

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL AT THE BOTTOM

TONE <i>(not rated for piano)</i>	There was little or no apparent attempt to use tone to enhance the artistry of the performance. In places, tone was not even adequate. 1 - 2 - 3 - 4	Tone was adequate for this performance. There was no attempt, however, to use tone to enhance artistry. 5 - 6	There was a clear effort on the part of the performer to vary tone as appropriate to the music. 7 - 8	The performer used nuances and dramatic differences in tone to bring the composer's intent through to the listener. 9 - 10
EXPRESSION dynamics ____ articulations ____ interaction with ensemble ____	Some musical elements were being addressed, but the performance did not communicate ideas or images. 1 - 2 - 3 - 4	The musical elements were being addressed, with additional work needed to be truly expressive. 5 - 6	All musical elements were in place, and the performer was communicating with the audience. 7 - 8	The performer communicated fluently with the ensemble and the audience throughout the performance. 9 - 10
PITCH ACCURACY & CHOICES <i>(not rated for drum set players)</i>	The pitches chosen by the performer did not reflect a knowledge of style and harmony. 1 - 2 - 3 - 4	There were occasions where the choice of pitches was distracting to the listener. 5 - 6	Occasional instances of awkward pitch selection were not distracting to the listener. 7 - 8	All pitches reflected a strong knowledge of style and harmony, and were used to creatively enhance the listening experience. 9 - 10
FEEL & GROOVE	Rhythms were not played with a sense of the appropriate style. 1 - 2 - 3 - 4	Occasional rhythm problems distracted the listener. 5 - 6	Rhythmic inconsistencies or aberrations were not distracting to the listener. 7 - 8	The soloist consistently demonstrated knowledge of style and groove of the selection(s). 9 - 10
TECHNIQUE	Technical issue(s) got in the way of the performance. 1 - 2 - 3 - 4	There was strong evidence of work towards technical proficiency, with only general refinements needed. 5 - 6	Performance demonstrated an advanced level of technical achievement. Refinement was needed only in specific instances, such as fast runs or large interval leaps. 7 - 8	Performance demonstrated complete control of the instrument. All difficult passages were clear and even. 9 - 10
MEMORIZATION	There were significant memory problems which interfere with the continuity of the performance. 1 - 2 - 3 - 4	Memory errors were apparent, but did not interrupt the flow of the performance. 5 - 6	There were virtually no memory errors. Minor lapses were handled well. 7 - 8	There were no memory errors. 9 - 10
STAGE PRESENCE faces the audience ____ posture ____ dress ____	There were issues with stage presence which detract significantly from the performance. 1 - 2 - 3 - 4	The beginnings of stage presence were evident. 5 - 6	The area of stage presence was not distracting to the listener. 7 - 8	Stage presence was quite polished. 9 - 10
INTERPRETATION phrasing ____ tempo selection ____ style ____	There was no evidence of personal style or interpretation. 1 - 2 - 3 - 4	The performer was inconsistent in their presentation of the selection(s). 5 - 6	The interpretation of the selection(s) demonstrates a personal style. 7 - 8	All elements of this performance reflected a profound understanding and interpretation of the selection(s) performed. 9 - 10
INTONATION <i>(not rated for piano)</i>	Intonation presents an obstacle in this performance 1 - 2 - 3 - 4	Instances of intonation problems were distracting to the listener at times 5 - 6	There were minor intonation discrepancies, but they do not distract from the performance 7 - 8	Intonation was not a problem in this performance 9 - 10
Scholarship Performance (70, 80 or 90 point total)				TOTAL: