



Texas Music Adjudicators Association

Orchestra Workshop

Presented by:

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TMAA ORCHESTRA WORKSHOP

PRE-TEST AND ITEMS FOR DISCUSSION

DIRECTIONS: Answer the questions to the best of your ability.

Circle the correct answer.

S1112: ADJUDICATION (c) Judging Standards

1. The only factor that can be considered in determining ratings of the soloist, ensemble, or organization is:
 - A. The student's technical abilities
 - B. Comparison to the previous group's performance
 - C. Musical selection and suitability to the performer(s)
 - D. The performance at the time of the contest
 - E. The reputation of the director and/or the school's program

S1112: ADJUDICATION (b) RESPONSIBILITIES OF JUDGES (2) Irregularities

2. The ratings and comment sheets of a contestant who fails to follow the established procedures will be:
 - A. Withheld by the members of the judging panel
 - B. Sent to Brad Kent immediately following the performance for ruling
 - C. Withheld only by judges that have writers cramp
 - D. Held in the contest office until the contest chair rules on the infringement

Fill in the blanks.

S1112: ADJUDICATION (c) Judging Standards (2) Division II

3. Excellent (II) is defined as "An unusual performance in many respects, but not worthy of the highest rating due to _____ in performance or ineffective interpretation. A performance of distinctive quality."

S1112: ADJUDICATION (b) RESPONSIBILITIES OF JUDGES (2) Irregularities

4. The judge shall call to the attention of the _____ any irregularities of performance or procedure on the part of the participant prior to auditioning the contest.

S1112: ADJUDICATION (b) RESPONSIBILITIES OF JUDGES (4) Conferences

5. Judges shall not confer with each other before _____ are placed on the comment sheets and those sheets are _____.

Circle the correct answer:

**S1110: CONCERT ORGANIZATION CONTEST (g) PERFORMANCE REGULATIONS (8) Scores,
(9) Instrumentation**

6. Directors shall supply each judge with:
- A. A UIL adjudication form certified by the region secretary
 - B. A conductor's score of each selection with the measures numbered
 - C. A Pappasito's Gift Certificate
 - D. Both A and B
7. If the measures are not numbered, a judge: Directors not in compliance with these requirements are subject to:
- A. May not stop the contest. Judge the performance and bring it to the attention of the contest chair.
 - B. May verbally abuse the director.
 - C. May issue in - school suspension.
 - D. May award a sweepstakes trophy.

Fill in the blanks:

8. While judges shall be instructed to criticize instrumentation only as it affects the _____ and _____ of the performance, schools are encouraged to conform as closely as possible to accepted standards of instrumentation.

**S1110: CONCERT ORGANIZATION CONTEST (g) PERFORMANCE REGULATIONS (2) Required
Music (c)**

9. Those selections so listed on the concert entry form become program requirements for contest performance unless the _____ is notified, in writing, of changes of selections _____ days prior to the first day of the contest.

Circle the correct answer:

S1109: MEDIUM ENSEMBLE (g) PERFORMANCE REGULATIONS (7) Judges

10. All medium ensemble judges must be selected from:
- A. Music teachers currently teaching/working in the music field
 - B. Any source
 - C. A sign-up sheet
 - D. The recommended list or provisional list of approved judges.

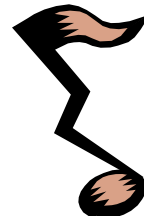
S1104: COPYRIGHT RULE (a) REPRODUCED COPIES OF MUSIC

11. Reproduced copies of published, copyrighted music scores will be accepted for UIL music events provided the following condition(s) are met:
- A. The reproduction of scores is an emergency and is made without purpose to avoid purchase of the music
 - B. The reproduction shows the notice of copyright
 - C. Proof is provided that a reasonable effort has been made to purchase copyrighted music
 - D. Certification that reproduced scores will be destroyed immediately following contest use
 - E. Individuals or schools whose groups perform copyrighted and/or music requiring royalty are responsible for conforming to all the rules and regulations pertaining to the performance of copyrighted music
 - F. All of the above

Mark (T) for True or (F) for False for the following statements:

S1102: GENERAL REGULATIONS (j) ADDITIONAL GROUPS (3) Non-varsity Groups (B) (c) (4) (6) (B) (F)

12. _____ String orchestras may be entered as a non-varsity group (second group) provided a varsity string or full orchestra from that school is also entered.
13. _____ In the event a full orchestra is entered, string students may additionally compete only in a non-varsity string orchestra.
14. _____ String students from grades 6, 7 and 8 may be added to high school students to form a competing high school unit known as a composite group.
15. _____ When students from a middle school or junior high school are added to students from another middle or junior high school, a competing unit (conferences CCC,CC,C,BBB,BB and B) known as a combined group is formed.
16. _____ Composite full orchestras or string orchestras are permitted in all conferences.
17. _____ Only one award may be presented to a composite or combined group.



Circle the correct answer(s)

S1111: SIGHTREADING ORGANIZATION CONTEST AND MUSIC READING EVALUATION (a) (2) (5)

18. All members of the concert organization who participated on stage are required to
- A. Participate in Student Council
 - B. Participate in a varsity organization
 - C. Participate in the sight-reading contest for that organization
 - D. Pay off the judging panel
19. All sight-reading for non-varsity (second) groups will be the same selection or meet the same criteria as that for corresponding organizations...
- A. One conference lower than the parent or first group
 - B. Two conferences lower than the parent or first group
 - C. Two conferences lower than the parent or first group
 - D. Both B and C

Fill in the blanks

S1111: SIGHTREADING ORGANIZATION CONTEST AND MUSIC READING EVALUATION (d) PRIOR KNOWLEDGE OF THE MUSIC (1) Question (A) (B) (e) PROCEDURES FOR ORCHESTRA SIGHTREADING COMPETITION (4) Warm-up and Tuning (6) Disqualification

20. If the director or students answer YES to the following question, "Has this organization or any of its student members heard, read, rehearsed or performed this selection at any time prior to this contest?" what are the director's two options?
- A. _____
 - B. _____
21. Immediately after the instruction period and prior to the sight-reading performance, each performing group may play a brief warm-up consisting of one of the following:
- A. _____
 - B. _____
 - C. _____

In addition, string players may _____

22. Between warm up and performance, no further warm-up or _____ of any kind is permitted by the director, including the use of _____ to initiate the reading.

23. Any orchestra director who makes an obvious contribution to the performance during sight-reading by either singing with or speaking to the students while they are performing shall be _____.
An Obvious attempt at disqualification..._____

Mark (T) for True or (F) for False for the following statements:

PRINCIPALS OF ADJUDICATION

24. _____ It is professionally ethical to eat a great dinner with some of the competing directors and/or spend the night at a competing director's house prior to the contest.
25. _____ All comments written should be professional and constructive in nature.
26. _____ Judges should dress casually to ensure comfort while judging a contest.
27. _____ Judges should always confer their ratings with each other before writing them down.
28. _____ All groups are judged by the same standard despite their classification and should be consistent throughout the entire contest.
29. _____ Clear and concise hand-writing is important as well as proper grammar and correct spelling when filling out the adjudication form.
30. _____ It is OK to cancel a judging assignment once you have returned a signed contract if something else should come up.
31. _____ It is ok to check email, read a newspaper, or surf the internet between groups at a contest.



CONGRATULATIONS !!

I. Registration instructions

- A. Complete info on front of envelope
- B. Place workshop fee in envelope. Cash or check payable to TMAA.
- C. Turn envelope in when requested during the workshop (**DO NOT SEAL ENVELOPE**)
- D. Complete registration form & turn in to Jay Dunnahoo
- E. Pick up your envelope after the workshop at the table outside the room. It will serve as your receipt.

II. Pre-Test

III. Purpose of TMAA is to provide a group of experienced, active and competent music adjudicators who will foster high standards and encourage the development of music in the schools in cooperation with UIL, school administrators, student participants, TMEA, TBA, ATSSB, TCDA, and TODA.

IV. Membership – earning and maintaining

- A. <http://www.txmaa.org>
- B. Membership Requirements – questions should be directed to Jay Dunnahoo.

V. Purpose of Workshop

- A. Update on rule changes
- B. To the extent possible, establish a common ground for adjudication
- C. Practice
- D. Philosophize

VI. Our role as adjudicators

- A. Careful listener
- B. Written/verbal communication skills
- C. Consistency
- D. Give students positive feedback on how to improve
- E. Do not become personally involved
- F. Adjudicate what you hear – not what you think you should hear
- G. Keep an open mind

VII. Policies and Ethics (at end of handout)

- A. Know and uphold all rules
- B. Be physically, emotionally and mentally fit to discharge duties as a judge
- C. Maintain an ethical code of conduct before, during and immediately after competition dates.
- D. Honor all contracts and assignments
- E. Notify contest chair promptly regarding any emergency situations
- F. Avoid fraternizing with participating directors, administrators, or school officials prior to or during contest.
- G. Do not discuss other adjudicators with directors or school officials.

VIII. Protocol

- A. If you have to use a cell phone, try to return calls at lunch, or at least step outside at breaks...not in the judging space.
- B. Leave the laptop at home. If you have that much work to do, you probably shouldn't have accepted the judging assignment
- C. The newspaper can be read when you finish your responsibilities to the students performing...please read it somewhere else.

IX. Criteria for Judging

- A. Superior (I) – A superior performance for the event and class; worthy of being recognized as a **first place winner**.
- B. Excellent (II) – An unusually good performance, but not superior due to **minor** defects in performance or ineffective interpretation. **A performance of distinctive quality**.
- C. Average (III) – An average performance, but not outstanding, showing accomplishment and promise, but **lacking in one or more essential qualities**.
- D. Below Average (IV) – A performance not worthy of a higher rating due to basic weaknesses in **one of the most fundamental factors**.
- E. Poor (V) – Much room for improvement. The director should check methods, instrumentation, etc. with more mature organizations.

X. What are we looking for?

- A. Accuracy of pitch, rhythm, musical detail
- B. Correct style
- C. A correct interpretation (but not necessarily MY interpretation)
- D. Good balance/blend
- E. Good intonation

XI. How to use the sheet - Summation of three areas of performance: tone, technique, musicianship

- A. Use rubric
- B. Use back of sheet for "blow-by-blow" if that helps you
- C. Use front of sheet to summarize the three areas: tone, technique and musicianship
- D. No performance is "perfect"
 - 1. We should never expect a performance to be "perfect," but we should consider
 - a. **frequency** of error (how often is the same mistake made)
 - b. **recovery** from error (how quickly do the performers recover from mistakes)
- E. When in doubt...A Superior performance should be one that is FUN to hear.

XII. Areas of performance

- A. Tone
 - 1. How well do the students demonstrate their ability to produce mature, characteristic sounds?
 - 2. Is there good balance and blend?
 - 3. Is there good intonation?
 - 4. Do the students perform dynamic contrast with good sound and without distortion?
- B. Technique
 - 1. Do the students perform with accuracy?
 - 2. Did they perform the technique at the appropriate tempos required of the literature selected?
 - 3. Is the articulation accurate and clean?
 - 4. Did the students observe ties, slurs and articulation markings in the music?

C. Musicianship

1. Do the students perform with the appropriate style?
2. Are they sensitive to phrasing?
3. Do they observe musical nuance markings and use the appropriate contrast?
4. Do they perform at the correct tempo?
5. Do they convey musical understanding and emotion to the audience?

XIII. Sight Reading

- A. What do you judge?_“The organization will be judge only on accuracy of reading, flexibility in following the conductor, adherence to style, interpretation, and musicianship.”
- B. Know the times for each level (see attachment)
- C. Confirm with contest chair the “procedure” for each group
 - a. How, when, where will director study score.
 - b. If there is only one judge on panel from the approved list, this judge is panel chair. It is best practice to have this judge take the lead on the first bunch of groups to model the correct TMAA procedure for the “non-list” judges.
- D. Know the rules (re-read on line before each judging season). TMAA procedure and C&CR.
- E. Don’t invent your own rules
- F. There is no place on the judging sheet to script out the director’s instruction period.
- G. Please stay in your seat during the instruction time, let’s not be a distraction.
- H. Help the director:
 - a. Paper clip a tricky page turn (DS, Coda, etc.)
 - b. Timp pitches and percussion needs on the board
 - c. Wind parts? (what if only Fl 1, Ob 1, etc...)
- I. Criteria for judging sightreading
 1. Accuracy – pitch, rhythm, musical detail
 2. Correct Style
 3. Correct Interpretation
 4. Good balance/blend
 5. Good intonation
- J. New in 2007: UIL and TMAA are requiring that the sight reading instructions be uniform throughout the state. To that end, each contest chair will provide the sight reading panel with step by step instructions to be utilized in sight reading competition.

See TMAA Sight-Reading Procedure for Band and Orchestra

See UIL Orchestra Sight-Reading – Instruction Time Allotments

TMAA Adjudicator Sight-Reading Procedure for Orchestra

When the Conductor Enters the Room:

- Approach the conductor with a professional greeting. It is suggested that this be done by a TMAA active or provisional member judge.
 - Allow the conductor to help the group get situated in their proper ensemble set up.
 - For Full Orchestras, remind the conductor of the wind instrumentation, percussion requirements, and timpani pitches (have them on the board if possible). Also remind the conductor that the timpani need to be tuned prior to the beginning of the general explanation period. An assistant conductor may assist with tympani tuning, if necessary. Once the explanation begins no one other than the primary conductor explaining the selection will be allowed to assist the timpanist with tuning or any other form of instruction.
 - Allow the conductor to check tuning with the group before everything starts.
 - **Ask the conductor if he/she wants the rules read to their organization.**
 - Show the conductor the selection to be performed and ask the following question verbatim: **"This organization will be reading (title of selection) which has been chosen for conference _____ (varsity or non-varsity groups). Is this the correct conference for your organization?"**
 - Have the conductor provide the time keeper with any "Warnings" (ex. One minute then 30 seconds, etc.).
 - **At this point, excuse the conductor to a predetermined place in the room for the 3 minute review of the score.**

Instruction Period:

- After a brief professional greeting to the ensemble, have the students open their folder and remove the parts for the correct selection they are to read for their conference. Then ask the following:
"Does everyone have the correct part for your instrument?"
Have the students turn the music over so it is not available for viewing. The judge should then solve any problems that might exist.
- Ask the conductor and group the following question verbatim:
"Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the music) at any time prior to this contest?"
If the answer is "yes", refer to Section 1111, (A) and (B) of the "UIL Constitution and Contest Rules".
- **No rules read option**, then say
"Your timing will begin when your conductor asks you to turn over the music or when he/she opens his/her score."
- **Rules read option**, proceed below:

Read the following without embellishment for orchestra:

"Your conductor will have, (10 minutes/8 minutes/7 minutes) to explain this piece of music. He/She may use the time as he/she sees fit, including singing phrases, demonstrating rhythmic figures or reviewing ritards and fermatas with singing and/or counting. However, your conductor may not perform the music on any instrument or allow you to tap rhythms or perform any part of the music in any fashion. You may shadow bow passages at any time during the explanation period, but again you may not reproduce any portion of the music in any way.

After the instruction period and if your conductor chooses to do a warm up, the sight-reading music must be turned face down. The performing group may then play or sing a brief warm-up consisting of one of the following:

- A. long tones;
- B. a whole note scale; or
- C. eight measures of a warm-up chorale.

No further warm-up or musical instruction of any kind is permitted by your conductor, including the use of verbal counting to initiate the reading. Are there any questions regarding the procedure? Your timing will begin when your conductor asks you to turn the music over or when he/she opens his/her score. Good luck."

At The Conclusion of the Performance:

- Thank the students and ask them to be sure and leave the music on the music stand.
- Remind them to be sure that they take all their personal items with them as they leave the room.

UIL Orchestra Sight-Reading - Instruction Time Allotments

Conference	Classification	Minutes
2C	Varsity Full	7
2C	Non-Varsity Full	7
2C	Varsity String	7
2C	Non-Varsity String	7
2C	Sub Non-Varsity String	8
3C	Varsity Full	8
3C	Non-Varsity Full	7
3C	Varsity String	8
3C	Non-Varsity String	7
3C	Sub Non-Varsity String	8
3A	Varsity Full	8
3A	Non-Varsity Full	7
3A	Varsity String	8
3A	Non-Varsity String	7
3A	Sub Non-Varsity String	8
4A	Varsity Full	8
4A/5A	Non-Varsity Full	7
4A	Varsity String	8
4A/5A	Non-Varsity String	7
4A/5A	Sub Non-Varsity String	8
5A/6A	Varsity Full	10
6A	Non-Varsity Full	8
5A/6A	Varsity String	10
6A	Non-Varsity String	8
6A	Sub Non-Varsity String	9

Classifications reading the same selected piece

1C (varsity) , 1C (non-varsity), 2C (non-varsity), 3C (non-varsity), 1B (non-varsity), 2B (non-varsity), 1A (non-varsity), 2A (non-varsity)

2C (varsity), 1B (varsity), 1A (varsity), 3B (non-varsity), 3A (non-varsity)

3C (varsity), 2B (varsity), 2A (varsity), 4A non-varsity)

3B (varsity), 3A (varsity) 5A (non-varsity)

4A/5A/6A “shared” pieces not updated at this time.

Section 1111: SIGHT-READING ORGANIZATION CONTEST AND MUSIC READING EVALUATION

(a) PERFORMANCE REGULATIONS.

- (1) Requirement. All organizations which perform in concert contests are required to enter a sight-reading contest and perform for a rating.
- (2) Members. All members of the concert organization who participated on stage are required to participate in the contest for that organization.
- (3) Music Requirement. Organizations of the same conference participating in the same concert organization event will read the same music selection.
- (4) Judging Criteria. The organization will be judged on accuracy of reading, flexibility in following the director, adherence to style, interpretation and musicianship.
- (5) Non-varsity (Second Groups). All music for non-varsity (second groups) will be the same or meet the same criteria as the selection for corresponding organizations two conferences lower than the parent (or first group) organization.
- (6) Sub Non-varsity. Schools with more than one non-varsity group may designate one group as non-varsity. At the option of the music director and local school officials, other groups of the same kind (band, choir, orchestra) could then enter as sub non-varsity. Sub non-varsity groups would be scheduled as a separate conference for concert and sight-reading contest.
- (7) Use of Recording Devices. The use of recording devices during a group's sight-reading performance is prohibited.

(b) SELECTION OF MUSIC.

- (1) Committee. The Director of Music will appoint a committee of five for each (band, orchestra, choir) organization contest to serve two-year overlapping terms for the specific responsibility of selecting the music to be used in the UIL region contests.
- (2) Expenses. Expenses for the music selection committees and expenses for the distribution of the music to the regions will be prorated to the regions. Region executive committees will reimburse the League office for their prorated amount of music costs on or before June 15 of each school year.

(c) AFFIRMATION OF CONFERENCE. Prior to the contest, the following question will be asked of the director of each organization. "This organization will be reading (title of selection) which has been chosen for conference (varsity or non-varsity groups). Is this the correct conference for your organization?"

(d) PRIOR KNOWLEDGE OF THE MUSIC.

- (1) Question. A judge is required to ask the director of each competing organization the following question: "Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the music) at any time prior to this contest?" If the answer is "yes" the director will have two options:
 - (A) The director may have his/her band, choir or orchestra read an alternate selection of equal difficulty which shall be available from the contest chair; or
 - (B) The director may excuse the student(s) who has/have prior knowledge of the music and proceed with the rest of the group in the preparation and performance of the designated selection.
- (2) Consequences. A false response to the question concerning prior knowledge of the music shall result in the organization and/or its director being penalized in accordance with Subchapter E. The minimum penalty shall be disqualification of that organization from the music reading evaluation competition.

(e) PROCEDURES FOR ORCHESTRA SIGHTREADING COMPETITION.

- (1) Score Study. Prior to the instruction period the director will be given a period of three minutes to study the sightreading music score.
- (2) Instruction Period. The director will be given the following time limits to study the score and instruct the organization:
 - (A) Conference 6A-5A First Groups: 10 minutes;
 - (B) Conference 3C-4A First Groups and 6A non-varsity (second groups): eight minutes; and
 - (C) All other conferences seven minutes.
 - (D) Sub-non varsity orchestras may extend the explanation period for their conference by one minute.
- (3) Director Limitation. Only one director may instruct and direct an organization at the contest. The director may instruct the group as he or she sees fit, including singing phrases or illustrating rhythmic figures, but the director may not perform the music on any instrument. The director may not allow students to tap rhythms or perform any part of the music in any fashion.
- (4) Marking Music. Neither the director nor the students may mark on the music unless instructed to do so by a judge.

XIV. Concert

A. Listening for accuracy of pitch and rhythm, musical detail, correct style and interpretation, acceptable balance, blend and intonation.

B. Performance area: Tone

Listening Example #1

String Orchestra

Sinfonia in B

Stamitz/Hoffmann

Grade 5

Focus: Tone

Overall, how did the group perform tonally?

Did the students play with mature, characteristic sounds for their classification?

Was there good balance and blend?

Was there good intonation?

Did the students perform dynamic contrast with good tone and without distortion?

C. Performance area: Technique

Listening Example #2

String Orchestra

“Summer” from *The Seasons*

Vivaldi

Grade 5

Focus: Technique

Overall, how did the group perform technically?

Did the students perform with accuracy?

Did they perform the technique at the appropriate tempos required of the literature selected?

Was the articulation accurate and clean?

Did the students observe ties, slurs and articulation markings in the music?

D. Performance area: Musicianship

Listening Example #3

Full Orchestra

Vocalise

Rachmaninoff

Grade 5

Focus: Musicianship

Overall, how did the group perform musically?

Did the students perform with the appropriate style?

Were they sensitive to phrasing?

Did they observe musical nuance markings and use the appropriate contrast?

Did they perform at the correct tempo?

Did they convey musical understanding and emotion to the audience?

TIME TO WRITE

Write one statement each about the next performance as to how the group performed:

- Tonally
- Technically
- Musically

Before You Write...Remember:

- Be honest, yet diplomatic
- Be succinct
- Be clear and articulate
- Recognize and compliment quality work
- Make suggestions for improvement
- Maintain high standards
- Be fair
- Never write a hurtful comment

Listening Example #4

Full Orchestra

Radetzky March

Strauss/Isaac

Grade 3

(Write your statements here.)

Tone:

Technique:

Musicianship:

How did the group perform tonally?

- Did the students play with mature, characteristic sounds?
- Was there good balance and blend?
- Was there good intonation?
- Did the students perform dynamic contrast with good tone and without distortion?

How did the group perform technically?

- Did the students perform with accuracy – get the notes and rhythms right?
- Could they perform the technique at the appropriate tempos required of the literature selected?
- Did they perform with good articulation?
- Did they observe ties, slurs and articulation markings in the music?

How did the group perform musically?

Did the students perform with appropriate style?

Were student performers sensitive to phrasing?

Did they observe musical nuance markings and use the appropriate contrast?

Did they perform at the correct tempo?

Did they convey musical understanding and emotion to the audience?

Was it "fun" to hear?

What was it?

Superior

Excellent

Average

Below Average

Poor

How to word your critique for the most impact....

Adequate: Today's performance had a number of intonation problems.

Better: By developing listening exercises that require members of the group to listen more closely to one another, many of the intonation problems present today might be alleviated. (What if they have been doing this?? What about "Continue working on listening excercises.....")

Adequate: There seems to be a general lack of dynamic contrast in your performance.

Better: Try to have the group emphasize the natural rise and fall of the musical lines to help achieve more dynamic contrast

OR

By exaggerating the dynamics the group will be sure that the audience is aware of them and your performance will be more musical.

Using Pluses and Minuses

If it is exceptional, circle a plus.

If it is average or only meets expectation, circle nothing.

If it is deficient or below expectation, circle the minus.

For the next performance, write a complete sheet, using the example in your packet.

Do not address each selection, but rather talk to the students about how they performed tonally, technically and musically on all three selections. Justify your rating.

Be as helpful and succinct as possible.

Use the pluses and minuses to indicate where the group excelled and where they were deficient in their performance.

Do NOT circle a rating...yet.

Listening Example #5**String Orchestra**

<i>Butterfly</i>	Chase	Grade 1
<i>The Dory Ann</i>	Frost	Grade 2
<i>La Rejouissance</i>	Handel/Meyer	

Exchange adjudication sheets with someone.

Have them read it and tell you what they think you planned to rate the performance.

Were they correct?

What was it? Superior Excellent Average Below Average Poor

Write another complete sheet:

Do not address each selection, but tell the students how they performed tonally, technically, and musically. Justify your rating

Be as helpful and succinct as possible.

Use the pluses and minuses to indicate where the group excelled and where they were deficient in their performance.

Do NOT circle a rating...yet.

Listening Example #6**String Orchestra**

<i>Ocean Storm</i>	Vivaldi/Fritz	Grade 3
<i>Danny Boy</i>	arr. Alshin	Grade 3
<i>Declarations</i>	Bishop	

Exchange adjudication sheets with someone.

Have them read it and tell you what they think you planned to rate the performance.

Were they correct?

What was it? Superior Excellent Average Below Average Poor

POLICIES AND ETHICS FOR TEXAS MUSIC ADJUDICATORS

Adjudicators shall know and uphold all rules for music competition in the current issue of the *Constitution and Contest Rules* published by the University Interscholastic League.

Adjudicators shall be physically, emotionally and mentally fit to discharge their duties at music contests.

Adjudicators shall maintain an ethical code of conduct which will not impair or prejudice effectiveness as a judge, before, during and immediately following the competing dates.

Adjudicators will honor all contracts, assignments and duties as prescribed by the contest chairman. Prompt notification of the contest chairman regarding emergency situations is required.

Adjudicators shall avoid fraternizing with competing directors, administrators, or school officials prior to or during the contest.

Adjudicators shall not discuss other adjudicators with directors or school officials. Criticism of other adjudicators will be made in writing to the Director of Music Activities, University Interscholastic League.

PLEASE HELP ME IMPROVE THE NEXT WORKSHOP BY WRITING YOUR SUGGESTIONS:

START

STOP

KEEP

RESPONSIBILITIES OF JUDGES

1. **Rating Justification.** If a judge gives a rating other than Division I, the judge is expected to explain on the comment sheet what the student or group should do to improve the performance. Taped comments and a written summary will be used for all marching band contests. In all other organization events each region is encouraged to use cassette tape recorders to record judge's suggestions in addition to the written comments.
2. **Irregularities.** The judge shall call to the attention of the contest chair any irregularities of performance or procedure on the part of the participant prior to auditioning the contestant. The ratings and comment sheets of a contestant who fails to follow the established procedures will be held in the contest office until the contest chair rules on the infringement.
3. **Discourteous Conduct.** Judges shall report any act of discourtesy by a participant or music director to the contest chair, who shall forward the report to the appropriate executive committee for action.
4. **Conferences.** Judges shall be instructed not to confer before ratings are placed on comment sheets and those sheets are collected for tabulation.

JUDGING STANDARDS

The performance of the soloists, ensemble, or organization at the time of the contest is the only factor which can be considered in determining ratings. A rating designating the excellence of the performance shall be as follows:

1. **Division I (Superior).** A superior performance for the event and the class of participants being judged; worthy of the distinction of being recognized as a first place winner.
2. **Division II (Excellent).** An unusual performance in many respects but not worthy of the highest rating due to minor defects in performance or ineffective interpretation. A performance of distinctive quality.
3. **Division III (Average).** An average performance, but not outstanding, showing accomplishment and marked promise, but lacking in one or more essential qualities.
4. **Division IV (Below Average).** A below average performance not worthy of higher rating because of basic weaknesses in most of the fundamental factors.
5. **Division V (Poor).** Much room for improvement. The director should check his or her methods, instrumentation, etc. with those of more mature organizations.

Judge Etiquette in the Sightreading Room

Jeff Turner, TMAA Orchestra VP

Another concert and sightreading judging season will be here sooner than we think. I wanted to share a few thoughts and ideas about professionalism on a sightreading panel. As I thought about the word professionalism in this situation, I thought it would be more appropriate to speak in terms of etiquette. I like this definition of etiquette: *the code of ethical behavior regarding professional practice or action among the members of a profession in their dealings with each other.*

In judging workshops, we spend most of the time discussing best practice for writing good sheets and rating groups. I'd like to suggest some things that come under the "other" category of judging that we potentially take for granted.

1. Judge attire: We are definitely becoming a more casual society. As an administrator, I've recently been given the option to not wear a tie every day which I have embraced with great joy. I do put on a tie when I am out in the schools or represent the district at upper level meetings, etc. At concert and sightreading contests, male judges should wear a suit and tie. Sport coat and open collar or mock turtleneck type of shirt should be the minimum as long as the coat stays on all day. Your professional appearance is even more important in the sightreading room due to your proximity to the students. I'm not going to even try to suggest attire for female judges but I'm sure you get the idea of what to wear based on male judge attire.
2. "Stay in your seat and write the sheet". I love this quote from a fellow member of the executive board this summer when I brought up the subject of judge's behavior in the sightreading room. Our purpose in the sightreading room, like on stage, is to judge the performance. I think the primary reason the judges are in the room during the director's explanation period is to make sure that the rules are followed. I've witnessed judges standing and/or walking around during the explanation period. This is distracting to the director and more importantly to the students. They should be able to focus on their teacher and not people in the room standing or walking around. There is not a place on the judging sheet to write out or comment on what the director says during the explanation period. Nor is there a place to comment on students who are not sitting up straight and paying attention or out of uniform. These types of comments get added to the mythical list of what "they" want to see in the sightreading room. "They" are really there to adjudicate the reading/performance.
3. Use of the rubric. It is very important that we all use the rubrics developed for the UIL contests. Not only to help ensure consistency of ratings from region to region but to also help educate everyone on the characteristics of each rating. The rubrics are well written and have verbiage you can also use in your comments on the judge's sheet. Some of the most important words on the rubric are the ones used to label/describe each rating. Superior, Excellent, Average, Below Average, and Poor. Many times, these words can be the most helpful when deciding a rating.
4. Audience/participant's perception of judges. Tending to anything else (newspapers, magazines, laptops/smart devices to check work email, etc...) while on a judging panel sends the message to parents, participants, etc. that you are not 100% focused on the job of judging that day. Be aware of your surroundings. People in the audience are watching you so be careful of any sort of reaction during a performance. And finally, be sure to not have any conversations with the other judges until the ratings have been turned in to the contest office. Even innocent conversations can easily be heard in large usually empty concert halls. Just be aware of the potential perception of those around you while you are judging.

I wish you the best in the upcoming judging season and hope to run into you on the judging trail. Good luck.

TMAA – Quick Tips and Overview for Adjudicating

By Penny Meitz, TMAA Vice-President

This handout is to serve as a guideline, not only for new adjudicators, but also as a “reminder” of our responsibilities for those with experience as we begin a new year of judging. Please keep in mind that the primary purpose of adjudication, and becoming a member of TMAA, is to provide the best commentary possible with the use of constructive comments. Your comments should not only provide means for improvement in the performance, but also recognize the positive areas of each performance we adjudicate.

I have been asked to judge, now what? Be sure to check your calendar for any possible conflicts, especially with your personal calendar at school. Be sure you will be able to get a substitute for the day(s) you will be missing. It is a good idea to inform your principal when you will be out to judge. Once you have reviewed your availability, confirm your acceptance with the appropriate contact, then sign and return your contract immediately upon receipt. Make any necessary travel arrangements you will need. **If you are new to judging or have not judged recently, it would be advisable to look through the TMAA Handbook and the C&CR to review and update yourself on any rules pertaining to the contest you are adjudicating.** If you do not have access to a hard copy of the C&CR, it can be found on the Texas UIL web site.

The time has arrived. What do I do? You should have received from the host site any pertinent information regarding the contest date, such as accommodation information, schedules, maps, contact people and telephone numbers. If you have not received this at least two to three days prior to the contest, it would be a good idea to call your initial contact and get any information you will need. Remember to dress professionally during the times you are at the contest site and bring more casual clothing for the evening if you prefer.

During the contest – remember you are representing UIL, TMAA, and your school when you are asked to judge. Your full attention should be on the contest itself. Try to get plenty of rest, especially if you are judging a two or three day contest. Take a few short breaks when needed. **DO NOT bring laptops, newspapers, and magazines into the performance areas at contest, as your full attention should be on the students, from the time they enter until the time they leave. This also includes talking on cell phones in the performance area between performances.**

How do I fill out the comment sheets? We have all had experience with the UIL forms either through judging or just reading comments from our own contest performances. Whether you like the old forms or the new forms is irrelevant. **The main objective is to provide as much feedback as you can by using the form the way that best suits your ability to communicate your comments.** Just be sure that your handwriting is legible and that your comments follow a format that is easy for the reader to follow and interpret. **Please keep in mind that comments need to be constructive and NOT destructive in their content and intent.** The rating will speak for your evaluation of the performance and should be justified in your comments. Remember to state your comments in a manner that outlines the areas that need improvement without sounding harsh, negative, or singling out the director personally. Always try to end with something positive and with words of encouragement. The closure should be general and should re-state any major reasons why you may have given the performance a lower rating. Keep in mind that we should not just point out things that are wrong, but also make some suggestions on ways to better teach/fix the problems we are hearing. Trust your ears and address the main concerns of the performance. Remember, if you give an orchestra a Three and only write a few short comments on each piece, you are not providing that director and their students a complete evaluation that will support your decision and give them areas to improve upon for future performances.

The chart below contains some simple words and phrases that can be used in helping to address areas in the performance constructively. Also included are words and phrases that should be avoided.

Examples of constructive comments –

(These are ways you can use to address both positive and negative areas of the performance.)

Try/Consider/Think about – these words can be used to address many issues such as bow placement, style, intonation, balance, etc.

Ex. You might **consider** having the violins play the 8th notes spiccato in mm. 23-25 for clarity and a better sense of the style of this piece.

Work towards/Continue to - these words can help in areas of improvement with all aspects of the performance, especially with larger ensemble issues

Ex. As a group continue to work towards a unified bow placement across the orchestra to help in matching articulation.

Should be/Could be - Use to point out specific areas of concern

Ex. The cello melody at mm. 34-35 **could be** played more legato to match the style and phrasing of the violas that are playing the same melodic line.

Careful to/Careful not to - these words can be used to address minor problems that are happening in the performance such as rushing, pitch instability, etc.

Ex. Second violins, be **careful to** keep the quarter notes in mm. 6-12. at a steady speed.

Ex. Trumpets, be **careful not to** let the pitch go flat in m. 98 while sustaining the whole note.

Constructive words and phrases

good
great
needs improvement
keep polishing
not appropriate
unify
might be
outstanding
fantastic
lots of potential

Destructive words and phrases

awful
should never/should not
terrible/horrible
worst/worse
disgrace
embarrassing
wrong
What were you thinking?
comments pointed toward the director

Orchestra Concert Competition

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students perform with mature, characteristic sounds throughout the performance Pitches are centered and focused. Students perform with good balance/blend with only <u>minor</u> lapses that are quickly corrected. There is "near perfect" intonation within and between sections. Dynamic contrast is obvious and <u>effective</u>. Students perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students exhibit excellent mature, characteristic tone, but there are occasional flaws where students are unable to control and focus the sounds. Good balance and blend within and between sections is demonstrated but there are <u>obvious</u> flaws that do not recover quickly. The ensemble demonstrates an awareness of tuning within and between sections, but there are numerous minor flaws. Dynamic contrasts are not always obvious and/or are performed with a lack of control. 	<ul style="list-style-type: none"> Students perform with a fundamental approach to good tone production but performers are <u>often</u> pushed beyond their ability to control tone quality in varying dynamic ranges. Sounds are at <u>times</u> harsh, thin and/or pinched Balance and blend are present, but <u>lapses</u> consistently occur. Instruments are tuned, but individual and sectional problems <u>consistently</u> occur. 	<ul style="list-style-type: none"> Students exhibit an <u>immature</u> approach to characteristic sound throughout most of the performance Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble Performers demonstrate little awareness of individual pitch and uniform intonation within the ensemble. There are an extreme amount of flaws Instruments are not in tune. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> Students demonstrate poor characteristic tone quality and have little or no control or focus of their sound Performers appear to have no understanding of balancing musical lines and blending sounds within sections or the ensemble Performers demonstrate no understanding of individual pitch or sensitivity to uniform intonation within the ensemble Instruments are not in tune There is little or no evidence of attempts and dynamic contrast.

Technique (for the classification entered)

<ul style="list-style-type: none"> Students do not miss notes Right and left hand dexterity and coordination are <u>near</u> flawless with only <u>minor</u> flaws that recover quickly Precision and clarity are good at all tempos Rhythmic approach is uniform throughout the ensemble Articulation is appropriate and consistent throughout the performance 	<ul style="list-style-type: none"> Students do not miss notes Right and left hand dexterity and coordination are excellent, but there are often lapse that do not recover quickly. Precision and clarity are good but some passages are occasionally not performed together. Articulation is appropriate much of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students do not miss notes. Right and left hand dexterity and coordination are good but at times individual skill is lacking causing a consistent loss of clarity and precision. There are <u>inconsistencies</u> in rhythmic approach. Rapid passages are not performed together <u>much of the</u> time. Attacks and releases are inconsistent throughout much of the performance. Articulation is used <u>inappropriately at times</u>. 	<ul style="list-style-type: none"> Students obviously miss <u>some</u> pitches throughout the performance. Right and left hand dexterity and coordination are obviously missing resulting in overall lack of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. Articulation is <u>inappropriate most</u> of the time. 	<ul style="list-style-type: none"> There are <u>numerous</u> missed pitches throughout the performance. Performers' right and left hand dexterity and coordination are pushed beyond their ability to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an <u>inadequate</u> approach to <u>total</u> articulation performed in the music.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students perform artistically with the appropriate musical style on all selections Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students give obvious attention to musical nuance and dynamic markings. Students perform the music at an appropriate tempo. Performers convey an artistic, energetic, and emotional understanding of the music to the audience. 	<ul style="list-style-type: none"> Students perform artistically with the appropriate style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students' use of musical nuance and dynamics are effective, but there are minor flaws. Tempo is excellent for the selections performed, but there are minor lapses – rushing, dragging - that detract from the performance. Students convey musical understanding <u>most</u> of the time. 	<ul style="list-style-type: none"> Performers use proper style much of the time but there are noticeable inconsistencies. Performers <u>often</u> rush phrase endings and fail to shape musical phrases. Performers exhibit an awareness of pulse and tempo, but there are <u>lapses</u> and performers are <u>often</u> slow to recover. Performers are inconsistent in achieving dynamic variation and use of musical nuance markings. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> Performers do not address musical style throughout <u>most</u> of the performance. Little attention is given to proper shaping of musical lines and phrasing. Tempo slow or inconsistent throughout <u>most</u> of the performance. Little attention is given to musical nuance and dynamic contrast. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> There is no attempt to address musical style throughout the performance. No attention appears to have been given to proper shaping of musical line and phrasing. Tempo are inadequate for the music performed. Almost no attention is given to musical nuance and dynamic variation. Students' display of musical understanding is inadequate due to a lack of most all fundamental performance skills.
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Orchestra Sight-reading Competition

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students play with mature, characteristic sounds throughout the performance Pitches are centered and focused. Students perform with good balance/blend with only <u>minor</u> lapses that are quickly corrected. There is "near perfect" intonation within and between sections. Dynamic contrast is obvious and <u>effective</u>. Students perform with proper tone production and with little or no distortion. 	<ul style="list-style-type: none"> Students exhibit excellent mature, characteristic tone, but there are occasional flaws where students are unable to control and focus the sounds. Good balance and blend within and between sections is demonstrated but there are <u>obvious</u> flaws that do not recover quickly. The ensemble demonstrates an awareness of tuning within and between sections, but there are numerous flaws. Dynamic contrasts are not always obvious and/or are performed with a lack of control. 	<ul style="list-style-type: none"> Students perform with a fundamental approach to good tone production but performers are <u>often</u> pushed beyond their ability to control tone quality in varying dynamic ranges. Sounds are at <u>times</u> harsh, thin and/or pinched Balance and blend are present, but <u>lapses</u> consistently occur. Instruments are tuned, but individual and sectional problems <u>consistently</u> occur. 	<ul style="list-style-type: none"> Students exhibit an <u>immature</u> approach to characteristic sound throughout most of the performance Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble Performers demonstrate no awareness of individual pitch s and uniform intonation within the ensemble. There are an extreme amount of flaws Instruments are not in tune There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> Students demonstrate poor characteristic tone quality and have little or no control or focus of their sound Performers appear to have no understanding of balancing musical lines and blending sounds within sections or the ensemble Performers demonstrate no understanding of individual pitch or sensitivity to uniform intonation within the ensemble Instruments are not in tune There is little or no evidence of attempts and dynamic contrast

Technique (for the classification entered)

<ul style="list-style-type: none"> Most pitches are correct Missed key/accidentals are corrected quickly. Right and left hand dexterity and coordination are <u>near</u> flawless with only <u>minor</u> flaws that recover quickly Precision and clarity are good at all tempos Rhythmic approach is uniform throughout the ensemble Articulation is appropriate and consistent throughout the performance 	<ul style="list-style-type: none"> Most pitches are correct but missed key/accidentals are not corrected quickly. Right and left hand dexterity and coordination are excellent, but there are often lapses that do not recover quickly. Precision and clarity are good but some passages are occasionally not performed together. Articulation is appropriate much of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students miss pitches and do not recover quickly. Right and left hand dexterity and coordination are good but at <u>times</u> individual skill is lacking causing a consistent loss of clarity and precision. There are <u>inconsistencies</u> in rhythmic approach. Rapid passages are not performed together. Attacks and releases are inconsistent throughout much of the performance. Articulation is used <u>inappropriately</u> at <u>times</u>. 	<ul style="list-style-type: none"> Students miss <u>numerous</u> pitches throughout the performance. Right and left hand dexterity and coordination are obviously missing resulting in overall lack of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. Articulation is <u>inappropriate</u> <u>most</u> of the time. 	<ul style="list-style-type: none"> Students miss pitches and do not recognize use of key/accidentals. Performers' right and left hand dexterity and coordination are pushed beyond their ability to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an <u>inadequate</u> approach to <u>total</u> articulation performed in the music.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students perform artistically with the appropriate musical style on <u>all</u> selections Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students give obvious attention to musical nuance and dynamic markings. Students perform the music at an <u>appropriate</u> tempo. Performers convey an artistic, energetic, and emotional understanding of the music to the audience. 	<ul style="list-style-type: none"> Students perform artistically with the appropriate style with only <u>minor</u> inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students' use of musical nuance and dynamics are effective, but there are minor flaws. Tempo is excellent for the selections performed, but there are minor lapses – rushing, dragging - that detract from the performance. Students convey musical understanding <u>most</u> of the time. 	<ul style="list-style-type: none"> Performers use proper style much of the time but there are <u>noticeable</u> inconsistencies. Performers often rush phrase endings and fail to shape musical phrases. Performers exhibit an awareness of pulse and tempo, but there are <u>lapses</u> and performers are <u>often</u> slow to recover. Performers are <u>inconsistent</u> in achieving dynamic variation and use of musical nuance markings. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> Performers do not address musical style throughout <u>most</u> of the performance. Little attention is given to proper shaping of musical lines and phrasing. Tempos slow or inconsistent throughout <u>most</u> of the performance. Little attention is given to musical nuance and dynamic contrast. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> There is no attempt to address musical style throughout the performance. No attention appears to have been given to proper shaping of musical line and phrasing. Tempos are inadequate for the music performed. Almost no attention is given to musical nuance and dynamic variation. Students' display of musical understanding is inadequate due to a lack of most all fundamental performance skills.
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UNIVERSITY INTERSCHOLASTIC LEAGUE CONCERT

Please read the current issue of the Constitution & Contest Rules

School _____ City _____ Number of Students _____ Conference _____

Organization Event _____ Varsity _____ Non-varsity _____ Sub Non-varsity _____

Contest Date _____ Entry Deadline Date _____ Today's Date _____ Director _____

Composer-arranger _____ Title of selections and movements _____ UIL ID # _____

NOTE: Choir Directors indicate A Cappella selection with a *.

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

OTHER COMMENTS

FINAL RATING **I** **II** **III** **IV** **V**

Write in rating here _____

Signature of Official

UNIVERSITY INTERSCHOLASTIC LEAGUE SIGHTREADING

Please read the current issue of the Constitution & Contest Rules

School _____ City _____ Number of Students _____ Conference _____
 Organization event _____ Varsity _____ Non-varsity _____ Sub Non-varsity _____
 Contest Date _____ Entry Deadline Date _____ Today's Date _____ Director _____

NOTE: Choir Directors indicate sightreading voicing. [See C&CR section III(g)] _____

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

OTHER COMMENTS

FINAL RATING **I** **II** **III** **IV** **V**

Write in rating here _____

Signature of Official