

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:

Composer/Arranger:

1.) _____

2.) _____

3.) _____

Indicate required selection with an asterisk (*)

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 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 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 rubric is located on the back of this form.

Florida Orchestra Association

Concert Adjudicator's Comment Sheet

		59 - 68 Superior
		46 - 58 Excellent
		32 - 45 Good
		20 - 31 Fair
		14 - 19 Poor
Rating		Numerical Score
Signature of Adjudicator		

Selections

#1 #2 #3

<p>INTONATION</p> <p>5 Music is consistently <i>in tune</i> with no serious flaws.</p> <p>4 Music is <i>in tune</i>, except in several technically challenging passages.</p> <p>3 Lack of pitch adjustment causes subtle but consistent pitch inaccuracies.</p> <p>2 Problems with pitch and lack of adjustment create consistent and significant pitch inaccuracies.</p> <p>1 Severe pitch problems and lack of adjustment make the mode or key difficult to recognize.</p>			
<p>TONE</p> <p>5 Tone quality overall is characteristically mature, focused, and conveys appropriate intensity and sensitivity throughout the selection.</p> <p>4 Tone quality is mostly mature, focused, and conveys appropriate intensity and sensitivity throughout the selection.</p> <p>3 Tone quality lacks focus and does not yet convey a mature sound.</p> <p>2 Tone quality is too thin or harsh.</p> <p>1 Poor, weak tone quality throughout performance.</p>			
<p>RHYTHMIC PRECISION</p> <p>5 Rhythms are consistently accurate; tempos are appropriate for the music. All entrances, cadences, and tempo changes are well executed.</p> <p>4 Most rhythms are accurate; tempos are consistent and appropriate for the music. Entrances, cadences, and tempo changes are generally well executed.</p> <p>3 Some rhythmic inaccuracies occasionally occur. Minor rushing or dragging problems exist. Entrances, cadences, and tempo changes lack precision.</p> <p>2 Rhythmic inaccuracies are frequent. Moderate rushing or dragging causes ensemble problems. Entrances, cadences, and tempo changes consistently lack precision.</p> <p>1 Rhythmic inaccuracies are severe. Rushing or dragging causes major ensemble problems. Inaccurate entrances or cadences result in a disaster-prone performance.</p>			
<p>MUSICAL EFFECT (BALANCE, ARTICULATIONS, DYNAMICS, PHRASING, & STYLE)</p> <p>5 Overall balance, articulations, dynamics, phrasing, and style are very musical and well defined.</p> <p>4 Most balance, articulations, dynamics, phrasing, and style are very musical and well defined.</p> <p>3 Balance, articulations, dynamics, phrasing, and style lacks refinement.</p> <p>2 Balance, articulations, dynamics, phrasing, and style are infrequently present.</p> <p>1 Little or no dynamics, style, articulations, or balance are observed between sections.</p>			
<p>SUBTOTALS</p>			
<p>PERFORMANCE POSITION Majority (4) Some (3) Few (2) None (1)</p> <p>Students sit or stand with correct performance posture, instrument positioning, and left and right hand playing position.</p>			
<p>FORMAL PRESENTATION (ETIQUETTE)</p> <p>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.</p> <p>3 Some students detract from the desired positive visual effect and cause an undesired formal presentation.</p> <p>2 A large number of students detract from the desired positive visual effect and cause an undesired formal presentation.</p> <p>1 Many problems with the group's behavior detract from the desired appropriate presentation.</p>			
<p>SUBTOTALS FOR SELECTION 1 + SELECTION 2 + SELECTION 3 + PERFORMANCE POSITION + FORMAL PRESENTATION = TOTAL SCORE</p>			

Florida Orchestra Association

Sight Reading Adjudicator's Comment Sheet

		17 - 20 Superior
		13 - 16 Excellent
		9 - 12 Good
		6 - 8 Fair
		5 Poor
Rating		
Numerical Score		
Signature of Adjudicator		

<p>INTONATION</p> <p>4 Music is mostly <i>in tune</i>, except in several technically challenging passages.</p> <p>3 Lack of pitch adjustment causes subtle but consistent pitch inaccuracies.</p> <p>2 Problems with pitch and lack of adjustment create consistent, significant pitch inaccuracies.</p> <p>1 Severe pitch problems and lack of adjustment make the mode or key difficult to recognize.</p>	
<p>TONE</p> <p>4 Tone quality is mostly mature, focused, and conveys appropriate intensity and sensitivity throughout the selection.</p> <p>3 Tone quality lacks focus and does not yet convey a mature sound.</p> <p>2 Tone quality is too thin or harsh.</p> <p>1 Poor, weak tone quality throughout the selection.</p>	
<p>RHYTHMIC PRECISION</p> <p>4 Most rhythms are accurate; tempos are consistent and appropriate for the music. Entrances, cadences, and tempo changes are generally well executed.</p> <p>3 Some rhythmic inaccuracies occasionally occur. Minor rushing or dragging problems exist. Entrances, cadences, and tempo changes lack precision.</p> <p>2 Rhythmic inaccuracies are frequent. Moderate rushing or dragging causes ensemble problems. Entrances, cadences, and tempo changes consistently lack precision.</p> <p>1 Rhythmic inaccuracies are severe. Rushing or dragging causes major ensemble problems. Inaccurate entrances or cadences result in a disaster-prone performance.</p>	
<p>MUSICAL EFFECT (BALANCE, ARTICULATIONS, DYNAMICS, PHRASING, & STYLE)</p> <p>4 Most balance, articulations, dynamics, phrasing, and style are very musical and well defined.</p> <p>3 Balance, articulations, dynamics, phrasing, and style lacks refinement.</p> <p>2 Balance, articulations, dynamics, phrasing, and style are infrequently present.</p> <p>1 Little or no dynamics, style, articulations, or balance are observed between sections.</p>	
<p>PERFORMANCE POSITION AND FORMAL PRESENTATION (<i>ETIQUETTE</i>)</p> <p style="text-align: center;">Majority (4) Some (3) Few (2) None (1)</p> <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	

Florida Orchestra Association – District _____

Music Performance Assessment Ensemble Report

School: _____ Order/Time of Performance: _____

Name of Orchestra: _____ Classification: _____

Orchestra Director(s): _____

Selections to be performed: _____ Composer/Arranger: _____

1.) _____

2.) _____

3.) _____

Indicate required selection with an asterisk (*)

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 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 essentials of tone, intonation, balance, phrasing and accuracy of note values.
Poor	Performance weak in most respects.

Final Ratings

(To be completed by the district chair)

Adjudicator #1: _____

Adjudicator #2: _____

Adjudicator #3: _____

SR Adjudicator: _____

OVERALL RATING: _____

District Chair's Signature: _____

Director's Signature: _____

**The district chair and orchestra director(s) should confirm all calculations and ratings before departing MPA with the performing ensemble's ratings.*