IGSMA

Comment Sheet Scoring

In order to get the most consistent and accurate scoring and ratings for our students we would ask, that as an adjudicator, you use the following criteria when using our score sheets.

In order for a student to receive a 5 in any category, they would essentially need to have a perfect performance in regards to the criteria listed. (If grading them, they would score an A+)

For a student to receive a 4 in any category, they would need to have an excellent performance, with only minor defects, in regards to the criteria listed. (If grading them, they would score an A or B)

For a student to receive a 3 in any category, they would need to have a good performance, lacking finesse and/or interpretation, in regards to the criteria listed. (If grading them, they would score a C)

For a student to receive a 2 in any category, they would need to have a fair performance, with basic weaknesses, in regards to the criteria listed. (If grading them, they would score a D)

For a student to receive a 1 in any category, they would need to have an unsatisfactory performance, in regards to the criteria listed. (If grading them, they would score an F)

See example Rating Table and Grading table below.

SOLO RATING Table -- 35 pts 7 categories

<table>
<thead>
<tr>
<th>POINTS</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>A+</td>
</tr>
<tr>
<td>4</td>
<td>A - B</td>
</tr>
<tr>
<td>3</td>
<td>C</td>
</tr>
<tr>
<td>2</td>
<td>D</td>
</tr>
<tr>
<td>1</td>
<td>F</td>
</tr>
</tbody>
</table>

I Superior = 35 = 5 - A superior performance - outstanding in nearly every detail
I (Excellent) = 34 to 30 = 4 - An excellent performance — minor defects
II (Good) = 29 to 25 = 3 - A good performance -lacking finesse and/or interpretation
III (Fair) = 24 to 20 = 2 - A fair performance — basic weaknesses
IV (Unsatisfactory) =19 to 7 = 1 - An unsatisfactory performance
Rules Governing
The Vocal Solo and Ensemble Contest
For Adjudicators

A. SOLOS
1. Events
c. Vocal

2. Classification
   a. Solos are to be classified solely according to the difficulty of the selections as given on the required
      lists published by this Association. (School enrollment classifications are in no way correlated to the
      classifications given to these events.)

      Class A Difficult
      Class B Medium Difficult
      Class C Medium
      Class D Easy
      Class E Beginner

      Class D and E are restricted to District participation.

   b. The soloist may be entered in any classification desired during his first year of participation in the
      contests. Thereafter he is REQUIRED to advance at least one classification higher, having received a
      Division I rating the previous year at District Contest. The soloist may advance as many classifications as
      desired regardless of previous ratings earned, but is NOT permitted to enter a lower classification.

3. Participating schools will be permitted an unlimited number of solo entries.

4. If a student chooses to participate in more than one solo event, he must perform a different selection
   each on different instruments i.e. piccolo and flute, baritone and trombone, etc.

5. A soloist shall not perform a composition performed by him in former District or State Contest.

6. All soloists will be required to perform the same selection at the State Contest that was performed at
   the District Contest.

7. All vocal solos must be memorized. Vocal solos shall not read from a score upon penalty of being
   placed one Division lower in the final rating.

10. The performance time of a composition shall not exceed six minutes.

11. All solos shall be accompanied by piano unless the score indicates the composition is
    unaccompanied.

12. Students appearing without an accompaniment or without an adjudicators score shall be referred to
    the contest chairperson. They shall make the decision whether or not the student shall perform.

13. A soloist will not be permitted to wear uniform, medals or in any other way reveal his or his schools
    identity to the adjudicator. A director will not identify a soloist to the adjudicator by any action or deed.

14. To be eligible to perform, soloists shall provide for the adjudicator one original score of their
    performance selection. All measures must be numbered consecutively from the beginning to the end of
    the selection. Failure to have the measures numbered will result in a penalty of being placed one
    Division lower in the final rating.
B. ENSEMBLES

2. VOCAL ENSEMBLE EVENTS. Designations as to the type of ensemble shall be determined by the number of ensemble members and the voicing of the music. Must be performed as follows:
   a. Duets duets shall perform two-part music.
   b. Double Duets double duets shall perform two-part music, two voices to a part.
   c. Trios trios shall perform three-part music.
   d. Triple Trios - triple trios shall perform three-part music, three voices to a part.
   e. Quartets quartets shall perform four-part music.
   f. Sextets sextets shall perform three-part music, two voices to a part.
   g. Double Sextets double sextets shall perform three-part music, four voices to a part or a maximum of twelve members.
   h. Octets octets shall perform four-part music, two voices to a part or a maximum of eight members.
   i. Double Octets double octets shall perform four-part music, four voices to a part or a maximum of sixteen members.
   j. Madrigals madrigal ensembles shall perform madrigal style music as scored.
   k. LAB CHOIR is considered to be an ensemble and must participate in the solo and ensemble contest. SEE ADDITIONAL RULES TO FOLLOW.

3. Ensembles are classified according to the difficulty of the selection regardless of the size of the school EXCEPT STAGE (JAZZ) BAND, LAB BAND, LAB ORCHESTRA AND LAB CHOIR. SEE ADDITIONAL RULES TO FOLLOW. Ensembles are NOT required to advance in classification the year after receiving a Division I or I SUPERIOR rating.

   Class A Difficult
   Class B Medium Difficult
   Class C Medium
   Class D Easy
   Class E Beginner

   Class D and E are restricted to District participation.

4. Participating schools will be permitted an unlimited number of ensemble entries.
5. An ensemble shall not repeat a composition previously performed in the contest by that school until all members of that ensemble have changed.
6. All ensembles shall be required to perform for adjudication the same selection at the State Contest that was performed at the District Contest.
7. Vocal ensembles shall not read from a score upon penalty of being placed one Division lower in the final rating.
8. The performing time of a composition must not exceed six minutes.
9. All ensembles shall be accompanied as scored.
10. A director shall be permitted to accompany his own ensembles.
11. Directors are not permitted to enter or be present in an ensemble contest room prior to, during or immediately following the performance of a contestant from his or her school upon penalty of disqualifying the contestants in said event.
   EXCEPTIONS When he or she is accompanying the event, when he or she is conducting a large ensemble, Lab Choir, Lab Band, Lab Orchestra or Stage (Jazz) Band.
12. Members of an ensemble shall not be permitted to wear uniform, medals or in any other way reveal their identity or that of their school to the adjudicator. A director shall not identify an ensemble to the adjudicator by any action or deed.

13. To be eligible to perform, ensembles shall provide one original score for the selection to be performed. All measures must be numbered consecutively from the beginning to the end of the selection. Failure to have the measures numbered will result in a penalty of being placed one Division lower in the final rating.

**D. LAB CHOIR ADDITIONAL RULES**

Lab choir a new form for choral expression to promote experimentation in music other than that considered traditional.

1. A Lab Choir (short for laboratory) should be an experimental group, utilizing the following suggestions: (a) speech choir, (b) rock group, (c) swing choir, (d) experimental sounds, (e) your choice.

2. Lab choirs must participate in a District Contest to be eligible for the State Solo and Ensemble Contest.

3. Classification for Lab Choirs is determined by the size of the school, as for all other organizations.

4. Fees are the same for all other ensembles.

5. Ratings and awards are the same as for bands, orchestras and choruses except there is only one adjudicator and no plaque is to be awarded.

6. Lab choirs shall perform two selections which should be at least two-part music. Original compositions and arrangements are encouraged but not required.

7. Complete numbered scores for the adjudicator must be submitted. These may be either published or in clear, neat, manuscript form.

8. Twenty minutes shall be allowed for performance including set-up and tear-down.

9. Accompaniment should be limited to six live performers or tape. Any instrumentation is allowed. Pre-recorded tapes will be allowed only when the composition is published expressly for voices and tape.

10. Vocalists shall be limited to a minimum of ten and there is no maximum number of members.

11. The director may accompany, conduct or both, but may not sing. No accompanist may sing with the group.

12. The group shall be judged on the same basis as any other choral group. Instrumental accompanists will not be judged. Only vocalists will receive medals.
**IGSMA Music SOLO Adjudication Form**

Program/Event # __________ Room ___________ Order of Appearance ___________ Time ___________

Event ___________________________________ Student Name ____________________________________

School Name _____________________________ Class __________ School Code ___________

<table>
<thead>
<tr>
<th>SCORE</th>
<th>AREA OF CONCERN AND COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone Quality</td>
<td>resonance, control, clarity, focus, consistency, warmth</td>
</tr>
<tr>
<td>Intonation</td>
<td>accuracy to printed pitches</td>
</tr>
<tr>
<td>Rhythm</td>
<td>accuracy of note and rest values, duration, pulse, steadiness, correctness of meters</td>
</tr>
<tr>
<td>Technique (facility/accuracy)</td>
<td>artistry, attacks, releases, control of ranges, musical/mechanical skill</td>
</tr>
<tr>
<td>Interpretation, Musicianship</td>
<td>style, phrasing, tempo, dynamics, emotional involvement</td>
</tr>
<tr>
<td>Diction - Vocal</td>
<td>Bowing – Strings</td>
</tr>
<tr>
<td>Performance Factors</td>
<td>Choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression, vocal memory</td>
</tr>
</tbody>
</table>

**SOLO RATING Table -- 35 pts 7 categories**

<table>
<thead>
<tr>
<th>Total Circle rating</th>
<th>I Superior</th>
<th>I (Excellent)</th>
<th>II (Good)</th>
<th>III (Fair)</th>
<th>IV (Unsatisfactory)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>35 - 5</td>
<td>34 to 30 - 4</td>
<td>29 to 25 - 3</td>
<td>24 to 20 - 2</td>
<td>19 to 7 - 1</td>
</tr>
</tbody>
</table>

A superior performance - outstanding in nearly every detail
An excellent performance — minor defects
A good performance -lacking finesse and/or interpretation
A fair performance — basic weaknesses
An unsatisfactory performance

Signature of Adjudicator ____________________________________
<table>
<thead>
<tr>
<th>Score</th>
<th>Area of Concern and Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tone Quality: resonance, control, clarity, focus, consistency, warmth</td>
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<tr>
<td></td>
<td>Intonation: accuracy to printed pitches</td>
</tr>
<tr>
<td></td>
<td>Rhythm: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters</td>
</tr>
<tr>
<td></td>
<td>Balance, Blend: likeness of qualities, awareness of ensemble, accompaniment</td>
</tr>
<tr>
<td></td>
<td>Technique (facility/accuracy): artistry, attacks, releases, control of ranges, musical and/or mechanical skill</td>
</tr>
<tr>
<td></td>
<td>Interpretation, Musicianship: style, phrasing, tempo, dynamics, emotional involvement</td>
</tr>
<tr>
<td></td>
<td>Diction - Vocal, Bowing – Strings, Articulation – Winds</td>
</tr>
<tr>
<td></td>
<td>Performance Factors: Choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression, vocal memory</td>
</tr>
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</table>

SOLO - ENSEMBLE RATING Table -- 40 pts 8 categories

<table>
<thead>
<tr>
<th>Total Circle rating</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (Superior)</td>
<td>40 to 38 - 5 - A superior performance - outstanding in nearly every detail</td>
</tr>
<tr>
<td>II (Excellent)</td>
<td>37 to 29 - 4 - An excellent performance — minor defects</td>
</tr>
<tr>
<td>III (Good)</td>
<td>28 to 21 - 3 - A good performance - lacking finesse and/or interpretation</td>
</tr>
<tr>
<td>IV (Fair)</td>
<td>20 to 13 - 2 - A fair performance — basic weaknesses</td>
</tr>
<tr>
<td>V (Unsatisfactory)</td>
<td>12 to 8 - 1 – An unsatisfactory performance</td>
</tr>
</tbody>
</table>

Signature of Adjudicator ________________________________