"> 5 Rhythmic accuracy is consistently accurate throughout for the music. All accents, rubato, and tempo changes are precise and successful. 4 Most rhythmic elements are accurate but some are inconsistent and appropriate for the music. 3 Some rhythmic elements are noticeably inaccurate. Minor timing or dragging problems exist. 2 Rhythmic inaccuracies are frequent. Moderate timing or dragging issues occasionally present. 1 Rhythmic inaccuracies are severe. Timing or dragging issues cause major ensemble problems. 			
MUSICAL EFFECT (BALANCE, ARTICULATION, DYNAMICS, PHRASING, & STYLE)			
<ul style="list-style-type: none"> 5 Overall balance, articulation, dynamics, phrasing, and style are very musical and well defined. 4 Most balance, articulation, dynamics, phrasing, and style are very musical and well defined. 3 Balance, articulation, dynamics, phrasing, and style are infrequently present. 2 Little or no dynamic, style, articulation, or balance are observed between sections. 			
PERFORMANCE POSITION AND FORMAL PRESENTATION (LETTING)			
<ul style="list-style-type: none"> 5 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 4 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 3 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 2 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 1 Musicians sit or stand in the correct performance position, instrument positioning, and left and right hand playing position. 			
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		