Standards for Ratings

| Term | Definition |
|--------------|---|
| Exemplary | An <u>exemplary</u> performance that <u>consistently</u> demonstrates <u>true musical expression and few technical errors</u> . The performance is worthy of the <u>distinction</u> of being recognized as <u>among the very best</u> . |
| Outstanding | An <u>outstanding</u> performance of <u>distinctive quality</u> yet has <u>minor defects</u> in musical expression and fundamental technique. |
| Satisfactory | A <u>satisfactory</u> performance showing <u>accomplishment and marked promise</u> , but <u>lacking consistency</u> of musical expression and fundamental technique. |
| Developing | A <u>developing</u> performance indicating <u>room for improvement in consistent musical expression and <u>fundamental</u> <u>technique</u>. Such a performance would include many technical errors, poor musical expression and ineffective use of existing instrumentation or choral voicing.</u> |
| Ineffective | An <u>ineffective</u> performance indicating <u>obvious lack of overall preparation</u> . |



Instrumental Solo Adjudication Form

E | O | S | D | I

| Event: | School: | A. |
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Selection:

Room:

Time:

| Fundamental Technique | Exemplary | Outstanding | Exemplary Outstanding Satisfactory Developing | Developing | Ineffective | Fundamental Techique Comments: |
|-----------------------|--|--|--|--|-------------|--------------------------------|
| Intonation | | | | | | |
| Tone Quality | | | | | | |
| Breathing | | | | | | |
| Articulation/Bowing | | THE HEAD (A) COURT IS AN AD | авиниване венения вене | | | |
| Rhythm Accuracy | | WEER CONTROL OF THE PROPERTY O | | | | |
| Note Accuracy | | | | | | Musical Effect Comments: |
| Position/Posture | THE REST OF THE PROPERTY OF TH | | TO THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE | | | |
| Tempo | | | | | | |
| Musical Effect | Exemplary | Outstanding | Exemplary Outstanding Satisfactory Developing | | Ineffective | |
| Interpretation/Style | | | | | | |
| Phrasing | | A CONTRACTOR DE LA CONT | DOCUMENTAL AND | TRAMAMORIES SAMONIES SESSIONIS SESSI | | Strenaths: |
| Dynamics | | | | оргонического положения в поло | | g |
| Balance | | | | | | |
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| | | | | | | Areas to Improve: |
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| Adjudicator: | | | | | | |



Instrumental Ensemble Adjudication Form

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Event: Selection:

Room:

| Position/Posture Tempo Musical Effect Interpretation/Style Phrasing Dynamics Ensemble Precision Balance Blend Musical Effect Exemplary Outstanding Satisfactory Developing Ineffective Strengths: Strengths: | Fundamental Technique Intonation Tone Quality Breathing Articulation/Bowing Rhythm Accuracy | Exemplary Outsta | Exemplary Outstanding Satisfactory Developing | Ineffective |
|---|---|------------------|---|---|
| al Effect Exemplary Outstanding Satisfactory Developing Ineffective etation/Style ng nics ble Precision Se | Note Accuracy Position/Posture | | | |
| retation/Style ng ng nics nble Precision se | Musical Effect | Exemplary Outsta | nding Satisfactory | Ineffective |
| nics nble Precision | Interpretation/Style Phrasing | | | |
| ble Precision | Dynamics | | | |
| W . | Ensemble Precision | | | |
| | Balance | | | AND |
| Areas to In | Blend | | | |
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Percussion Solo Adjudication Form

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Room: Time:

| | Balance | Dynamics | Phrasing | Interpretation/Style | Musical Effect | Tempo | Note Accuracy | Rhythm Accuracy | Position | Rudiments/Technique | Tone Quality | Fundamental Technique |
|-------------------|------------|----------|----------|----------------------|---|--------------------------|---------------|---|----------|---------------------|--|---|
| | | | | | Exemplary | | | | | | | |
| | | | | | Exemplary Outstanding Satisfactory Developing | | | | | | | Exemplary Outstanding Satisfactory Developing |
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| Areas to Improve: | Strengths: | | | | | Musical Effect Comments: | | | • | | | Fundamental Technique Comments: |
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Percussion Ensemble Adjudication Form

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| | Time: | Room: | |



Piano Solo Adjudication Form

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Room: Time:

| Fundamental Technique | Exemplary | Exemplary Outstanding Satisfactory Developing Ineffective | Satisfactory | Developing | Ineffective | Fundamental Technique Comments: |
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| Tone Quality | THE REAL PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE P | | | | | |
| Articulation | | | | | | |
| Rhythm Accuracy | | | | | | |
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| Tempo | | | | | | |
| Musical Effect | Exemplary | Exemplary Outstanding Satisfactory Developing Ineffective | Satisfactory | Developing | Ineffective | |
| Interpretation/Style | | | | | | |

| Musical Effect | Exemplary | Exemplary Outstanding Satisfactory Developing Ineffective | Satisfactory | Developing | Ineffective |
|----------------------|---|---|---|------------|-------------|
| Interpretation/Style | | | | | |
| Phrasing | | | | | |
| Dynamics | AADATATATATATATATATATATATATATATATATATAT | | 900000000000000000000000000000000000000 | | |
| Balance/Voicing | | | | | |

| Musical Effect Comments: | and the confinence con |
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Vocal Solo Adjudication Form

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| Event: | School: | A. |
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Room: Time:

Selection:



Vocal Ensemble Adjudication Form

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School:

Event: Selection:

> Time: Room:

| Outstanding |
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| Outstanding Satisfactory |
| Exemplary Outstanding Satisfactory Developing |
| Dutstanding Satisfactory Developing Ineffective Fundamental Technique C Musical Effect Comments: |