

Performing Arts—Music Performance

LEVEL : NOVICE	ENTRANT #: _____	ENTRY #: _____
BRIEF DESCRIPTION OF ENTRY: _____		

Please use the following numeric judging scale (choice of higher or lower number within each of the five “levels” is dependent upon judge’s evaluation of entry for each of the criteria [see pp 17–18 of *Judges’ Certification Handbook*]):

- 1–2 Falls well (or considerably) below judge’s concept of “average for Atenveldt” for criterion evaluated.
- 3–4 Falls slightly below judge’s concept of “average for Atenveldt” for criterion evaluated.
- 5–6 Meets judge’s concept of “average for Atenveldt” for the criterion evaluated.
- 7–8 Exceeds judge’s concept of “average for Atenveldt” for criterion evaluated.
- 9–10 Greatly exceeds judge’s concept of “average for Atenveldt” (i.e., ranks “very high”) for criterion evaluated.

DOCUMENTATION:

Circle Evaluation Result Given: N S M A E

Includes complete information relating to the pre-17th century example(s) used for the entry as well as other information pertinent to the entry for use by judges. Did the documentation include: Composer, region, and time frame of the original piece; discussion of original theory, performance styles, language, and voices/instruments available &/or appropriate for the music; discussion of any changes made by the performer(s) to the score (*fictal/recta*, ornamentation, etc.); discussion of the performers' interpretation of the piece, including any compromises made; and, citations/references? Was the documentation organized and legible? Was a copy (and transcription &/or translation, if necessary) of the score included?

COMPLEXITY &/OR DIFFICULTY:

Circle Evaluation Result Given: N S M A E

Assessment of the scope, ambition, and difficulty of the entry. Was this a solo or ensemble performance? How involved was the piece performed with respect to the number of parts &/or the complexity of parts (with respect to tempo(s), range, and overall intricacy)? Did the entrant(s) use a modern edition or develop an original transcription? What was the degree of difficulty of vocal &/or instrumental techniques attempted? If vocal, how difficult were linguistic &/or pronunciation issues? Were any special costumes or props created or used?

WORKMANSHIP:

Circle Evaluation Result Given: N S M A E

The skills used and the resulting quality of work in producing the entry. How well did the performer(s) handle: Support & pitch; tone; rhythm(s); tempi; articulation; phrasing; and, any embellishment/ornamentation? Were rhythm(s), tempi, phrasing, articulation, and any embellishment/ornamentation logical and appropriate to the piece? Were pre-17th century techniques used? If vocal, were pronunciation, accentuation, and other linguistic elements consistent and practiced? Was the performance clearly audible, and did it convey the appropriate emotion and hold the audience interest? Were the performers at ease and practiced?

ÆSTHETIC QUALITIES:

Circle Evaluation Result Given: N S M A E

The overall æsthetic effect and appeal of the entry, as perceived by the judges. Was the performance smooth? Did the performance sound polished? If there were any mistakes, was recovery good? Were pitch, rhythm, tempo, and overall energy level maintained? Were the expression, interpretation, and any ornamentation of the piece well executed? If an ensemble performance, was the blend and overall sound good? If vocal, were linguistic elements consistent and well handled? Did the entrant(s) use special costuming or props, and did these enhance or detract from the performance? Did the performer(s) appear to enjoy themselves?

AUTHENTICITY:

Circle Evaluation Result Given: N S M A E

How closely the entrant followed pre-17th century techniques and how nearly the entrant achieved a piece that would not have been out of place in a pre-17th century cultural setting. If instrumental or mixed ensemble, were pre-17th century or modern instruments used? Did the performance adhere to the interpretation (including tempi, phrasing, articulation, ornamentation/embellishment, etc.), vocal &/or instrumental performance styles & techniques, and (if ensemble) vocal &/or instrumental combination in keeping with the stated time frame and culture of the piece? If vocal, was the use of language and linguistic elements in keeping with the stated time frame and culture? If compromises were made, did the entrant(s) explain these? Overall, to what degree would this performance have fitted into and been accepted in the setting of the stated time frame and culture?

