

La Crosse Area Lutheran Schools - Science & Fine Arts

Piano Solo/Duet

Name(s):

I certify that the above named student is prepared for the festival and understands this form.
Signature Teacher or Parent:

Title:
WSMA#:
School:
Grade: 5 6 7 8

Accompanist:

Composer:

Award Divisions • Class A • Class B & C	I*	I	II	III	IV	V	Adjudicator			
	(A only) 5 - 8	9 - 11 5 - 11	12 - 22	23 - 33	34 - 44	45 - 50	_____			
Accuracy • Pulse • Notes • Rhythm • Fingering	1 Consistently correct pulse, notes, rhythms and fingerings.	2	3 Infrequent errors in notes, rhythms, fingerings, pulse. A few minor problems in technical passages.	4	5 A lack of consistently correct notes, rhythms, pulse, and fingerings in technical passages (rushing, uneven passages).	6	7 Numerous inaccurate notes, rhythms, fingerings, and pulse. Technical passages are weak.	8	9 An unawareness of correct notes, pulse, fingerings, rhythms.	10
Style • Tone • Balance between hands • Melody (Piano Duet: • Balance between performers)	1 Characteristic and consistent tone for composition. Balance between hands is appropriate throughout. Melody is clearly heard. (Pa. Duet: Wonderful balance/blend between performers.)	2	3 Characteristic tone for composition most of the time. Minor balance problems between hands. Melody is occasionally covered by harmonic parts. (Pa. Duet: Minor balance problems between performers.)	4	5 Some evidence of characteristic tone for composition. Balance between hands is not consistent, and often, melody does not project through harmonies. (Pa. Duet: One or both performers dominate occasionally creating melodic/harmonic imbalances.)	6	7 A lack of characteristic tone for composition. Little attention given to balance between hands. Melodic line is usually covered with harmonies. (Pa. Duet: Little attention given to balance between performers.)	8	9 A lack of understanding of tone production for composition. No attention given to balance between hands. Melody does not project through harmonies. (Pa. Duet: No attention given to balance between performers.)	10
Technique • Articulation • Pedal • Tempo	1 Characteristic and accurate articulation, pedal work, and tempo enhance composition.	2	3 Mostly accurate articulation, pedal work and/or tempo for this composition.	4	5 Inconsistent articulation, pedal work and/or tempo for this composition.	6	7 Articulation, pedal work and/or tempo are often incorrect for this composition.	8	9 A lack of understanding of correct articulation, pedal work and/or tempo.	10
Position • Posture • Finger • Wrist • Hand • Arm	1 Consistently appropriate posture, finger, wrist, hand, arm positions.	2	3 Minor problems in posture, finger, wrist, hand, arm positions, i.e. slouching, too little arch, etc.	4	5 A lack of consistently correct posture, finger, wrist, hand, arm positions, i.e. flat hands, wrists bent too far forward or backwards, etc.	6	7 Problems in complex passages due to incorrect posture, finger, wrist, hand, arm positions, i.e. heavy touch on fast notes, etc.	8	9 Little ability to use correct posture, finger, wrist, hand, arm positions.	10
Expression • Style Elements • Interpretation • Phrasing • Dynamics	1 Excellent expression with appropriate style elements, interpretation, phrasing, and dynamics.	2	3 Occasional lapses in dynamics, phrasing, style elements, and/or interpretation.	4	5 Occasionally rigid and mechanical expression for this class. Style elements, phrasing, dynamics, and/or interpretation are often absent.	6	7 Mechanical expression most of the time. Attention to style elements, phrasing, dynamics, and/or interpretation are missing.	8	9 A lack of understanding of style elements, dynamics, interpretation, and/or phrasing.	10

TOTAL POINTS _____

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