



# SCMEA Concert Festival Evaluation Form

Overall Rating:

Ensemble Name: \_\_\_\_\_

School: \_\_\_\_\_  Full Orchestra  String Orchestra

Performance Date: \_\_\_\_\_ Time: \_\_\_\_\_ Adjudication Type:  For Rating  
 For Comments Only\*

Repertoire (Title, Composer, Arranger)

Selection 1: \_\_\_\_\_  
Performance Level:  I  II  III  IV  V  VI

Selection 2: \_\_\_\_\_  
Performance Level:  I  II  III  IV  V  VI

*\*Comments Only.* Directors who wish to receive comments only must write the words "Comments Only" in the Rating box at the top of the evaluation form on the other side of this page. Adjudicators will give each group scores and a final rating unless the director wishes to receive comments only.

*Make sure to include original scores for each judge with the measures numbered. Photocopies will only be accepted if accompanied by a letter or fax from the publisher granting permission to use photocopies.*

Ratings	Definitions
<b>I. Superior</b>	Reserved for uncommonly exceptional groups that stand out as having performances that are nearly flawless.
<b>II. Excellent</b>	Truly fine work; worthy of compliment and praise. Students are performing well.
<b>III. Good</b>	Performance demonstrates some good technical and musical achievements; however, improvement is needed to be considered excellent.
<b>IV. Fair</b>	A moderate number of significant problems mar the desired positive effect of the performance.
<b>V. Poor</b>	Many, severe problems mar the desired positive effect of the performance.

Judge #1: \_\_\_\_\_

Sight-reading Groups

Non-Sight-reading Groups

Judge #2: \_\_\_\_\_

**I. Superior (103-125)**

**I. Superior (83-100)**

**II. Excellent (83-102)**

**II. Excellent (67-82)**

**III. Good (63-82)**

**III. Good (51-66)**

SR Judge: \_\_\_\_\_

**IV. Fair (43-62)**

**IV. Fair (35-50)**

**V. Poor (25-42)**

**V. Poor (20-34)**

Total Score: \_\_\_\_\_

# Concert Music Adjudication Form

<b>Rating</b>	<b>Numerical Score</b>	<b>42-50</b>	<b>Superior (I)</b>
		<b>34-41</b>	<b>Excellent (II)</b>
		<b>26-33</b>	<b>Good (III)</b>
		<b>18-25</b>	<b>Fair (IV)</b>
		<b>10-17</b>	<b>Poor (V)</b>
<b>Judge's Signature</b>			

	<b>Piece 1</b>	<b>Piece 2</b>
<b>Tone</b> 4-5 Mature, focused, and well-balanced tone conveys appropriate intensity and sensitivity throughout the selection. All (5) or most (4) technically challenging passages are well executed. 3 Tone quality does not yet convey a mature, focused sound. Minor balance problems exist. Challenging passages and/or sections of the ensemble are mostly precise and fluid. 2 Tone quality is generally too thin or harsh. Moderate balance problems may exist. Challenging passages and/or sections of the ensemble lack precision and fluidity. 1 Poor, weak tone throughout performance; entire sections of the music or orchestra are difficult to hear.		
<b>Intonation</b> 4-5 (5) All music is <i>in tune</i> . (4) Music is <i>in tune</i> , except in several technically challenging passages. 3 Lack of quick fingertip adjustment causes subtle but consistent pitch inaccuracies. 2 Problems with finger placement and lack of adjustment create consistent, significant pitch inaccuracies. 1 Severe finger placement problems and lack of adjustment make the mode or key difficult to recognize.		
<b>Rhythmic Precision</b> 4-5 All (5) or most (4) Rhythms are accurate. Tempos are consistent and appropriate for the music. Entrances, cadences and tempo changes are well executed. 3 Rhythmic inaccuracies occasionally occur. Tempos may be a little slow or fast; slight rushing/dragging problems exist. Entrances, cadences and tempo changes lack precision. 2 Recurring rhythmic inaccuracies are frequent. Tempos are too slow or fast; rushing/dragging causes moderate ensemble problems. Entrances, cadences and tempo changes consistently lack precision. 1 Recurring rhythmic inaccuracies are very frequent. Severe problems with tempo, rushing, dragging, entrances, cadences or deliberate tempo changes result in group not maintaining rhythmic ensemble.		
<b>Musical Effect (Style, Dynamics, Phrasing)</b> 4-5 All (5) or most (4) phrasing and dynamic contrasts are very musical and well defined. Articulations are accurately performed and characteristic of musical style. Bowings/articulations are uniform (same direction, and in the same part of bow). 3 Dynamics and articulations are present, but should be better defined. Minor bowing, articulation problems exist. 2 Some dynamics and/or stylistic articulations are present; however, consistent and frequent problems throughout group obscure the correct dynamics and articulations performed by some. 1 Little or no dynamics or stylistic articulations observed.		
<b>SUBTOTAL</b>		
<b>Performance Position</b> All (5)   Most (4)   Many (3)   Some (2)   Few (1) Students sit or stand with correct performance posture, instrument positioning, and left and right hand playing position.		
<b>Formal Presentation</b> 4-5 All (5) or most (4) students enter and leave the stage quietly, efficiently. Appropriate, well-maintained attire creates positive visual effect and reflects formal performance practice. Students appear completely engaged and focused throughout performance. 2-3 A few (3) or a moderate number (2) of problems detract from a desired positive visual effect and does not reflect formal performance. 1 Many problems with presentation detract from desired formal stage presence.		
<b>Subtotals Piece 1 + Piece 2 + Form + Presentation = TOTAL SCORE</b>		



# Sight Reading Adjudication Form

		<b>21-25</b>	<b>Superior (I)</b>
		<b>17-20</b>	<b>Excellent (II)</b>
		<b>13-16</b>	<b>Good (III)</b>
		<b>9-12</b>	<b>Fair (IV)</b>
		<b>5-8</b>	<b>Poor (V)</b>
<b>Judge's Signature</b>			

<p><b>Tone</b></p> <p>4-5 Mature, focused, and well-balanced tone conveys appropriate intensity and sensitivity throughout the selection. All (5) or most (4) technically challenging passages are well executed.</p> <p>3 Tone quality does not yet convey a mature, focused sound. Minor balance problems exist. Challenging passages and/or sections of the ensemble are mostly precise and fluid.</p> <p>2 Tone quality is generally too thin or harsh. Moderate balance problems may exist. Challenging passages and/or sections of the ensemble lack precision and fluidity.</p> <p>1 Poor, weak tone throughout performance; entire sections of the music or orchestra are difficult to hear.</p>	
<p><b>Intonation</b></p> <p>4-5 (5) All music is <i>in tune</i>. (4) Music is <i>in tune</i>, except in several technically challenging passages.</p> <p>3 Lack of quick fingertip adjustment causes subtle but consistent pitch inaccuracies.</p> <p>2 Problems with finger placement and lack of adjustment create consistent, significant pitch inaccuracies.</p> <p>1 Severe finger placement problems and lack of adjustment make the mode or key difficult to recognize.</p>	
<p><b>Rhythmic Precision</b></p> <p>4-5 All (5) or most (4) Rhythms are accurate. Tempos are consistent and appropriate for the music. Entrances, cadences and tempo changes are well executed.</p> <p>3 Rhythmic inaccuracies occasionally occur. Tempos may be a little slow or fast; slight rushing/dragging problems exist. Entrances, cadences and tempo changes lack precision.</p> <p>2 Recurring rhythmic inaccuracies are frequent. Tempos are too slow or fast; rushing/dragging causes moderate ensemble problems. Entrances, cadences and tempo changes consistently lack precision.</p> <p>1 Recurring rhythmic inaccuracies are very frequent. Severe problems with tempo, rushing, dragging, entrances, cadences or deliberate tempo changes result in group not maintaining rhythmic ensemble.</p>	
<p><b>Musical Effect (Style, Dynamics, Phrasing)</b></p> <p>4-5 All (5) or most (4) phrasing and dynamic contrasts are very musical and well defined. Articulations are accurately performed and characteristic of musical style. Bowings/articulations are uniform (same direction, and in the same part of bow).</p> <p>3 Dynamics and articulations are present, but should be better defined. Minor bowing, articulation problems exist.</p> <p>2 Some dynamics and/or stylistic articulations are present; however, consistent and frequent problems throughout group obscure the correct dynamics and articulations performed by some.</p> <p>1 Little or no dynamics or stylistic articulations observed.</p>	
<p><b>Performance Position and Formal Presentation</b></p> <p>All (5) Most (4) Many (3) Some (2) Few (1)</p> <p><input type="checkbox"/> Students sit or stand correctly with accurate performance posture, excellent instrument positioning, and proper left and right hand playing position.</p> <p><input type="checkbox"/> Students enter and leave the stage quietly, efficiently. Appropriate, well-maintained attire creates positive visual effect and reflects formal performance practice. Students appear completely engaged and focused throughout performance.</p>	
<b>TOTAL SCORE</b>	