

Name: _____



SOLO & ENSEMBLE FESTIVAL PREPARATION – IMPORTANT QUESTIONS

Are you ready? How well do you know your music?

1. What **KEY** is your piece in?
 - a. Does the key signature change?
 - b. Are there any accidentals?
 - c. Check your fingering chart to confirm how to play any new notes.
2. What is the **TIME SIGNATURE** for your piece?
 - a. Does the time signature change?
 - b. Do you understand and can you count the rhythms in your piece?
3. Do you know what these **TERMS** mean? Make a list of all of these from your music:
 - Dynamics
 - Tempo markings
 - Terms
 - Symbols
 - i. Do you know what all of these mean? Can we hear these in your performance?
4. What is the **TEMPO** of your piece?
 - a. Does it change anywhere?
 - b. Have you worked with a **METRONOME** to ensure your tempo is correct and steady?
5. **PHRASING**: Have you identified where you will take breaths? Practice where you will breathe.
6. What is the **DURATION** of your piece? (Your performance needs to be a minimum of 1min30sec long)
 - a. How many total measures?
7. **RESEARCH**: Have you studied any recordings or video performances of your piece?
8. Have you **RECORDED** yourself? Audio or video!
9. **INTONATION**: Have you worked with a tuner to ensure that you are in tune?
10. **PERFORM!** How many times have you performed this music?

Perform your event as many times as you can. Play for your parents and your family. Play for your dog, your cat, even your fish! Play for your neighbors! Play over FaceTime for your friends! Playing anywhere for anyone is a great way to practice performing. Don't make it so that your first performance of your event is for the judge at S&E Festival. The more times you perform the more you will learn and the stronger your event will become.
11. **SEEK FEEDBACK & GUIDANCE**: Have you performed for your teacher? Have you taken private lessons?
12. **ASSESSMENT CRITERIA**: Have you reviewed the Solo & Ensemble Adjudication Forms and Rubrics? How do you measure up? Give yourself a rating!

REMINDERS~

Smile! / Breathe! / Have Fun! / Enjoy The Moment! / Build Your Confidence! /
Appreciate The Opportunity! / Celebrate Your Hard Work!

Michigan School Band & Orchestra Association Official Solo and Ensemble Festival Adjudication Form

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Final Rating
(Do not use plus or minus)

I, II, III, IV, V
Circle the Roman Numeral

Judge's Signature

Judge's Name

Adjudicator's Comments

TONE	
Beauty	<input style="width: 50px; height: 30px;" type="text"/>
Control	
Balance	
Ensemble	
INTONATION	
Melodic Line	<input style="width: 50px; height: 30px;" type="text"/>
Chords	
Individuals	
With accompaniment	
RHYTHM	
Accents	<input style="width: 50px; height: 30px;" type="text"/>
Metre	
Precision	
Interpretation of rhythmic figures	
TECHNIQUE	
GENERAL	<input style="width: 50px; height: 30px;" type="text"/>
Fluency	
Articulation	
Fingering	
Accuracy	
STRINGS	
Bowing	
Choice	
Execution	
WINDS	
Tonguing	
Breathing	
INTERPRETATION	
Phrasing	<input style="width: 50px; height: 30px;" type="text"/>
Expression	
Tempo	
Dynamics	
Style	
Tradition	
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION	
Musical Value	<input style="width: 30px; height: 20px;" type="text"/>
Suitability	
ACCOMPANIMENT	
Accuracy	
Effectiveness	
EMBOUCHURE	
GENERAL EFFECT	
Spirit	<input style="width: 30px; height: 20px;" type="text"/>
Taste	
Contrast	
Artistry	
Posture	
Stage Presence (Soloist)	
Stage Appearance (Ensemble)	
OVERALL PERFORMANCE	<input style="width: 50px; height: 30px;" type="text"/>

(Additional comments may be made on the reverse side)

STRONG POINTS:

WEAK POINTS:

SUGGESTIONS FOR IMPROVEMENT:

In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V. The **Final Rating** (Roman Numeral,) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares. The **Final Rating** is determined by a predominance of grades in the first five categories, eg:
Division I will include three grades of "A,"
Division II will include three grades of "B,"
Division III will include three grades of "C," etc.

The Five Divisional Ratings

Division I - Superior - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

Division II - Excellent - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.

Division III - Good - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

Division IV - Fair - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.

Division (V) - Poor - Consistency is infrequently demonstrated by the soloist or ensemble.

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Chamber Ensemble Adjudication Form

Final Rating
(Do not use plus or minus)

I, II, III, IV, V
Circle the Roman Numeral

Judge's Signature

Judge's Name

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

TONE <small>Beauty Control Balance</small>	<input style="width: 100%; height: 40px;" type="text"/>
INTONATION <small>Melodic Line Chords Individuals Sections</small>	<input style="width: 100%; height: 40px;" type="text"/>
RHYTHM <small>Accents Metre Precision Interpretation of rhythmic figures</small>	<input style="width: 100%; height: 40px;" type="text"/>
TECHNIQUE <small>Fluency Articulation Bowing Ensemble Accuracy</small>	<input style="width: 100%; height: 40px;" type="text"/>
INTERPRETATION <small>Phrasing Expression Tempo Dynamics Style Tradition</small>	<input style="width: 100%; height: 40px;" type="text"/>

Adjudicator's Comments

THIS SECTION DOES NOT AFFECT THE RATING

GENERAL SPIRIT <small>Taste Contrast</small>	<input style="width: 100%; height: 30px;" type="text"/>
SELECTION <small>Musical Value Suitability</small>	<input style="width: 100%; height: 30px;" type="text"/>
STAGE DEPARTMENT <small>Appearance Discipline Posture Stage Efficiency</small>	<input style="width: 100%; height: 30px;" type="text"/>
OVERALL PERFORMANCE	<input style="width: 100%; height: 40px; border: 2px solid black;" type="text"/>

(Additional comments may be made on the reverse side)

STRONG POINTS:

WEAK POINTS:

SUGGESTIONS FOR IMPROVEMENT:

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Division I will include three grades of "A,"
Division II will include three grades of "B,"

The Five Divisional Ratings

Division I - Superior - Highly refined and developed, considering the classification. Consistency is demonstrated within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

Division II - Excellent - Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.

Division III - Good - Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

Division IV - Fair - Not yet developing or refined, consistency is seldom demonstrated within the ensemble. Obvious flaws consistently detract from the performance.

Division (V) - Poor - Consistency is infrequently demonstrated by the ensemble.

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Piano Adjudication Form

Final Rating

(Do not use plus or minus)

I, II, III, IV, V
Circle the Roman Numeral

Judge's Signature

Judge's Name

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Adjudicator's Comments

INTERPRETATION	
Tempo Style Phrasing Dynamics	<input style="width: 50px; height: 50px;" type="text"/>
ARTISTRY	
Tradition Spirit Taste Expression Nuance	<input style="width: 50px; height: 50px;" type="text"/>
RHYTHM	
Accents Metre Precision Interpretation of rhythmic figures	<input style="width: 50px; height: 50px;" type="text"/>
TECHNIQUE	
Right Hand Left Hand Hand position Pedal use Fluency Accuracy Fingering	<input style="width: 50px; height: 50px;" type="text"/>
STONE	
Beauty Control Balance Ensemble	<input style="width: 50px; height: 50px;" type="text"/>
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION	
Musical Value Suitability	<input style="width: 30px; height: 30px;" type="text"/>
STAGE PRESENCE	
Spirit Posture Appearance	<input style="width: 30px; height: 30px;" type="text"/>
OVERALL PERFORMANCE	<input style="width: 50px; height: 50px; border: 2px solid black;" type="text"/>

(Additional comments may be made on the reverse side)

STRONG POINTS:

WEAK POINTS:

SUGGESTIONS FOR IMPROVEMENT:

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The **Final Rating** is determined by a predominance of grades in the first five categories, eg:

Division I will include three grades of "A,"

Division II will include three grades of "B,"

Division III will include three grades of "C," etc.

The Five Divisional Ratings

- Division I - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.
- Division II - Excellent** - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.
- Division III - Good** - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
- Division IV - Fair** - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.
- Division (V) - Poor** - Consistency is infrequently demonstrated by the soloist or ensemble.

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Percussion Adjudication Form

Final Rating
(Do not use plus or minus)

I, II, III, IV, V
Circle the Roman Numeral

Judge's Signature

Judge's Name

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Adjudicator's Comments

<p>TONE</p> <ul style="list-style-type: none"> Beauty Playing Area Head/Snare Tension Choice of sticks/mallets Muffling-damping Tuning 	<input style="width: 50px; height: 40px;" type="text"/>
<p>PRECISION</p> <ul style="list-style-type: none"> Intonation Balance/Blend Control Melodic Line Fluency Attack Release Accuracy Ensemble 	<input style="width: 50px; height: 40px;" type="text"/>
<p>RHYTHM</p> <ul style="list-style-type: none"> Accents Metre Precision Interpretation of rhythmic figures 	<input style="width: 50px; height: 40px;" type="text"/>
<p>TECHNIQUE</p> <ul style="list-style-type: none"> Grip Stroke Arm/Wrist movement Equal height of sticks Articulation Execution of rhythmic figures 	<input style="width: 50px; height: 40px;" type="text"/>
<p>INTERPRETATION</p> <ul style="list-style-type: none"> Tempo Balance Accents Dynamics Expression Phrasing Characteristic style 	<input style="width: 50px; height: 40px;" type="text"/>
<p>THIS SECTION DOES NOT AFFECT THE RATING</p>	
<p>SELECTION</p> <ul style="list-style-type: none"> Musical Value Suitability 	<input style="width: 30px; height: 20px;" type="text"/>
<p>ACCOMPANIMENT</p> <ul style="list-style-type: none"> Accuracy Balance 	<input style="width: 30px; height: 20px;" type="text"/>
<p>STAGE MANAGEMENT</p> <ul style="list-style-type: none"> Posture/Position Appearance Conviction 	<input style="width: 30px; height: 20px;" type="text"/>
<p>GENERAL SPIRIT</p> <ul style="list-style-type: none"> Taste Contrast 	<input style="width: 30px; height: 20px;" type="text"/>
<p>OVERALL PERFORMANCE</p>	<input style="width: 50px; height: 30px; border: 2px solid black;" type="text"/>

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WEAK POINTS:

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Division (V) - Poor - Consistency is infrequently demonstrated by the soloist or ensemble.

Wisconsin School Music Association • District Solo & Ensemble Festival

Instrumental Wind Solo							Class			
Ser#	<i>Note: More options may be available than can be displayed here. For all options refer to the current Festival Music List.</i>				<i>Note: More options may be available than can be displayed here. For all options refer to the current Festival Music List.</i>		Selection:			
Site:							Transfer#:			
Index:							Pg. or Mvt.:			
Time:							School:			
Min:	Comp/Arr:				Selected Num:		Accompanist:			
Evaluation			II 12 - 22	III 23 - 33	IV 34 - 44	V 45 - 50	Adjudicator			
Tone	1	2	3	4	5	6	7	8	9	10
<ul style="list-style-type: none"> • Breathing • Embouchure 	C & B: Focused tone for this class with consistently appropriate breathing and embouchure skills in all registers/ranges. A: Open, resonant, full tone in all registers and ranges. Consistently accurate breathing/embouchure skills.		C & B: Focused tone for this class with minor lapses in correct breathing, and/or embouchure skills. A: Characteristic tone most of the time. Minor breathing, embouchure problems in outer ranges and volumes.		C & B: Unstable tone for this class in some ranges due to incorrect breathing and/or embouchure skills. A: A basic tonal concept. Notable breathing and/or embouchure problems in outer ranges and volumes.		C & B: Thin or forced tone for this class most of the time due to lack of breath support or incorrect embouchure. A: Weak tone production most of the time due to incorrect breath support and/or embouchure.		C, B, and A: A lack of understanding of how to produce the basic tone. Fundamentals of breathing and embouchure are absent.	
Intonation	1	2	3	4	5	6	7	8	9	10
<ul style="list-style-type: none"> • Consistency • Pitch Adjustment Skills 	Accurate intonation in all ranges and registers. Pitch adjustments are made instantly.		Minimal intonation difficulties. Pitch adjustment skills are usually successful.		Mostly accurate intonation with some out-of-tune notes. Pitch adjustment skills are still developing.		Some sense of intonation, but with significant problems. Pitch adjustment skills are not yet developed.		An unawareness of tuning problems. Needs development of pitch adjustment skills.	
Accuracy	1	2	3	4	5	6	7	8	9	10
<ul style="list-style-type: none"> • Notes • Rhythms • Pulse 	Outstanding accuracy. All notes and rhythms are performed accurately. Correct pulse throughout.		Infrequent errors. A few minor problems in technical passages.		A lack of consistency in notes, rhythms and pulse in technical passages.		Numerous inaccurate notes and rhythmic passages. Technical passages and pulse are mostly incorrect.		An unawareness of correct notes, rhythms and/or pulse.	
Technique	1	2	3	4	5	6	7	8	9	10
<ul style="list-style-type: none"> • Articulation • Hand Position • Posture 	Consistently appropriate posture, articulations, hand position.		Minor errors in posture, articulations or hand position.		Several errors in correct posture, articulation or hand position especially during technical passages.		Incorrect posture, articulations or hand position during most technical passages.		A lack of understanding of correct posture, articulations and/or hand position.	
Expression	1	2	3	4	5	6	7	8	9	10
<ul style="list-style-type: none"> • Style Elements • Interpretation • Phrasing • Dynamics • Tempo 	Excellent expression with accurate style elements, interpretation, phrasing, dynamics, and tempo.		Accurate expression most of the time with occasional lapses in dynamics, phrasing, correct tempo, style elements, interpretation.		Occasionally rigid and mechanical expression for this class. Style elements, correct tempo, phrasing, dynamics, interpretation are often absent.		Mechanical expression most of the time. Attention to style elements, correct tempo, phrasing, dynamics, interpretation are missing.		A lack of understanding of correct style elements, dynamics, phrasing, and correct tempo.	

_____ TOTAL POINTS



Tips For Success

at MSBOA Solo & Ensemble Festival

1. Before the Performance:

- a. Get a good night sleep!
- b. Dress up – this is a public performance
 - i. No jeans
 - ii. Dress well, but not flashy – simple and professional works best
 - iii. Avoid heavy, bulky clothing that may affect your ability to play
- c. Prepare your instrument
 - i. Make sure your instrument is clean and in good working order – make sure any repairs needed are taken care of well in advance
 1. Mouthpiece washed, cork greased, valves oiled, bring extra reeds, etc...
- d. Double-check your music
 - i. Original score for judge with all measures numbered
 - ii. You don't need to memorize your piece, but make sure you have a good copy to read from for your part
- e. Make sure that your instrument case has an identification tag and is clearly marked with your name

2. Day of the Performance

- a. Arrive early! You will need plenty of time to park and find your way around the building
- b. **The Warm Up Room:**
 - i. Find your warm up and performance rooms
 - ii. Check-in is 30 minutes before your scheduled performance time
 - iii. WARM UP – Prepare to give your best performance by playing long tones, scales, lip-slurs, etc... Any last minute practicing will not really help you at this point. Prepare mentally for the performance you are about to give.
- c. **The Performance Room:**
 - i. When entering the performance room, give the original score (with all measures numbered) to the performance room chairperson
 - ii. Arrange the music stand near to the piano so eye contact can be made easily. It is best to give your performance standing.
 - iii. Do not play directly at the judge, but rather at an angle
 - iv. TUNE:
 1. Play your tuning note with a big sound and full breath. This is the first sound that your judge will hear and you will want to make a good impression.
 2. Tune to the piano and make adjustments if necessary
 - v. Wait for the room chairperson to announce your event before you begin to perform

3. During the Performance:

- a. **Even if you are nervous on the inside, act confident on the outside!**
- b. Stand comfortably with your feet shoulder width apart
- c. Never “count off” to start. Begin with a breath when you and your accompanist are ready
- d. Play with confidence using lots of air
- e. DO NOT make any gesture, noise or frown to indicate that you've made a mistake. It's OK to make mistakes! NEVER STOP! Play through any mistakes and keep going – you may not start over.

4. After the Performance:

- a. Smile! Acknowledge the applause!
- b. If invited, go to the judge's table. DO NOT tell the judge what you did wrong – they are interested only in encouraging you and helping you!
- c. Thank the judge appropriately
- d. Leave the room and put your instrument away
- e. Return to the performance room to find out your rating! Go to the medal room if you score I or III!

“From the first note at our first lesson, all through our musical lives, we must aim at making every sound meaningful.”
– Ruth Slenczynska, Concert Pianist/ Author/ Teacher