

Adjudication Form for All-State Composition Submission

Name:	Composition Title:			
<u>Documents (Yes or No)</u>	<i>Artistic Intent Statement, a brief explanation of the composer's objectives in PDF format.</i>	<i>Full Score in PDF format.</i>	<i>Audio Recording in mp3 format (live recordings and electronic renditions are both acceptable).</i>	<i>Proof of permission to use any copyrighted text is required.</i>
SUBMISSION REQUIREMENTS Each of these files must be included for a composition to be adjudicated.				

<u>Mechanics</u>	#	<i>... is unclear with many errors</i>	<i>... is somewhat clear, with significant errors</i>	<i>... is clear, with a few errors</i>	<i>...is clear and virtually error-free</i>
LAYOUT The layout of the score on the page and the proper placement of staves, markings, and other information...		1 - 2 - 3	4 - 5	6 - 7	8
PITCH NOTATION The composer's use of key signatures and accidentals, and the notation of pitches is		1 - 2 - 3	4 - 5	6 - 7	8
RHYTHMIC NOTATION The composer's use of time signatures, tempo markings, and rhythmic notation		1 - 2 - 3	4 - 5	6 - 7	8
ARTICULATION The composer's attention to details such as slurring, bowing, articulation markings, and text placement (for vocal works)...		1 - 2 - 3	4 - 5	6 - 7	8

<u>Craftsmanship</u>		<i>... conveys the composer's intent at a beginning level</i>	<i>... conveys the composer's intent at an intermediate level</i>	<i>... accurately conveys the composer's intent.</i>	<i>...accurately conveys the composer's intent with exceptional skill.</i>
ORCHESTRATION The composer's choice of instruments, use of range and tessitura, understanding of technical limitations, and ability to write idiomatic parts...		1 - 2 - 3	4 - 5	6 - 7	8
THEMATIC MATERIAL The composer's presentation of important motives and melodies...		1 - 2 - 3	4 - 5	6 - 7	8
DEVELOPMENT/FORM The growth of thematic material over time through repetition, variation, sequences, registration, and formal design...		1 - 2 - 3	4 - 5	6 - 7	8
HARMONY The use of chords, modulation, choice of mode, and harmonic rhythm...		1 - 2 - 3	4 - 5	6 - 7	8
VOICE LEADING The proper use of parallel, contrary, and oblique motion, smooth progression of individual voices, and attention to the tendencies of important tones		1 - 2 - 3	4 - 5	6 - 7	8
TENSION and RELEASE The control of consonance and dissonance, use of dynamics and tempo changes, and the use of phrasing and pacing to control tension and release...		1 - 2 - 3	4 - 5	6 - 7	8

<u>Originality/Creavity</u>		<i>The composition demonstrates little evidence of personal style</i>	<i>The composition shows some evidence of personal style-could be further developed.</i>	<i>The composition effectively communicates artistic intent with individual style</i>	<i>The composition makes original statement new to listener, effectively communicating artistic intent with exceptional individual style.</i>
		1 - 2 - 3 - 4 - 5 - 6	7 - 8 - 9 - 10 - 11 - 12	13 - 14 - 15 - 16	18 - 19 - 20

ADJUDICATOR COMMENTS:

[Large greyed-out area for adjudicator comments]

Adjudicator:	100 point possible total	FINAL SCORE
	<i>Each submission must score 85 points or more to be considered for an award.</i>	0