



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. 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
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.



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Performance

- Students must bring 1 copy of each piece of their music for the adjudicator.
- PHOTOCOPIES must never be used, unless accompanied by a permission form signed by the copyright holder or legally purchased on the internet.
 - The score should have a stamp or marking that indicates a purchase or certified public domain score.
 - Photocopied music should still be heard, and comments should still be written, but the song will be scored as a "0". A note sticky note should be written to the teacher.
- Students that do not have music should be allowed to be performed but will earn a score of "0".
 - Do not tell the student this penalty BEFORE the performance. A note sticky note should be written to the teacher.
 - 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.
- Performance pieces must be memorized in their entirety. For adjudicating purposes, time limits are specified as indicated above. The performer must adhere to these time limits.
- (Levels 7-10) Pieces that are not required to be memorized should have a second copy for the judge. If that is not available, the judge may look over the student's shoulder to observe the score. A clipboard is necessary for this.
 - The adjudicator 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.



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Always evaluate the performance and write the score and comments (Do not average the score). On a stickie, write the issue and attach it to the rating sheet. Put the rating sheet in a separate pile for the Chapter AIM Chair to review. The Chapter Chair will make the final score decision.

The following situations do not earn a score, but the student must be allowed to perform without warning of the penalty. Provide written evaluation.

- Music is photocopied, unless accompanied by a permission form or obtained legally through the internet. The score should have a stamp or marking that indicates a purchase or public domain score.
- The student does not have the music available for the adjudicator.
- Music is not memorized in its entirety (individual movements of a piece are acceptable).

The following are NOT acceptable:

Duets or ensemble numbers

Simplified arrangements of orchestral or other piano pieces

Movie Themes

Popular/Commercial songs

David Lanz, Yanni, Enya, George Winston, Billy Joel etc

(Songs consistently heard on the RADIO)

Student Compositions

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

The following are acceptable:

New Age/Contemporary Composers

Jon Schmidt, Jason Tonioli, Paul Cardall, Michael Hicks, Chip Davis etc

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.

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.