



Achievement in Music



Performance Adjudication

The adjudicator will be listening for an overall musical performance and provide thorough written comments and points. The adjudicator will listen for a musical performance that shows great attention to all details of the score and appropriate performance practices.

Performance

Adjudicators should be prepared to evaluate ALL students under all circumstances. Adjudicators should evaluate the performance and write their scores and comments (Do not average the score). If there is any issue with the performance, adjudicators should allow the student to perform, write their scores and comments and then AFTER the student leaves the room, write the issue on a Post-it-Note and attach it to the rating sheet. Put the rating sheet in a separate pile for the Chapter AIM Chair to review. Adjudicator scores and comments are vital to allow the Chapter Chair to make the final score decision.

Two criteria that must be considered are:

1. The technical facility expected on the AIM level on which the student is participating.
2. The musical demands of the piece the student has chosen to perform.

The Four specific areas the adjudicator will evaluate are:

1. Memory/Accuracy – Accuracy, Correct Notes, Expression
2. Technical Security – Posture, Fingering, Hand/Arm Position, Pedal
3. Musicianship – Articulation, Balance, Dynamics, Style, Phrasing Tone, Interpretation
4. Rhythm – Tempo, Note Values, Control, Rhythmic Pulse, Steadiness

Every student enters as a 100% performer. The adjudicator subtracts points as deficiencies in the performance become apparent.

<u>Level</u>	<u>Pieces</u>	<u>Minutes</u>	<u>Style</u>	<u>Composer</u>	<u>Periods</u>
1	2	5	Different	Different	Optional
2	2	5	Different	Different	Optional
3	2	7	Different	Different	Different
4	2	7	Different	Different	Different
5	2	7	Different	Different	Different
6	2	7	Different	Different	Different



Achievement in Music



7	3 <i>(2 memorized)</i>	12	Different	Different	Different
8	3 <i>(2 memorized)</i>	12	Different	Different	Different
9	3 <i>(2 memorized)</i>	12	Different	Different	Different
10	4 <i>(2 memorized)</i>	20	Different	Different	Different

Levels 3 – 10: Failure to have different composers/periods will result in a reduced score.

Photocopies vs. Downloads

- Students must bring 1 copy of each piece of their music for the adjudicator.
- PHOTOCOPIES must never be used, unless accompanied by the Music Download Authorization Form.
 - The **Music Download Authorization Form** can be found on the UMTA website under Student Programs/AIM/AIM Forms. This form must be filled in and accompany any downloaded music. If this form is missing, the student is still allowed to perform. Adjudicators should leave their comments and scores and write “No Music Download Form” on a Post-it-Note and put in a pile for the AIM Chair to review.
 - Students who bring music that has been photocopied music should still be allowed to perform. The Adjudicator will still write their comments should still be written, but the song will be scored as a “0”. Adjudicators should leave their comments and scores and write “Photocopied Music” on a Post-it-Note and put in a pile for the AIM Chair to review.
 - Students that do not have music should be allowed to be performed but will earn a score of “0”. If possible, ASK the student if it is possible to get ahold of a score prior to performing. Alert the monitor who may be able to help. Adjudicators should leave their comments and scores and write “No Music” on a Post-it-Note and put in a pile for the AIM Chair to review.

Memory

- Performance pieces should be memorized in their entirety. However, in levels 1-6, if student cannot or does not have a piece memorized, they can use their music. **The student will only lose the 25 memory points from their score.** Adjudicators should



Achievement in Music



still leave their comments, scores and words of encouragement on memory.

- Levels 7-10 have pieces where memory is NOT required. Students will not be penalized for not having these pieces memorized. Students should provide a second copy of the not memorized pieces for the adjudicator. If that is not available, the adjudicator may look over the student's shoulder to observe the score. A clipboard is necessary for this.
- For adjudicating purposes, time limits are specified as indicated above. The performer should adhere to these time limits; however, they must learn the entire piece and cannot pick and choose sections to perform. The adjudicator is responsible to stop the piece if time is running short. Adjudicators should be sensitive to the potentially disruptive effects of stopping a student midway through a piece. Two gestures may minimize potential difficulties for the student:
 - The adjudicator should warn students that they may be stopped and that this does not indicate a poor performance.
 - The adjudicator might avoid needing to stop students by asking the student to play only specified movements or sections of a larger piece.

The following are acceptable:

- New Age/Contemporary Composers
 - *These compositions will be held to high performance standards and must be played as written on the music, not as performed by the composer.*
- Movements of Sonatinas, Sonatas, Concerti, or Suites are allowed and count as one piece as long as they are 24 measures in length.
- Concerti – Concerti movements may be cut for time by the judge, but the student must be prepared to perform all the movement, including the cadenza, if included. No accompaniment is allowed.

The following are NOT acceptable:

Duets or ensemble numbers

Simplified arrangements of orchestral or other piano pieces

Movie Themes, Folk Songs

Popular/Commercial songs

Student Compositions

A transcription not currently accepted as a part of the standard repertoire



Achievement in Music



Comments from the adjudicator should be positive and encouraging with suggestions for improvement in specific ways. Avoid saying “Good Job” as a response to an entire area of evaluation.