



Concert Performance Assessment Evaluation Form

Overall Rating:

Ensemble Name: _____

School: _____

☐

Full Orchestra

☐

String Orchestra

Performance Date: _____

Adjudication Type:

☐

For Rating

☐

For Comments Only*

Repertoire (please list 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:** Middle School directors who wish to receive "Comments Only" for sight-reading must write the words "Comments Only" in the Rating Box at the top of the Sight Reading Evaluation Form. Adjudicators will give each group scores and a final rating unless the director wishes to receive comments only. High School directors may not choose "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.

Judge #1: _____

Judge #2: _____

Judge #3: _____

Sight-reading: _____

All Middle and High School Orchestras (rated sight-reading)

- I Superior (147-175)
- II Excellent (119-146)
- III Good (91-118)
- IV Fair (63-90)
- V Poor (35-62)

*Middle School Orchestras (Sight-reading for Comments Only)

- I Superior (126-150)
- II Excellent (102-125)
- III Good (78-101)
- IV Fair (54-77)
- V Poor (30-53)

TOTAL SCORE

Concert Music Adjudication Form

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

	PIECE 1	PIECE 2
Tone 4-5 Mature, focused, and well-balanced tone conveys appropriate intensity and sensitivity throughout the selection. 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. 1 Poor, weak tone throughout performance; entire sections of the music or orchestra are difficult to hear.		
Intonation 4-5 (5) All music is in tune. (4) Music is in tune, except in several technically challenging passages. 3 Lack of 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.		
Rhythmic Precision 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,		
Musical Effect 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 the 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.		
SUBTOTAL		
Performance Position All (5) Most (4) Many (3) Some (2) Few (1) Students sit or stand with correct performance posture, instrument positioning and left/right hand playing		
Formal Presentation 4-5 All (5) or most 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 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.		
Subtotals (Piece 1 + Piece 2 + Performance + Formal Presentation) = TOTAL SCORE		

Adjudicator Comments:

Prepared performances are recorded with commentary by the adjudicator. Additional comments about the choice of music, tempos, conducting and other factors may be included below.

Warm Up Selection (Optional):

Selection #1:

[illegible]

Selection #2:

[illegible]

Sight-Reading Adjudication Form

Rating	Numerical Score	21-25 Superior (I) 17-30 Excellent (II) 13-16 Good (III) 9-12 Fair (IV) 5-8 Poor (V)
Judge's Signature		

Tone 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.	
Intonation 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.	
Rhythmic Precision 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.	
Musical Effect (Style, Dynamics, Phrasing) 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 the 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.	
Performance Position and Formal Presentation All (5) Most (4) Many (3) Some (2) Few (1) ■ Students sit or stand correctly with accurate performance posture, excellent instrument positioning, and proper left and right hand playing position. ■ 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.	
TOTAL SCORE	

